SECOND LANGUAGE (L2) DEVELOPMENT AS CONCEPT-MEDIATED

TEXTUAL ACTIVITY: EXPLORING THE ROLE OF FUNCTIONAL LANGUAGE

CONCEPTS IN CLASSROOM L2 COMMUNICATION AND LEARNING

by

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SECOND LANGUAGE (L2) DEVELOPMENT AS CONCEPT-MEDIATED TEXTUAL ACTIVITY: EXPLORING THE ROLE OF FUNCTIONAL LANGUAGE CONCEPTS IN CLASSROOM L2 COMMUNICATION AND LEARNING

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This multiple case study explored the roles that functional second-language concepts (FL2Cs) played in learners' oral L2 communication and development in a Colombian English as foreign language (EFL) classroom. Particularly, the study sought to describe how learners' conceptual language knowledge and potential to mean during oral L2 communication changed over time, and to determine the mediational roles that FL2Cs played in that change. To that end, the study followed three teenage learner dyads over four months of instruction. Instruction focused on two oral genres, shopping exchanges and recipe procedures, and combined a genre-based approach for language development (Burns, 2010; Rose & Martin, 2012) with concept-based instruction, as proposed by Gal'Perin (1992). Data sources included video and audio recordings of classroom interaction, questionnaires, participant and non-participant observations, and a teacher diary and reflection log.

Detailed data analysis of learner-learner and teacher-learner talk revealed that FL2Cs helped students master a variety of L2 resources needed for oral L2 meaning-making in shopping exchanges and recipes, the two genres that were taught. More importantly, FL2Cs set L2 developmental processes in motion as they transformed learners' approach to oral communication in a language not their own. Specifically, FL2Cs transformed the way learners

conceptualized, made sense of, and planned their L2 choices before oral communication in the two genres, oriented their ongoing oral L2 production, and assessed their L2 choices once these had been realized. Accordingly, this study corroborates the argument that academic or scientific concepts are consequential for learners' L2 learning and development (Lantolf, 2011), but also contends that the main claim of concept-based instruction, namely that academic concepts are developmental, needs further elaboration to account for a description of who develops what concepts for what uses when and how.

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To Nacira, my wife, the heroine of this quest.

To Santiago and Nicolas, my children: Every word here is a pending game, a story, an adventure

To father, mother, brother and sisters: I'm finally back!

To Daniel and Gillian, for the first sparks

To Dr. Richard Donato, my deepest gratitude for his continuous encouragement and enthusiastic

mentoring

To Myriam and her students, thanks for opening your classroom to curious eyes

To all friends who made of Pittsburgh our home

1.0   INTRODUCTION

Monica greeted her English as foreign language (henceforth EFL) students in English, wrote the date on the whiteboard, and described her favorite movie, emphasizing her use of *was* and *were* as she talked. Then she asked students to go to page 95 on their textbooks and do activity five, which showed a dialogue from which *was, were,* and *wasn't* had been omitted. Students had first to complete this dialogue with the missing verb forms and then act it out using their own information. The next transcript[1] shows two students performing their dialogue.

1	**Mónica**	Okay guys … speak up
2	**Santiago**	were you at the [basebol] game?
3	**Mónica**	again BA::SEba::ll you say baseball … *duro a ver* ((louder, louder do it))
4	**Santiago**	were you at the baseball game?
5	**Nicolás**	yes I was
6	**Santiago**	was a g- was a good game
7	**Nicolás**	the game excellent but
8	**Mónica**	the game WAS
9	**Nicolás**	the game was excellent but the players weren't so good
10	**Mónica**	uh huh
11	**Santiago**	who was in it?
12	**Nicolás**	Alex Rodriguez the best of the world and CC Sabathia … was the pitcher
13	**Santiago**	were they good?
14	**Nicolás**	yes they were.. and the player was good
15	**Mónica**	okay guys excellent

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[1] Personal data. All names are pseudonyms. Square brackets ([ ]) show pronunciation mistakes, successive colons (::) denote lengthening of pronunciation, capitals show emphasis, and a dash (-) indicates a sudden stop.

The teaching sequence just described is not uncommon in the Colombian context where I work (Herazo, 2010; Herazo & Donato, 2012).   Such sequences first present textbook oral texts as models of how grammar is used and then require students to act those texts out or to recreate them using their own information and the grammar features under study.   The pedagogic reasoning underlying those teaching sequences is usually that learners' personalization of the model texts facilitates meaningful and realistic use of the additional language (henceforth L2)[2] being learnt, which in turn leads to developing learners' ability to communicate in that language. A detailed reading of the dialogue in the transcript above, however, suggests a less promising outcome: The dialogue depicts a Ping-Pong view of oral communication in which speakers orderly share an equal number of turns, it centers on students production of grammar rather than meaningful content (see Monica's interruptions in turns 3, 8, 10, 16), and it portrays an idealized version of communication in which pauses, false starts, or unfinished sentences seldom occur. What is more, dialogues like the one above give learners the message that discrete grammar features (e.g., *was/were*) are all that needs to be known for competent L2 use (Burns, 2010).

It comes as no surprise that the previous teaching sequence, concerned as it is with a parrot-like impersonation of L2 use, provides few opportunities for learners to become aware of how the L2 works and to consciously control how it can be used to create contextualized meaning.   Those opportunities are central for L2 development in schools (van Lier, 1996)

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[2] Following Ortega (2009), in this study I use the term L2 generically to refer to an additional language students are learning subsequent to their mother tongue or L1.   In the context of this research, the additional language students will be learning is English. In my opinion, there is no contradiction between the use of the term L2 and the fact that English has the status of a 'foreign language' in my research context, which means that English is not used in students' immediate local environment beyond the classroom.   Accordingly, at some points during this proposal I will also use the term EFL (rather than ESL) to point to the status of English in the research context and the implications of that for some of the pedagogic decisions I have made (see Chapter 3).

because, as Vygotsky (1978, 1986) argued long ago, awareness and control are essential components for the development of higher mental functions such as learning a new language. This research is based on the belief that those opportunities can be generated by designing instruction that is based on the text as the central unit of L2 communication and that provides learners with functional language concepts they can use to plan, monitor, and assess their L2 use in the classroom. Accordingly, the study adopts a genre-based (GB) approach to L2 instruction (Feez & Joyce, 1998; Rose & Martin, 2012), complementing it with insights from concept-based (CB) pedagogy (Arievitch & Haenen, 2005; Lantolf, 2011) about the appropriation and role of academic concepts in students' L2 development.[3] The purpose of the study is to investigate the specific role(s) that functional L2 concepts (i.e., generalized and functional knowledge of how the L2 woks at the cultural, situational, discourse, and lexicogrammatical levels) play in learners' awareness and control of their L2 production during four months of instruction in a Colombian sixth-grade classroom. To this end, the study combines research and pedagogical insights from both systemic functional linguistics (Eggins, 1994; Halliday, 1993) and sociocultural theory (Lantolf & Thorne, 2006; Vygotsky, 1978, 1986), follows a cross-case design, and uses teacher-learner and learner-learner interaction as the primary sources of data.

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[3] In this study I prefer the term "development" to "acquisition." Although the latter term is well established in applied linguistics, it denotes a view of language as a static commodity that is acquired by "independent forces within an individual's mind" (Perret, 2000, p. 88). Such view seems clearly at odds with sociocultural and systemic-functional positions, espoused by this study, that language is a dynamic system and that the process by which it develops is primarily social and semiotic in nature (see Larsen-Freeman, 2011 for a similar position). I will use the term "acquisition" only for research that falls within the second language acquisition (SLA) tradition.

1.1   INTEGRATING SYSTEMIC FUNCTIONAL LINGUISTICS AND SOCIOCULTURAL THEORY IN L2 INSTRUCTION

Systemic functional linguistics (SFL) and sociocultural theory (SCT) are two important theoretical orientations in contemporary education.   Broadly speaking, the former portrays language as a resource for meaning-making that is intimately related to social context, whereas the latter describes human learning as a process that is social in origin and mediated semiotically. As Wells (1993, 1994) notes, it is surprising how little these two theories have been combined in educational and literacy research, especially because the principles on which they rest are clearly complementary.[4]   For instance, both SFL and SCT see their objects of study, namely language and learning, as essentially social processes in which the self and others are key participants. If the founding principles of these two theories are complementary, it is then reasonable to suppose that two of the instructional models that have been inspired by them, such as GB pedagogy and concept-based (CB) instruction, can be fruitfully complemented as well. As will become clearer throughout this study, the reasons for that supposition are many, including the fact that both approaches depict instruction as a cycle in which language plays a central role. For the time being, let me stress that these two instructional models can be successfully integrated on the grounds that they advocate teaching explicit language knowledge during L2 instruction.

The role of explicit language knowledge in L2 development has been an important concern of L2 researchers from different persuasions. For instance, second language acquisition (SLA) researchers have investigated that role in terms of the relevance of explicit and implicit

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[4] One notable exception is the work of Gibbons (2004, 2006)

knowledge of language for promoting L2 ability (DeKeyser, 2003; Ellis et al., 2009) and also in terms of the importance of metalinguistic awareness for L2 learning (see Kumaravadivelu, 2003; and van Lier, 1996 for short reviews). In addition, concept-based researchers have looked at this same question in terms of the function of grammatical concepts in L2 development (Lantolf, 2011), whereas their genre-based counterparts have stressed that knowledge about language (KAL), made explicit through metalanguage, is consequential for language and literacy development (see for example Rose & Martin, 2012). In this study I focus on concept-based instruction and genre-based pedagogy only, for they both provide a theoretical explanation and a pedagogical model of how L2 development may be promoted in classrooms.

This research is also motivated by the belief that some of the shortcomings in both concept-based and genre-based research, to be discussed later in detail, can be overcome if principles from these two orientations are combined in a conception of how L2 development may occur in classrooms. For this study, such conception depicts L2 development as *concept-mediated textual activity*. Unlike the teaching sequence described above, conceiving L2 development as concept-mediated textual activity implies that 1) L2 development occurs within and results in learners' communicative activity, 2) such activity is primarily realized in texts that result from meaning-full and purpose-full choices from various dimensions of language, and 3) those choices can be consciously controlled by learners using concepts of how the L2 works. In my opinion, this conception will hopefully contribute to informing current discussions regarding the role(s) of conceptual explicit knowledge in L2 development and to a better understanding of how concepts may promote disciplinary knowledge and skilled practice in content areas (Greeno, 2012). In practical and pedagogical terms, this conception of L2 development seems particularly

appropriate for settings where the only chances to learn the L2 are provided by instruction, such as teaching EFL in Colombian public schools.

1.2 L2 EDUCATION IN COLOMBIA

During the last three decades, several language policy and planning initiatives have organized and promoted L2 instruction in Colombia. These include the English Syllabus in the 1980s, the Colombian Framework for English (COFE) project in the 1990s, the General Law of Education of 1994, and the curricular guidelines for foreign languages published in 1999. Most of these efforts have sought to foster the learning of foreign languages, primarily English, and have concentrated on the classroom as the main site for doing so. The most recent of those initiatives was introduced in 2004 and was called *Programa Nacional de Bilingüismo*[5] (henceforth PNB) (MEN, 2005a, 2005c). The PNB is a case of language "acquisition planning" (Cooper, 1989) that seeks to promote Colombians' proficiency in English throughout the different levels of the educational system. It is based on the rationale that if the Colombian population becomes proficient in English, this country will become part of universal communication processes, a global economy, and a multicultural world (MEN, 2005a). Simply put, the PNB is a policy attempt to foster L2 proficiency at a time when translingual and transcultural competences are essential for appropriate functioning in a globalized society (MLA, 2007).

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[5] National bilingualism program. This name has been recently changed to '*Proyecto Estratégico: Fortalecimiento del desarrollo de competencias en lengua extranjera*'.

One of the first actions of the PNB[6] was the definition of standards describing the different levels of L2 proficiency that Colombian school learners should achieve (MEN, 2006). These standards describe what learners should know and be able to do once they complete each one of the levels of education before university, from 1st to 11th grade. Similarly to the Common European Framework of Reference (CEFF) (Council of Europe, 2001) on which they are based, the Colombian standards were formulated as '*can do*' statements of learners' ability to use L2-English in monologues, conversation, writing, reading, and listening throughout the school system. The level of ability of the standards increases from 1st to 11th grade, as Table 1 shows.

Table 1. Language proficiency goals of PNB

Levels according to the CEFF	Name of level in Colombia	Grade/level in which each proficiency level should be attained	Targeted goals for the educational system by 2019
A1	Beginner	Grades 1 to 3	
A2	Basic	Grades 4 to 7	
B1	Pre-intermediate	Grades 8 to 11	Minimum level for 100% for secondary education graduates
B2	Intermediate	Higher Education	Minimum level for English teachers and graduates from other areas
C1	Pre-advanced		Minimum level for newly graduated English teachers
C2	Advanced		

For example, students finishing 7th grade should achieve a 'Basic' level of proficiency in the L2, whereas students completing 11th grade should be at the 'Pre-intermediate' level. In

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[6] See Herazo, Jerez, and Lorduy (2012) for a recent analysis of the PNB from a language policy perspective.

practical terms this means that 11th graders should be able to communicate in English, both orally and in writing, in different situations and domains such as those related to travel, work, school, or informal settings (MEN, 2006).

As with any comprehensive educational reform or language planning initiative, the social and school conditions of L2 learning in Colombia may be consequential for how the PNB is negotiated, implemented, or rejected at the grassroots level (Fullan, 1999; Shohamy, 2006). As various researchers have argued, some of those conditions include the fact that most Colombian public schools are under resourced (Cardenas, 2006, 2007; Sánchez & Obando, 2008), most L2 teachers in the primary grades have not yet received sufficient linguistic or pedagogic training (Cely, 2009), the level of L2-English proficiency of secondary school teachers is low (MEN, 2005a), the current training provided through the PNB may be innappropriate (Gonzalez, 2007, 2009), local and institutional factors interfere and even oppose the PNB' teaching goals (Herazo & Donato, 2012), and even the characteristics of the labor market regarding English or the chances for interlingual contact in Colombia may reduce the impact of the PNB in the short term (Herazo et al., 2012). The importance of that research notwithstanding, none of it has proposed or described instructional programs for promoting L2 development in Colombian schools, nor has it suggested alternative conceptions of L2 development to face the challenges of the PNB with appropriate pedagogy. This research study contributes to filling such a gap.

Chapter 2 presents the theoretical and research literature on which this study is based. There I will describe important theoretical principles from both SFL and SCT theories and how they have been applied in current L2 research in genre-based and concept-based instruction. The chapter argues for a conception of L2 development as concept-mediated textual activity and integrates various key principles from SFL and SCT as support for that argument. Chapter 3

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describes in detail how that conception of L2 development was translated into the instructional program on which this research study is based. The program focuses on two specific oral genres, shopping groceries at a farmers market and explaining the procedure to prepare a recipe. I explain the goals, teaching approach, activities, materials, and assessment procedures that were used for promoting learners potential to make meaning in the two genres. Chapter 4 explains the methodology that was used for researching L2 development as concept-mediated textual activity. The explanation includes a description of the research method, the research design, the setting and participants, the procedures for data collection, data analysis, and interpretation decisions. Chapters 5 to 7 report the findings for the research questions (see below). Finally, Chapter 8 discusses the implications of those findings for current L2 practice and research, whereas Chapter 9 stands for the conclusions.

2.0 PUTTING THE PIECES TOGETHER: SFL AND SCT IN A VIEW OF L2 DEVELOPMENT AS CONCEPT-MEDIATED TEXTUAL ACTIVITY

As noted in the introduction, this research views learners' L2 development in schools as a process that can be mediated by concepts of how the L2 works in oral communication. This chapter discusses key insights from both SFL and SCT that help explain that view. Being SFL and SCT two broad theories representing a large area of scholarship, I will cover only those aspects from each theory that seem relevant to this research. The first section of the chapter discusses SFL theory, whereas the second does the same with SCT. These two sections set the scene for my argument, presented at the end of the chapter, that learners' L2 development can be seen as concept-mediated textual activity. That is to say, as learners' potential to make meaning in L2 texts thanks to the use of functional language concepts as mediating tools.

2.1 SYSTEMIC FUNCTIONAL LINGUISTICS AND LEARNERS' MEANING-MAKING POTENTIAL IN THE L2

Systemic functional linguistics is as "a *functional-semantic* approach to language which explores both how people use language in different *contexts* and how language is *structured* for use as a *semiotic system*" (Eggins, 1994, pp. 22-23, emphasis added). This definition condenses the essential elements of SFL, namely SFL's concern with how language creates meaning to fulfill

various social functions, its emphasis on how people use language in relation to context, and its argument that the way in which language organization as a system responds to the functions language serves in society. Let me explain, albeit shortly, each one of these key aspects.[7]

According to Halliday (1984, 1994), SFL is a *functional* theory because it is concerned with the functions for which people use language in society, it defines (and names) the constitutive components of language based on those functions, and it explains each one of those components in relation to the function they play within the language system in general (cf. Byrnes, 2009b). Thinking of language in functional terms allows for describing actual language use according to its social purposes, a central principle shaping GB pedagogy which I have adopted for organizing instruction in this research study, as will be discussed later.

Another way to explain SFL's functional view is to say that language is as it is because of the purposes it is put to serve in society; language is purposeful behavior, as Halliday has repeatedly indicated (Halliday, 1978, 1984; 1999, and elsewhere). SFL divides the functions language serves in three metafunctions, namely ideational, interpersonal, and textual. Each one of these metafunctions refers to different types of meaning, hence Eggin's (1994) definition of SFL not only as functional but also as *semantic*. Thus, the ideational metafunction refers to meanings that represent experience, including imaginary experience, and how they get organized into patterns, the interpersonal metafunction refers to meanings that create and maintain relations among people and influence their behavior, and the textual metafunction refers to meanings that organize messages and their relation to other messages around them. These three types of meanings are organized into finite systems of choices from which language users select,

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[7] Comprehensive introductions to this model can be found in Eggins (1994, 2004), Halliday and Matthiessen (2004), Thompson (2004).

simultaneously and mostly unconsciously, when they use language. The organization of those meanings into systems is what gives functional linguistics its *systemic* nature, and also what defines language as a resource, a stored potential of meaning-full options (Halliday, 1993, 1999).

SFL's functional orientation also implies that language cannot be understood in absence of *context*. The relation of language and context is so intimate that we can predict, provided we have enough information, what type of language is likely to occur in a given context or, conversely, what contextual characteristics correspond to a given text (Halliday & Hasan, 1989). The language-context relation is conceptualized in SFL using the categories context of culture and context of situation. Context of culture refers to all the variety of social processes and activities that are possible within a culture. SFL defines those processes and activities in semiotic terms (i.e., according to their purpose) using the concept of 'genre' (Martin, 1985; Martin & Rose, 2008). In other words, each culture constantly re-creates different social activities or processes with recognizable purposes using various semiotic resources, most notably language. This allows for thinking of genres in terms of "how things get done, when language is used to accomplish them" as Martin states (1985, p. 250). In some of those cases the use of language is ancillary (e.g., shopping in a self-service supermarket), whereas in others it is essential to the point of being ritualistic (e.g., a wedding ceremony). Since cultural activities have specific purposes which are achieved through language to a greater or lesser extent, it follows that language use needs to be interpreted against the background of the social processes and activities of a culture.

Genres, or socially purposeful activities, also develop into recognizable stages that require using language in certain ways. Indeed, the activities we do as part of our social life are typically achieved through various steps; recognizable beginnings, middles, and ends of our

social use of language. SFL uses the concept 'schematic structure' (Martin, 1985) to capture the step-by-step nature of how we achieve social purposes using language. Some of these steps are to some extent obligatory for a genre to be identifiable, while others are optional and more dependent on specific situations (Eggins, 1994). A distinction between the concepts of 'schematic structure' and 'generic structure potential' seems important here. Following Hasan (1980), in this study I adopt the term 'schematic structure' to refer to the stages in which an actual text *was* realized, and 'generic structure potential' to refer to all the possible structures in which a text from a specific genre may be instantiated. As shown in Chapter 3, this distinction allowed me to design flowcharts for learners to create texts that follow different stages, rather than to re-produce the texts that are modeled through instruction.

The second way of looking at context in SFL is through the notion of context of situation. Halliday and Hasan (1989, p. 46) define context of situation as "the immediate environment in which a text is actually functioning." That environment is made up of three interrelated semiotic components, namely field, tenor, and mode, which mirror each one of the metafunctions. Thus, field refers to the activity that is going on and what is being said (i.e., ideational metafunction), tenor to the relationship among the people using language (i.e., interpersonal metafunction), and mode to the way language is functioning in the social activity that is going on and the way in which language is deployed, whether it is oral or written (i.e., textual metafunction). Field and tenor are semiotic variables existing outside language itself, whereas mode involves language directly (Halliday & Matthiessen, 2006; Thompson, 2004).

Whenever language is purposefully used, the contextual components of field, tenor, and mode are filled up with specific values, resulting in a specific contextual configuration (Hasan, 1978, 2009) that makes sense within a culture. For instance, the combination of values [*field*:

sell/buy, fruits], [*tenor*: seller/buyer, adults], and [*mode*: oral, face-to-face] are a permissible contextual configuration in Western culture, whereas the value [*field*: sell/buy, daughters] is not. In turn, the values of field, tenor, and mode map onto the language system, via the metafunctions, in such a way that actual and possible language choices will vary under a different configuration of values. In other words, since language as text is language use in a context, then the specific linguistic choices that are made in a text result in and reflect the specific characteristics of the context of situation. In SFL theory, the linguistic variation resulting from the relation between contextual variables (i.e., field, tenor and mode) and the language system is known as register (Halliday & Hasan, 1989; Hasan, 1978, 1995).

The final component within the definition of SFL to be discussed here refers to how language is structured for use. For SFL, language is organized as a *semiotic system* consisting of meaningful choices or oppositions at the levels of expression, content, and context (Eggins, 1994; Halliday & Matthiessen, 2004; Martin, 1985). That is to say, language is a semiotic system because it is a potential for making meaning in texts (i.e., the level of content). In turn, this semiotic potential is organized as a set of options that have meaning within particular contexts of culture and of situation (i.e., the level of context). Finally, those meanings are made possible through patterns of graphemes or morphemes forming words (i.e., the level of expression). SFL explains this organization into levels through the notion of stratification.
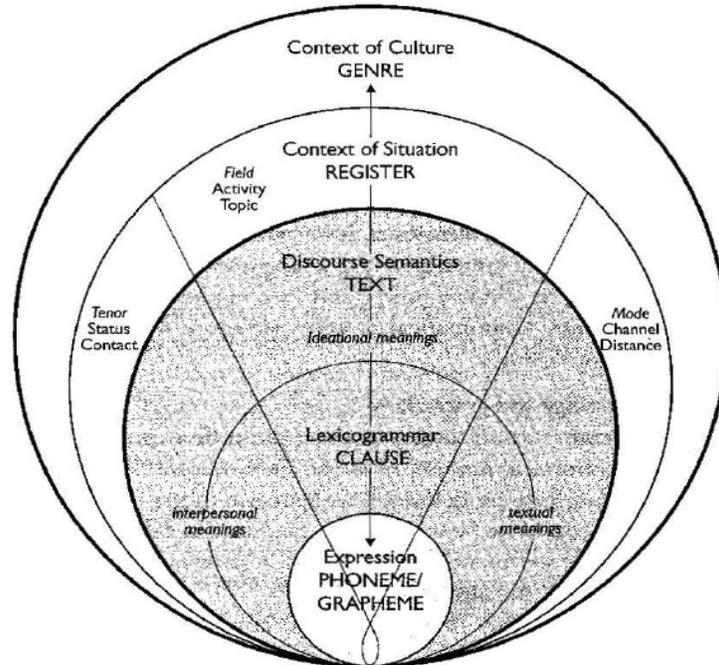
Figure 1. Organization of context, language, and expression (from Feez & Joyce, 1998, p. 8)

Rose (in press) provides a succinct and clear explanation of the organization of language

use into the levels or strata shown in Figure 1, which I quote in full:

> Stratification refers to the organization of language and its social contexts, as a hierarchy
> of levels or strata. The relation between strata is modeled in SFL as realization. Thus
> patterns of meaning in texts (or discourse semantics) are realized (manifested/
> symbolized/expressed) by functions of words in clauses (lexicogrammar), which are
> realised by patterns of sounds or letters (phonology or graphology). Looking up the
> hierarchy to social context, language enacts social relations between speakers (tenor),
> construes the activities they are involved in (field), and plays various roles in doing so
> (mode). Collectively, field, tenor and mode are referred to as register (…), and together
> realize the global social purpose of a cultural context, or genre.

In Rose's explanation, the level of context consists of genre and register (i.e., context of culture

and context of situation), the level of content is made of text and clauses (i.e., discourse-

semantics and lexicogrammar), and the level of expression consists of phonemes and graphemes, hence their differentiation into shaded or un-shaded circles in Figure 1.

SFL's conceptualization of how language is organized locates texts in an intermediary position between context of culture and of situation, on one side, and lexicogrammar and expression on the other. This is, in my opinion, a privileged position that condenses the possible choices from context, grammar, and expression into a recognizable and unified linguistic entity such as texts. In other words, seen from above a text constructs and is constructed by elements of the context (i.e., cultural goals and activities, contextual configurations); seen from below, a text results from lexicogrammatical choices and their interrelations, which only make sense when they are part of a text (Thompson, 2004). The privileged position of texts in the SFL model is one of the reasons for adopting SFL as the linguistic theory informing this investigation, for it serves as a powerful heuristics for organizing instruction. I explain this decision in the next sub-section, under my discussion of the genre-based approach.

2.1.1   The genre-based approach and language development in schools

The term genre-based refers to at least three frameworks for literacy education for which the notion of text is the centerpiece of instruction and curricula. According to Hyon (1996), these frameworks are English for Specific Purposes (ESP), American New Rhetoric, and SFL[8]. The framework underlying this research study is inspired by SFL and corresponds to what Hyon calls the Sydney School of genre research and educational practice. This version of the genre-based approach originated as an alternative to teaching writing based on progressivist pedagogy in

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[8] See Hyland (2002, 2007), Hyon (1995), and Paltridge (2001) for comparisons among these three frameworks.

Australia (see Callaghan & Rothery, 1988; Cope & Kalantzis, 1993), but has also been adapted

to the teaching of spoken discourse (see Burns, 2010; Burns, Joyce, & Gollin, 1996) and more

recently to the teaching of reading (see Rose, 2007; Rose & Martin, 2012).[9]

The primacy of texts in the Australian genre-based approach is not incidental; rather, it

follows SFL's view that texts are the main unit of meaning in social communication (Halliday &

Matthiessen, 2004). As Martin and Rose (2007, p. 1) note, social language use "rarely consists of

just single clauses, rather social contexts develop as sequences of meaning comprising texts."

Since texts are thus the unit through which social language use occurs, it follows that they should

be the center of pedagogical activity seeking to expand learners' potential to mean (Derewianka,

2003), as the GB approach advocates. But what are texts?

SFL's literature conceives texts as "any instance of language, in any medium, that makes

sense to someone who knows the language" (Halliday & Matthiessen, 2004, p. 3). The phrase

'any instance' suggests that texts can be made of a single clause or of many of them working

together, as in the case of shopping groceries in a farmers market and orally explaining the

procedures for a recipe –the two genres targeted by this research study. In other words, what

matters is that language use, in whatever length, has meaning for somebody and is "doing some

job in some context" for it to be considered a text (Halliday & Hasan, 1989, p. 10). In stratal

terms (see Figure 1 above), texts occupy an intermediary position between context and grammar,

condensing these two aspects within a recognizable and unified linguistic entity, as I explained

above. As I will explain later, this property of texts will also be a primordial component of the

conception of L2 development as concept-mediated textual activity proposed in this work.

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[9] For historical accounts of this approach see Martin (1999), Burns and Joyce (2007), and Rose and Martin (2012).

Besides viewing social language use as text, the GB approach is based on SFL's position that all texts as exemplars of specific genres (Christie, 1992). As Martin and Rose (2007, p. 8) explain, "a genre is a staged, goal-oriented social process. Social because we participate in genres with other people; goal-oriented because we use genres to get things done; staged because it usually takes us a few steps to reach our goals." Genres or text types are thus the different ways of using language to respond to the demands of specific social intentions and situations within a culture (Christie, 1999), hence the value of this concept as a heuristics for planning, enacting, and assessing L2 instruction.

There are five main traits of the GB approach worth noting for the present study. First, it is a visible pedagogy that unveils what learners need to learn and how they will be assessed. Second, it draws on SFL to show how specific linguistic choices relate to their context of use and to the language system in general. Third, it sees teaching as assistance that supports learners' evolving ability to create meaning; this assistance occurs through "interaction in the context of shared experience" (Martin, 1999, p. 126). Fourth, it sees teaching as an overt intervention to empower students for accessing, understanding, and challenging valued texts (Callaghan, Knapp, & Noble, 1993). And finally, the GB approach aims to increase learners' and teachers' awareness of how texts work, by disclosing the language resources chosen to create texts and the social reasons behind those choices (Rose & Martin, 2012). For the GB approach, explicit knowledge expands learners' meaning-making potential, that is their ability to flexibly deploy language to communicate in context (Halliday, 1993). These features of the GB approach are epitomized by the teaching-learning cycle, to which I now turn.

The teaching-learning cycle or wheel model is an instructional sequence that leads learners from joint to independent creation of meaning in texts (Burns, 2010; Callaghan &

Rothery, 1988). Although the conceptualization of the cycle and the labels for its stages have changed several times since it was first introduced,[10] the model of instruction it proposes has regularly included at least three main stages, in order: one stage in which teacher and learners analyze in detail one or several model texts of the genre that instruction targets, a second stage in which teacher and students jointly construct a new text belonging to that genre, and a final stage in which learners construct another text of the same genre independently. The cycle concept implies that these stages are flexible and recursive, allowing instruction to start at any stage or to return to previous ones depending on students' familiarity with and mastery of the genre (Rothery, 1996). In stark contrast to lessons where model texts are presented to students as templates to be reproduced, the cycle allows students to (re)create whole texts to suit realistic communicative intentions under teacher guidance. The model in Figure 2 shows the cycle and its stages[11], which I have adopted for this research because it is visually simple to understand and also because it accurately portrays content and contextual knowledge as recurrent concerns throughout the cycle rather than as separate instructional stages, as I will explain below.

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[10] See Martin (1999) and Rose and Martin (2012) for historical and current discussions of the different representations of the cycle and what they entail.

[11] For a more detailed description of these stages see Feez and Joyce (1998). For an adaptation of the representation of the cycle for reading instruction see Rose and Martin (2012).
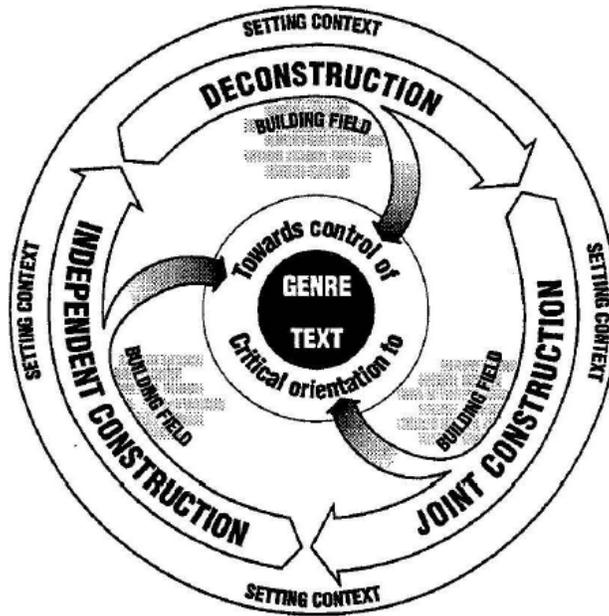
Figure 2. The teaching-learning cycle (Rothery and Stenglin, 1994, in Martin, 1999)

The cycle starts with *setting the context* and *building field* activities. As Figure 2 shows, these activities occur simultaneously with the other stages (cf. Feez & Joyce, 1998). By setting the context and building field, the cycle seeks to raise learners' awareness of the social context and purpose(s) of the genre that is the focus of instruction. This is based on SFL's insight that language is intimately related to context (see section 2.1 above) and that, therefore, learners first need to understand the context of a given text in order to be able to understand its purpose as a genre. Accordingly, during this stage learners become familiar with the social purposes of genres and with the characteristics of the situation in which they occur (i.e., its register: the types of relations among people realizing the genre, the content knowledge the genre covers, and the channel of communication in which it occurs).

During *deconstruction,* teacher and learners analyze a number of model texts so that students learn the typical rhetorical organization or schematic structure of the genres the texts instantiate and the specific lexicogrammatical resources used to create meaning in those texts (Derewianka, 2003). In other words, the purpose of deconstruction is to "draw out the significant features of each genre: those things which make a report a report, or a discussion s discussion and not a procedure" (Callaghan et al., 1993, p. 181). For example, learners may organize a jumbled text or assign labels to indicate its schematic structure. It is during deconstruction that direct language teaching occurs, for example by providing practice in key grammatical or vocabulary features of the genre.

During *joint construction,* the second stage of the cycle, teacher and learners collaboratively create a new text belonging to the same genre that was modeled in the deconstruction stage. Joint construction is based on insights from first language development research (cf. Halliday, 1975; Painter, 1984) that portray caregiver interaction with children as highly interventionist and based on joint intentionality. As Callaghan Knapp, and Noble (1993) note, joint construction constitutes an approximation by students to producing the genre thanks to teacher mediation using the metalanguage that was introduced in the deconstruction stage (Rose & Martin, 2012). The value of metalanguage lies in that it evokes linguistic knowledge that learners can use to mediate their oral L2 production (see section 2.3 below). For example, during joint construction learners can suggest specific sentences or expressions to include in the text or discuss the structure of the text while the teacher acts as a scribe (in the case of written genres), rewords students' contributions when necessary, and explains the rationale behind his/her rewordings. In the case of oral genres, in this stage learners' can decide on the schematic

structure of their conversations without necessarily writing scripts for them, all this with the teacher's or other classmates' help.

Finally, during *independent construction,* learners create another textual instance of the target genre independently. Although this means that they no longer need help from the teacher or other classmates, learners can still recruit the teacher's support in the form co-editing and other types of feedback (Derewianka, 1990). For oral language development, for example, during this stage learners can do communication tasks that simulate the conditions and language of actual oral language use outside the classroom. Prior to this, learners would need to engage in building field and setting context activities, where they research and learn vocabulary and discuss the contextual factors (e.g., roles and relationships of participants) of the conversations they will have. Each one of these three stages adds to learners' critical control of the genre; that is to say, to their mastery of the genre and ability to transform it in creative ways, as suggested by the arrows pointing towards the center in Figure 2 above.

As may be already obvious, the cycle draws on a sociocultural view for which language and literacy[12] development result from an individual's guided participation in social, language-based activity (Rose & Martin, 2012). Accordingly, the cycle builds on the concepts of scaffolding (Wood, Bruner, & Ross, 1976) and the zone of proximal development (Vygotsky, 1978) that see instruction as the provision of graded and contingent support (i.e., tuned to students ability level and offered only when needed). This results in learners' awareness of how language works, which in turn leads to learners' control of actual language use (Painter, 1996).

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[12] In SFL's terms, literacy is a matter of linguistic development in that it essentially involves learners' ability to mean using language; literacy "has to do with language", as Halliday (1996) would say. The distinction implicit in my use of the noun phrase 'language *and* literacy' seeks to emphasize my concern with learners' development of a second language rather than with their ability to use language in content areas.

Abundant research from ethnography of communication and education (Heath, 1983; Tharp & Gallimore, 1988), cultural psychology (Lave & Wenger, 1991; Rogoff, 2003), linguistic anthropology (Baquedano-López, 2004), and L2 sociocultural theory (Lantolf & Thorne, 2006), sustain this view of L2 development. As I show next, GB research also supports this view.

2.1.2 SFL research of meaning-making development in schools

Research informed by SFL has been prolific during the last three decades, especially in Australia and more recently in the United States and Latin America. Concerning education,[13] this research has resulted in a description of the major written genres or text-types children are expected to learn in schools or university. This research has also organized those genres into 'generic' learning pathways (i.e., sequences of genres according to increasing complexity and abstractness) that serve as a road map for designing curricula and instruction (e.g., Christie & Derewianka, 2008; Macken-Horarik, 1996; Schleppegrell, 2004). In addition, many SFL-based studies have enhanced our understanding of the linguistic mechanisms at work during language and literacy instruction by investigating the role of language use in classroom contexts (e.g., Achugar, 2003; Christie, 2002; Gibbons, 2004; Mohan & Beckett, 2003; Moyano, 2005a; Schleppegrell, 2007; Torr, 2000; Valente, 2005). Given the instructional focus of this research study, however, in what follows I will only review SFL-based research that has sought to promote literacy and language development through instructional interventions, both in L1 (e.g., Callaghan et al., 1993; Fang & Schleppegrell, 2010; Moyano, 2004a, 2004b; Veel & Coffin, 1996) and L2 classrooms (e.g., Byrnes, 2009a; Byrnes, Maxim, & Norris, 2010). Although

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[13] See also Martin (2002, 2009) for reviews of genre-based research in various areas.

many of these studies have not strictly followed the GB approach described above, their findings are illustrative of the benefits of explicit instruction that draws on SFL theory. Rather than doing a comprehensive review of all this research, I will focus only on those aspects that are more relevant to my study, namely the reported benefits of using a text-based orientation for teaching L1 or L2, the role of metalanguage in that process, and the extent to which those benefits are maintained across different language use situations.

A variety of research studies have shown that SFL-based instruction increases learners' awareness of the social nature of language use, helping them produce clearly structured texts. As Derewianka (2003, p. 139) notes, "by focusing first on a text's social purpose, students are able to understand why the text unfolds in a particular way, instead of simply 'following the recipe'." Among the studies supporting these findings are Coffin's (2006) investigation of L1-history learning, Colombi's (2006, 2009) research on advanced academic literacy by Spanish heritage speakers at the tertiary level, Burns' (1990) study of L2-writing by adults, Moyano's (2004a, b) research on L1 writing in pre-university courses, and Byrnes' (2009a) research of FL-German writing by collegiate students. Banks' (2000b) research on adults' development of L2 conversation ability and many other studies in various linguistic and disciplinary contexts endorse these findings as well (e.g., Acevedo, 2010; Burns, 1990; Fang & Schleppegrell, 2010; Gebhard, Harman, & Seger, 2007; Macken-Horarik, 1996, 2002; Martin, 1999; Schleppegrell, Achugar, & Oteiza, 2004; Veel & Coffin, 1996).

Similarly, many studies have found that students' use of specific lexicogrammatical features improves after SFL-based interventions. For example, Callaghan et al. (1993), Colombi (2006, 2009) and Byrnes (2009a) provide robust evidence that learners' control of grammatical metaphor (i.e., the turning of a process or verb into a noun) improved during instruction;

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Achugar and Carpenter (2012) report that explicit instruction about the language of history texts expanded students' linguistic resources (e.g., lexical density, grammatical metaphor, grammatical intricacy) and increased their understanding of historical contents; Cullip (2009) shows that secondary L2 students improved their use of clause types in writing (e.g., declaratives, interrogatives), formality, modality, and conjunctions; and Banks (2000b) demonstrates how students became able to ask for clarification and give feedback during L2 conversations. In addition, research by Moyano (2005b, 2007) and Natale (2004) shows that GB interventions improve learners' mastery of linguistic resources of cohesion in written texts, such as reference, verbal tense, construction of clause complexes, and thematic development. Research on teaching L2 conversation using a GB approach, although anecdotal and short of detail, also suggests that students improvement of their linguistic resources in the L2 use improves during SFL-based interventions (Banks, 2000a; Butterworth, 2000; Reade, 2000). In contrast, Coffin's (2006) and Hyon's (1995) research on college students' L2 reading and Moyano's (2004b) research on L1 writing found that lexicogrammatical improvement was not so evident after one iteration of the teaching-learning cycle, indicating that SFL-based instruction that follows the GB approach may require students' repeated movement along the cycle.

Most of the SFL-based interventions just reported coincide to note that learners' and teachers' adoption of a shared metalanguage is a key factor in expanding learners' linguistic resources and promoting deeper disciplinary knowledge (e.g., Acevedo, 2010; Achugar & Carpenter, 2012; Callaghan et al., 1993; Fang & Schleppegrell, 2010; Macken-Horarik, 1996; Moyano, 2004b; Veel & Coffin, 1996). The reason for this, they also note, is that metalinguistic explanations that are based on a shared metalanguage bring "unconscious knowledge about language to consciousness" (Rose & Martin, 2012) and thus serve an important role in

scaffolding learning. Many scholars within SFL have not only advocated for the importance of a shared metalanguage (see Christie, 1992; Cullip, 2009; Macken-Horarik, 2002; Martin, 1999; Rothery, 1996; Unsworth, 2000) but have also analyzed the function of metalanguage in the learning process (Dreyfus, Macnaught, & Humphrey, 2008; Hunt, 1991; Rose & Martin, 2012). It is surprising, however, that most of those studies rarely report on how learners' *learn* that metalanguage. In other words, these studies have shed little light on the social, cognitive, and linguistic mechanisms that play a role in learners' appropriation of metalanguage once it is introduced by the teacher. In my opinion, that confirms Callaghan et al.'s (1993) critique that GB pedagogy has paid more attention to the textual products of language development than to the cognitive processes that make those products possible. This research study attempts to fill such a gap by explicitly catering for learners' appropriation of functional L2 concepts encoded in metalanguage, as I will explain in section 2.3 and later in Chapter 3.

One important issue that seems underrepresented in SFL-based instructional research is the issue of whether knowledge and skill that learners gain in one genre through instruction may contribute to their mastery of another genre beyond the immediate study context. I do not mean that SFL educational research has failed to recognize the importance of this issue; Martin's (1999, p. 139) comment in relation to GB pedagogy clearly shows that has not been the case,

> This brings us to the issue of whether a pedagogy of this kind provides students with semiotic tools that can be adapted and redeployed in related text; or whether this kind of induction traps them in some kind of robotic posturing around a set of 'forms'.

And, as a complement, many of the SFL-based research studies have also reported that learners become independent meaning makers within the genres targeted by instruction (Fang & Schleppegrell, 2010; Gebhard et al., 2007; Macken-Horarik, 1996; Veel & Coffin, 1996). What I

mean, rather, is that all that research has provided little evidence of how learners increased ability in and knowledge of one genre can become available to orient their subsequent meaning-making in other genres. In Martin's (1999) paper, for example, findings regarding this issue were treated as support for advocating the GB approach rather than as a central concern of his discussion, whereas other investigations have provided rather anecdotal evidence (Acevedo, 2010; Callaghan et al., 1993; Rose & Martin, 2012). This investigation addresses that gap by posing one research question that inquires about that issue (see Chapter 4) and by drawing on SCT and concept-based instruction to research and promote learners' appropriation of academic concepts that serve to mediate their L2 meaning-making activity during and after instruction.

As this short review has shown, SFL-based instruction seems to increase learners' awareness of how language functions as well as their ability to use language for creating meaning. Despite addressing writing and reading mainly, and providing little explanation of how metalanguage is acquired and used in new textual situations, the findings just discussed provide reasons to anticipate that the GB approach can also contribute to students' development of oral language use in L2 situations, such as the one this research is concerned with. Specifically, the GB approach can raise learners' awareness and control of how oral language use is structured to respond to specific meaning-making situations and of the varied lexicogrammatical resources those situations allow (Burns, 2010; Burns et al., 1996; Joyce, 2000). Since patterns of meaning are relatively stable for each genre, oral or written, awareness and control of those patterns can help learners predict how oral texts will be likely to unfold, facilitating their interaction and their meaningful use of specific linguistic features of the L2. These ideas are the basis for the view of L2 development discussed in section 2.3 and for the instructional design described later in Chapter 3.

2.2   SCT, CONCEPT-BASED INSTRUCTION, AND LEARNERS' L2
DEVELOPMENT

One core principle in SCT is that learning leads the process of cognitive development. As Vygotsky (1978, p. 90) stated: "properly organized learning[14] results in mental development and sets in motion a variety of developmental processes that would be impossible apart from learning (…) the developmental process lags behind the learning process." Two implications deriving from Vygotsky's statement seem relevant for this investigation. First, L2 learning and development can be seen as two differentiable but interrelated processes, defined by the extent to which learners can consciously control their use of the L2 by means of mediating psychological tools such as concepts. Thus, whereas learning implies the "internalization[15] of knowledge and abilities which can potentially, not always, create new tools for regulation" (Negueruela, 2008, p. 195), development always entails the appropriation of those tools as a means for learners to gain awareness and control of how and why to use the L2 in different contexts and tasks (cf. Kozulin, 2003). For example, learners may become able to buy goods in a store as a result of repeated meaningful practice, with this having no implication whatsoever for how they approach any other communicative situation. But learners can also engage in the same type of meaningful practice with the support of psychological tools such as knowledge of the rhetorical organization of L2 use in specific situations or the interpersonal relations such use supposes, and then use that

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[14] Most translations to English of Vygotsky's major works use the term 'learning' as the equivalent to the original Russian *obuchenie*. As Cole (2009) explains, such translations failed to capture the double-sided meaning of the Russian term, which includes both learning and the organization of the learning environment by the adult.

[15] In this research study I will use the term 'appropriation' instead of "internalization" because the latter term evokes dichotomies like passivity-activity and internal-external (Wertsch, 1993). However, I will use the term "internalization" when reporting recent L2-CB research (Lantolf & Thorne, 2006) because it has been the preferred term by that line of research.

knowledge to support their L2 use in other communicative tasks. Based on the distinction made above, the first case would constitute an example of L2 learning while the second can be seen as an example of L2 development. It is clear from Vygotsky's writings (1978) that learning and development do not constitute a clear-cut, either-or dichotomy[16] as was just presented, but a dialectic unity in which one propels the other (Negueruela, 2008). For this study, however, a working distinction seems justified at this point since one of the research questions refers to the function of academic L2 concepts for mediating learners' ability to use the L2 in communication after instruction has taken place.

Vygotsky's position also implies that development is a mediated process. In terms of L2 instruction this means that L2 development in schools cannot arise from learners' direct exposure to L2 input, as if by osmosis, but occurs thanks to their appropriation of psychological tools – concepts, symbols, mnemonic techniques (Kozulin, 2003), that are mostly provided by the teacher or other peers in social interaction during systematic instruction. Another clarification in my use of terminology seems relevant at this point. According to Wertsch (1998), the relation of an individual agent with a cultural tool can be interpreted in two complementary ways. The first one he calls mastery and refers to "knowing how to use a mediational means with facility" (p. 50), without necessarily identifying with it or adopting it. The second one he calls appropriation and consists of "taking something that belongs to others and making it one's own" (p. 53), which involves embracing the cultural tool, consciously or not, as well as using it outside the context in which it was learned (Polman, 2006). Let me illustrate the distinction with one example. One common procedure for promoting L2 listening comprehension during instruction is asking

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[16] In fact, the distinction between what counts as development or learning is still an issue of contention in SCT and cultural historical activity theory, as recurrent discussions about that topic in the xmca forum (http://lchc.ucsd.edu/mca/) indicate (see also Chaiklin, 2003; Cole, 2009).

students to predict the contents of an oral text before actually listening to it (Field, 2008). Whereas students may become highly skilled at this procedure and thus improve their ability to understand a text, it may be the case that students do not use such procedure for actual listening outside the classrooms or even for learning situations where this procedure is not explicitly required. In other words, learners may master the use of this mediational tool (i.e., the predicting-before-listening procedure) without necessarily appropriating it. This example also shows, as Wertsch (1998) warns, that the processes of mastery and appropriation do not relate in any simple way, but are thoroughly intertwined.

This second aspect of the learning-leads-development postulate, namely that development is a process that is mediated by the appropriation and/or mastery of psychological tools, was the starting point for some of Vygotsky's followers like Gal'Perin (1967, 1970, 1979, 1989a, 1992), to propose that by introducing instruction focusing on theoretical knowledge or concepts, the nature of students' thinking could be altered, resulting in development.[17] This approach is generally known as concept-based (CB) instruction. Proponents of the CB approach argue that teaching based on learners' use of academic concepts to mediate practical tasks should be the focus of instruction. This argument follows from SCT's view that the quality of the cognitive tools that the child acquires during instruction determines the resulting characteristics of development (Arievitch & Haenen, 2005; Arievitch & Stetsenko, 2000). Academic concepts are thus seen in CB instruction as a type of cognitive tool that, given its generalized and systemic

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[17] As Ferreira and Lantolf (2008) explain, a second approach that is based on this same principle was proposed by one of Gal'Perin's contemporaries, V. Davydov. Davydov's approach is known as 'movement from the abstract to the concrete' because it focuses on the application of abstract knowledge to facilitate concrete activity through the use of visual representations of concepts called 'germ-cell models' (Davydov, 1988; in Ferreira and Lantolf, 2008). In this research study, however, I concentrate mainly on CB research inspired by Gal'Perin's stage-by-stage methodology for the formation of concepts.

qualities, plays a leading role in development (Karpov, 2003; Karpov & Haywood, 1998). As Vygotsky (1998, p. 54) points out:

> The internal connection of things is disclosed with the help of thinking in concepts, for to develop a concept of some object means to disclose a series of connections and relations of that object with all the rest of reality, to include it in the complex system of phenomena.

Simply put, concepts can give learners awareness and control of their cognitive activity and, therefore, serve to orient (Gal'perin, 1979) their ability to solve disciplinary problems.

Following the principles just described, current L2-CB researchers propose that academic grammatical concepts should be the center of L2 instruction because learners' use of such concepts gives them awareness of and control over their communicative activity (Lantolf, 2011; Lantolf & Poehner, 2008). That is to say, since these concepts are "based on meaning and the essential (rather than superficial) features" of language (Yanez-Prieto, 2008, p. 284), it follows that they constitute appropriate psychological tools that serve to mediate learners' L2 development. Conversely, L2-CB researchers reject the use in L2 instruction of what they call 'grammatical rules of thumb', which they consider to be spontaneous concepts made of incomplete, unsystematic, and incoherent explanations that result in little L2 development (Lantolf, 2011; Lapkin, Swain, & Knouzi, 2008; Negueruela, 2003, 2008).

The previous distinction brings us to attempt a definition of what concepts are. As Greeno (2012) notes in relation to recent publications (e.g., Bazerman, 2012; Engeström, Nummijoki, & Sannino, 2012; Hutchins, 2012; Marková, 2012), concepts are a diffuse category because of the diverse purpose and nature they have for a variety of theoretical models. Accordingly, any attempt to define the notion of concepts thoroughly is beyond the scope of this

research study (see Blunden, 2012 for an attempt in tha direction). Instead, I provide a definition

of concepts with which to work, based on SCT's discussion of everyday and scientific concepts,

and on Greeno's (2012) distinction between formal and functional (uses of) concepts.

The SCT model defines everyday concepts as "unsystematic, empirical, not conscious,

and often wrong generalizations" that result from everyday experience "in the absence of

systematic instruction" (Karpov & Haywood, 1998, p. 28). Academic concepts, on the other

hand, correspond to "the systems of general essential knowledge in a certain field" (Karpov,

1995, p. 132) and result from systematic instruction.[18] Let me explain this last definition in more

detail. First, academic concepts are knowledge that has been generalized; that is to say, it

represents the essential properties of a variety of similar phenomena. In SFL, for example, the

concept 'text' applies to any instance of social language use and thus can be considered

generalized knowledge. Second, concepts do not stand in isolation but are part of an interrelated

system of knowledge within a disciplinary domain (Towsey, 2010). As Vygotsky (1986, p. 205)

noted, "the *absence of a system* is the cardinal psychological difference distinguishing

spontaneous from scientific concepts" (emphasis in original); it is this particular trait that makes

academic concepts consequential for development (ibid). Continuing with our example, an

understanding of social communication cannot be gained from SFL's concept of text alone, but

from how this concept interacts with other concepts from all the dimensions or strata of language

as defined by SFL (see Figure 1 in section 2.1). Finally, academic concepts are disciplinary

situated; that is, concerned with the topics and concerns of a particular area of study as expressed

in disciplinary discourse (Bazerman, 2012). That is why a concept like 'register' has different

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[18] As Cole (2010) suggests, however, generalized and theoretical knowledge may also result from particular
culturally organized forms of social activity, not exclusively from schooling.

connotations in systemic-functional and in anthropological linguistics. In sum, academic concepts are generalizations that are part of a domain-specific system of knowledge. For the present research study, academic concepts thus refer to generalized and systemic knowledge of how the L2 works in authentic oral communication as defined in SFL terms. As we will see in the remaining of this dissertation, these concepts are not merely explicit definitions used in formal arguments within SFL –what Greeno (2012) calls 'formal (uses of) concepts'; rather, and more importantly, these concepts are functional concepts (ibid) that help learners to organize their oral L2 communicative activity during instruction. This latter view of concepts is the one informing the conception of L2 development as concept-mediated textual activity that I have adopted for this research study.

2.2.1 The CB instructional model

One of the features of the CB approach to instruction is that it views concrete 'external' actions as the source of mental activity (van der Veer, 2000). As Gal'Perin (1970, 1992) argues following Vygotsky (1986), cognitive development starts in external activity that involves the use of psychological tools represented materially or visually, then goes through a verbal stage in which the mediating potential of those tools is expressed in words by learners, and finally results in a form of inner speech or verbal thought (see Arievitch & Haenen, 2005) in which learners use the psychological tool internally as an orienting image. Once internalized, this psychological tool serves to orient activity at a more complex level. Gal'Perin (as reported by Carpay, 1974; 1992) proposed that truly developmental instruction needs to follow such route, represented by Arievitch and Haenen (2005, p. 160) as the spiral in Figure 3.
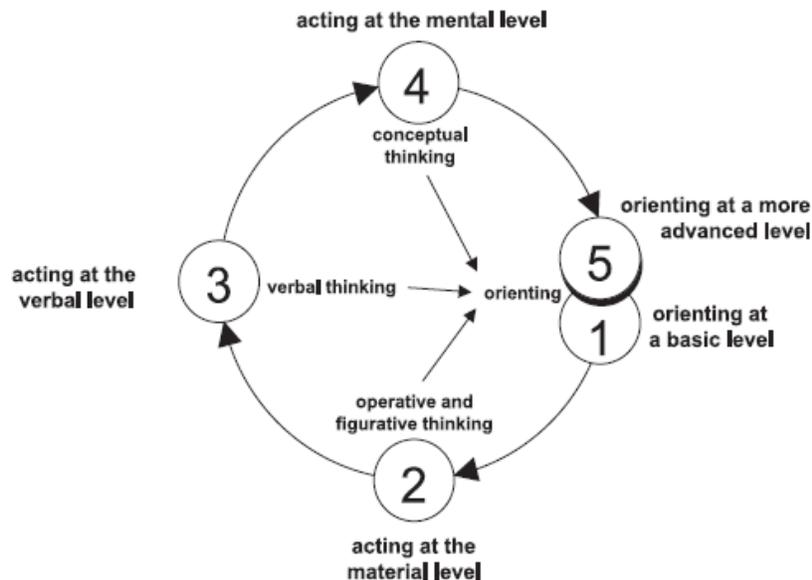
Figure 3. Spiral formation of mental actions (Arievitch & Haenen, 2005).

Arievitch and Haenen's model in Figure 3 has been the basis for the L2-CB instructional sequence, which Lantolf (2011) describes also in five stages, as follows. In the first stage students are presented with a *verbal explanation* or definition that introduces all the essential elements of an academic grammatical concept (e.g., explanation of mood, or aspect). In the second stage, number two in Figure 1, the verbal explanation is complemented with a *material representation* or 'materialization' of the grammatical concept. Such materialization needs to include all the essential features of the concept and can consist of a graph, flowchart, table, or even a clay model (Serrano-Lopez & Poehner, 2008). The materialization, called 'schema for the orienting basis for action' or SCOBA (Gal'perin, 1992; Haenen, 2001), serves to orient learners' activity either in disciplinary problem-solving or during communication (Karpov, 2003). The next stage requires learners to use the SCOBA to plan language use; for example, to

decide the tense needed for describing a series of pictures. This stage is a necessary adaptation of the CB model in order to engage L2 learners in meaning-making activity, oral or written, that is mediated by concepts. This is followed by the stage of *verbalization*, in which learners use grammatical concepts to explain linguistic choices, either in self-addressed talk or in interaction with others (Swain, Lapkin, Knouzi, Suzuki, & Brooks, 2009; Thorne, Reinhardt, & Golombek, 2008). The purpose of verbalization is to separate the grammatical concepts from their material representations or SCOBAs, hence contributing to the last stage or *internalization*. Since language is both a mental and social tool – a condition that Vygotsky (1978, p. 39) called 'reverse action of the sign' – verbalized concepts may mediate communication mentally, in the absence of materializations or overt speech. Concepts internalized through this process do not become implicit and automatized as in L1 development. Instead, they result in "communicatively functional declarative knowledge" (Lantolf, 2011, p. 37) that bolsters learners' fluency and proficiency during language use, as many of the recent L2-CBI studies have tried to demonstrate.

2.2.2   L2 development through CBI: Review of recent research

In this section I review the research reported in Ferreira (2005), Ferreira and Lantolf (2008), Negueruela (2003, 2008), Serrano-López (2003), Serrano-López and Poehner (2008), Swain et al (2009), Thorne et al (2008), van Compernolle (2011), and Yanez-Prieto (2008). I will consider some of the key features of this research, including the view of language they assumed, the types of concepts they favored, some of their research methodology decisions, and their main findings (see Lantolf, 2011; Lantolf & Thorne, 2006 for complementary reviews). In the case of research

reported through individual dissertations and subsequently in co-authored papers (e.g., Ferreira & Lantolf, 2008), I will refer only to the dissertations since these present a more detailed version of the research studies they report.

One characteristic of recent L2-CB studies is their use of a functional view of language to derive conceptual explanations. Indeed, the concepts used by that research depict language as a resource for communication rather than as a collection of abstract rules. To this end, two of the studies (Ferreira, 2005; Yanez-Prieto, 2008) used SFL whereas the other resorted to cognitive linguistics (Negueruela, 2003; Serrano-Lopez, 2003; Swain et al., 2009; Thorne et al., 2008). In essence, however, all the studies exploited the explanatory power of the relationship among grammar, function, and meaning through the use concepts as unit of instruction.

Most L2-CB studies have investigated the development of conceptual knowledge related to discrete grammatical forms and the deployment of such forms within sentences to construct specific meanings. For example, Swain et al (2009) focused on the concept of voice and the patient-agent relationships it constructs; Negueruela (2003, 2008) centered on the concepts of verbal mood, aspect, and tense and how these features create different meanings (e.g., of intelligence and attitude in the case of Spanish verbal mood); Serrano-Lopez (2003) centered on the prepositions 'en', 'sobre', 'de', and 'a' to indicate spatial relations in Spanish; and Thorne et al (2008) targeted the use of modals, pronouns, and modifiers such as 'maybe' and 'I think' to construct meanings of involvement (e.g., rapport) and independence (e.g., respect). Similarly, van Compernolle (2011) focused on learners' understanding and use of French *tu/vous* as sociopragmatic indexes. In contrast, Ferreira (2005) and Yanez-Prieto (2008) adopted a language-as-discourse perspective and thus focused on how texts achieved particular goals. Ferreira focused on the language-context relation and how students construed this relation in

cover letters and argumentative texts, the structure of these genres and their field (i.e., activity and topic of communication), tenor (i.e., the relationships between writer and reader), and mode (i.e., the written channel of communication). On her part, Yanez-Prieto addressed the composition, transformation, and analysis of literary texts as well as more discrete aspects such as punctuation, tense, or aspect in order to develop learners' ability to write in the L2. In sum, except for Ferreira (2005) and Yanez-Prieto (2008), recent L2-CB research has privileged the study of L2 development in terms of morphosyntax (see also Lai, 2011, cited in Lantolf, 2011).

Concerning research methodology, all the previous studies adopted a genetic (Vygotsky, 1978) approach to research that requires the study of phenomena "by examining the *genesis of complete living units of functioning"* (Wertsch, 1985, p. 5, emphasis in original). Accordingly, these studies described L2 concepts in the process of their formation during instruction, when they operate externally and are thus observable (Arievitch & Haenen, 2005; Vygotsky, 1986). They also used the method of double stimulation (Sakharov, 1994; Vygotsky, 1986) to see how materializations and verbalizations acted as a second stimulus to foster learners' appropriation of linguistic concepts and their subsequent use to mediate performance (Lantolf & Thorne, 2006). Although these studies differ in the variety of data collection procedures they used (e.g., language tasks, pre- and posttests, conceptual definitions, self-reports, role-plays, and stimulated recall), they converge in their adoption of verbalization as a procedure for instruction and/or research. As discussed above, verbalization is the use of overt social speech directed to oneself or others in order to make sense of language use.[19] Examples include students' self-explanations at home of their tense and aspect choices during language tasks (Negueruela, 2003), students'

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[19] As Negueruela (2003) points out, verbalization differs from stimulated recall and self-reports in that it specifically targets the appropriation of psychological tools of mediation. However, I am using 'verbalization' as an umbrella term to refer to explanations provided by learners to justify their language choices.

explanations in interviews about their language choices for text writing (Yanez-Prieto, 2008), and languaging (Swain, 2006) tasks in which students verbalized their understanding of concepts (Swain et al., 2009). In six of the studies discussed here, verbalization served the dual purpose of instructional and research technique, whereas in Serrano-Lopez' (2003) study it fulfilled an instructional purpose only.

One important premise of recent L2-CB studies is that learners' mounting conceptual understanding should be paralleled by greater proficiency (Lantolf & Thorne, 2006). This echoes Vygotsky's call to explore concepts dialectically, avoiding their study into elements and researching, instead, "the real relationship that exists between behavior and its auxiliary means" (1986, p. 53, see also Sakharov, 1994). The recent L2-CB research studies I reviewed varied in the approach they used to meet this challenge. Ferreira (2005), Serrano-Lopez (2003), Swain et al (2009), and Thorne et al (2008) approached the concept-use dialectics by relating students' language production data to students' concept use data that was collected independently of actual L2 communication situations. To this end they collected learners' conceptual explanations or definitions, analyzed them qualitatively into categories of increasing theoretical complexity, and finally related such data to the grammatical (e.g., Serrano-Lopez, 2003; Swain et al., 2009; Thorne et al., 2008) or textual (e.g., Ferreira, 2005; Ferreira & Lantolf, 2008) appropriateness and coherence of learners' performance. The relation was established either qualitatively through comparison between conceptual level and performance (e.g., Ferreira, 2005) or quantitatively through statistical analysis (e.g., Serrano-Lopez, 2003; Swain et al., 2009; Thorne et al., 2008). In either case, however, these studies determined the role of conceptual appropriation in learners' L2 development by means of theoretical argumentation, rather than by relating specific concepts to specific authentic communicative tasks. Notable exceptions are

Negueruela's (2003) and Swain et al.'s (2009) studies, who tried to capture the concept-use dialectics using additional procedures, as I will explain later.

All previous studies relied on semantic analysis of students' explanations as an analytical procedure for establishing students' conceptual development. Therefore, they adopted word meaning as the major unit of analysis. As Vygotsky (1986) proposed, word meaning is substantive for understanding the quality of the concepts being appropriated. This importance notwithstanding, word meaning may be little revealing for analyzing the concept-use dialectics unless verbalization data is purposefully tied to specific instances of L2 performance, as Ferreira (2005), Negueruela (2003), and Swain et al. (2009) recognize. In other words, it is in their role as mediational tools for communication that L2 concepts can be studied in their 'functional context' (Blunden, 2010; Sakharov, 1994). Paraphrasing Vygotsky (1986, p. 4), it could be said that L2-CB developmental research may wind up in a dead end when it analyzes communication into its components, concept and use, and studies them in isolation from each other.

To overcome this methodological trap, Yanez-Prieto (2008) and Negueruela (2003) investigated L2 development as a unit consisting of "students-engaging-in-language-activity-with-linguistic concepts" (Yanez-Prieto, 2008, p. 285; see also Wertsch, 1998). Accordingly, they involved learners in language tasks and then asked them to explain (i.e., verbalize) the reasons for the specific language choices they had made. Similarly, Swain et al (2009) used stimulated recall (Gass & Mackey, 2000) of a delayed posttest to hint at the mediating role of concepts in linguistic performance but, as they disclose, researching such role was not their main goal. To the extent that Negueruela (2003) and Yanez-Prieto (2008) analyzed L2 development as concept-mediated and communicative language use, they preserved the unity of the orienting and executive planes of concepts that Gal'Perin (1989a) talks about (1966, cited in Ferreira,

2005) and that Vygotsky implies with the notions of praxis (Lantolf, 2008) and unit of analysis (see Blunden, 2010; Zinchenko, 1985). As I will argue later, the unity of concepts and purposeful textual activity is a key characteristic of the approach to L2 development this research adopted.

Research reviews by Carpay (1974), Kabanova (1985), Karpov (1995), and Lantolf and Thorne (2006) coincide to note that CB instruction promotes conceptual development and maintenance, improves problem-solving and performance, leads to broad transfer, and facilitates conscious use of knowledge. Recent L2-CB research validates most of these findings. To be sure, Negueruela (2003), Swain et al (2009), and Yanez-Prieto (2008) described how learners' explanations evolved from spontaneous and empirical, based on 'rules of thumb', to theoretical and functional, based on concepts. These findings were less conclusive in Ferreira's (2005) study, where only two students showed convincing signs of conceptual thinking. The evidence provided to support the previous findings consisted of students' explanations, categorized according to their increasing conceptual quality (e.g., in terms of generality, abstractness, and coherence), and of the number of concepts learners used (cf. Swain et al., 2009). With the exception of van Compernolle (2011), however, this research provided little explanations for the relation between spontaneous and academic concepts during instruction.

The findings are more varied concerning the impact of concepts on linguistic performance. Ferreira (2005) found that the structure of the texts students wrote improved considerably but, overall, theoretical thinking contributed little to students' written performance as measured by rubric-based ratings. Conversely, Negueruela's (2003) learners improved their use of aspect but not mood, whereas Swain et al.'s (2009) and Serrano-Lopez' (2003) students scored better in the post-tests dealing with voice and with spatial prepositions respectively.

Similarly, van Compernolle's (2011) students' choices of the T/V pronouns became more theoretically informed. Yanez-Prieto's (2008) students became increasingly aware of the relationship between language choices and intentions, improved the schematic structure of their texts, and were able to pay more attention to grammatical features (e.g., tense, aspect) within texts, to the point that some of them started to manipulate these resources meaningfully and creatively in their writing.

One central claim of recent CB research is that learners' appropriation of grammatical concepts leads to L2 development. This research has substantiated that claim with two types of evidence, which in my opinion are reminiscent of Wertsch's (1998) distinction between mastery and appropriation introduced above. On the one hand, some of the studies claimed that CB instruction was developmental because learners were able to use the instructed language features consistently across similar tasks. Hence most of the previous studies set up various language tasks (e.g., Ferreira, 2005; Negueruela, 2003; van Compernolle, 2011; Yanez-Prieto, 2008) or tests (e.g., Serrano-Lopez, 2003; Swain et al., 2009) in which students were required to deploy those features and provided the results of learners improved performance in those tasks or tests as evidence of L2 development. On the other hand, at least two of the recent L2-CB provided some evidence beyond students' improved performance to show that concepts gave learners' "greater insight" (Cole, 2009, p. 294) into the basic workings of language and thus had the potential to re-structure learners' subsequent L2 activity (cf. Chaiklin, 2003; Karpov, 2003). For example, Yanez-Prieto's (2008) commented that students were able to re-contextualize their understanding of language use, gained through textual analysis, into their writing and reading during the intervention and in other courses. She also noted how one student used academic concepts of form-meaning relations to make choices of grammatical voice, a feature not

addressed by the course. Similarly, Negueruela (2003) reported that students started to mistrust rules of thumb in general and that one student used the criterion of intentionality, which had been introduced for the concept of aspect, to decide which tense to use.

In light of Wertsch's (1998) distinction between mastery and appropriation discussed above, it can be said that the first group of studies documented learners' mastery of the use of concepts to mediate their L2 use whereas the second group provided evidence that learners incorporated those concepts to mediate their L2 activity beyond the CB interventions, which is an indicator of appropriation (Polman, 2006).   In Wertsch's terms, learners in the first group of studies became more skilled in using the concepts as mediating tools, whereas those in the second group made those tools their own, incorporating them to their subsequent L2 activity. In my opinion, the developmental role of CB instruction can be substantiated more clearly in the second case, since only this case shows that the use of concepts transformed in some way learners' potential to mean in the L2 in general, and not only in the specific tasks that instruction proposed. For the present study, then, learners' use of functional L2 concepts to mediate their oral L2 performance, first in the tasks of instruction and then in new and varied communicative tasks, is an indicator that L2 development has been set in motion by instruction. The following section explores such view of L2 development in more detail.

2.3   L2 DEVELOPMENT AS CONCEPT-MEDIATED TEXTUAL ACTIVITY

In the two preceding sections I discussed some of the theoretical principles and representative research of the GB and CB approaches. That discussion showed that both approaches can

promote L2 development in significant ways, but it also disclosed what I think are important research and pedagogic gaps. Here I propose that those gaps can be filled if we combine key principles and procedures from the GB and CB approaches[20] in a conception of L2 development as concept-mediated textual activity. This would mean, on the one hand, placing texts as the central focus of teaching and learning, an insight from GB instruction that current foreign language scholarship, including concept-based instruction, seems to lack (Byrnes et al., 2010); and on the other, adopting an explicit framework for promoting and researching learners' appropriation of linguistic concepts, a key insight from CB pedagogy that GB instruction has usually neglected (Callaghan et al., 1993; Ferreira & Lantolf, 2008).

By a conception of L2 development as concept-mediated textual activity I mean that 1) L2 development occurs within and results in culturally-situated language-use activity, 2) such activity is primarily realized in texts, which in turn are made of choices from the various dimensions of language that are meaningful and purposeful, and 3) those choices can be consciously controlled by learners, using concepts of how the L2 functions. In what follows I discuss, in that order, each one of those aspects.

2.3.1 L2 development as activity

Conceiving L2 development as activity means thinking of L2 use in communication as a form of action. As Lemke (2002) notes, "language in use is always language-within-activity." What this means is that when L2 speakers use the new language to tell an anecdote, persuade somebody to

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[20] See Wells (1994) for a thorough discussion of the complementarity between SCT and SFL that inspires my proposal.

do something, narrate a story, or buy stamps at the post office, what they are doing is exercising social agency by means of language (Halliday, 1984, 1993) (2013); "to mean is to act semiotically" (Halliday, 2013, p. 16). This view of language use is one of the pillars of the notion of genre within SFL (Martin, 1985; Martin & Rose, 2007, 2008), briefly discussed in section 2.1 above, and of SFL's conception of language as a social semiotics (Halliday, 1978; Halliday & Hasan, 1989). For the case at hand, conceiving L2 development as activity implies that the overarching goal of instruction should be to expand learners' potential for acting meaning-fully using the L2 in social context. Accordingly, this research sought to develop learners' potential to mean in two related social processes or genres, shopping for groceries at a farmers' market and explaining the procedures to prepare a recipe (see Chapter 3).

In relation to pedagogy, the conception of L2 use as activity –the potential for meaning-full action within a social context, implies that any attempt to help learners develop such potential needs to be done by involving them in making meaning with language from the onset of instruction. The rationale for this is to be found in how SCT sees cognitive development in schools. In SCT terms, learners' ability to do the tasks that each disciplinary domain poses, which are a form of acting in each discipline, results primarily from learners' engagement in those forms of activity. In other words, learners' ability to engage in disciplinary tasks is both the means and the product of instruction, a perspective that is known within SCT as tool-and-result methodology (Newman & Holzman, 1993). Since the leading activity with which L2 instruction is concerned is that of helping learners make-meaning in a new language, then it follows that the best way to promote learners' L2 development is by ensuring their participation in such type of activity from the early moments of instruction. Learners' participation in activities that require the purposeful creation of meaning using the L2 should be both the means

and the result of instruction in the L2 classroom (cf. Hall, 2010). This does not mean that this study assumes that learners' potential to mean in the L2 arises spontaneously from participation in such activities. On the contrary, one of the key pillars of the approach to L2 instruction that this study has assumed is that learners can (and should) consciously control their L2 meaning-making activity using linguistic concepts, and that this process may lead eventually to L2 development, as I will argue in Chapter 8.

2.3.2   L2 development as textual activity

The type of activity L2 development is concerned with is that of acting using primarily linguistic signs. In other words, the target of L2 development is semiotic activity involving language. Since purposeful language use in society appears invariably in the form of texts, then it follows that the type of activity L2 development should be mainly concerned with is textual activity. This is clearly an over simplification, for social semiotic activity includes not only language but also other semiotic systems consisting of gestures, proxemics, or images; social semiotic activity is not only linguistic but multimodal (Kress & Van Leeuwen, 1996). However, that simplification seems justifiable, since language has a leading role to play in social semiosis (Eggins, 1994; van Lier, 2004).

Texts are, as I explained in section 2.1, the primordial linguistic unit though which people do things and have other people do things for them. Paraphrasing Martin (1985, p. 250), it could be said that texts are the means through which things get done when language is used to accomplish them. This capacity for textual action using language is not haphazard and unorganized; rather, it shapes and is shaped by the functions texts serve and the characteristics of

the situation in which they occur. In other words, texts look as they look because they are instances of particular genres and realize specific registers (Hasan, 1978, 1995). This has important implications for pedagogy. For instance, conceiving L2 development as textual activity means that L2 texts should be the starting point for defining goals, selecting learning materials, planning lessons, designing assessments, and defining the contents of instruction (cf. Feez & Joyce, 1998). This is the position behind the GB approach to instruction discussed above and is also the position adopted by this research, as I show in Chapter 3.

2.3.3   L2 development as concept-mediated textual activity

So far I have argued that L2 development can be conceived as the expansion of learners' potential to meaning-fully and purposely act using the L2. I have also argued that this potential appears in the form of texts that shape and are shaped by the purposes they seek and the characteristics of the situation in which they are construed. In this sub-section I emphasize that that potential can be under learners' conscious control once they start using linguistic concepts of how the L2 works in order to plan, monitor, and assess their L2 meaning-making activity. This is the view underlying CB research and is what I mean by L2 development as *concept-mediated*.

One obvious criticism to viewing L2 development as concept-mediated may be that this view is unrealistic, for actual language use in society is largely automatic (i.e., unconscious and spontaneous) (cf. Krashen, 1981). Such a criticism, however, would obscure the fact that classroom-based L2 development, by its very nature an 'artificial' form of development (Lantolf, 2011), necessarily involves mediational tools that can be used towards the goal of spontaneous and unconscious L2 use. To put it more clearly, whereas this research study recognizes that

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instructed L2 development can aim towards automaticity of use, it also emphasizes that school-based L2 development necessarily has a history of mediation through education, just as any other higher form of mental functioning (Vygotsky, 1978, 1986). This is an important clarification to make, because this research does not seek to attest that mediation through concepts results in spontaneous and automatic L2 use, as if such use were the only evidence that L2 development has taken place. Rather, the main purpose of this research is to explore the role of functional L2 concepts in promoting learners' awareness and control of how they deploy their linguistic resources to make meaning in texts (see Chapter 4). In other words, one underlying conception of this research is that L2 development in classrooms, unlike non-instructed L2 development, consists of learners' appropriation of the tools of mediation provided by instruction as a means to gain awareness and control of how and why to use the L2 in different contexts and tasks. Accordingly, evidence of L2 development will be sought in terms of how learners approach the task of L2 oral communication in the classroom context and not necessarily –though this may be also possible, in terms of the spontaneity with which learners may talk.

As was discussed in section 2.2, recent CB research has shown that concepts can play an important role in promoting learners' awareness and control of their grammatical choices during L2 use. Unlike CB research, however, I emphasize that developing learners' potential to mean also requires the use of concepts from all the dimensions of language so that learners can orient their meaning-making activity. Specifically, the view of L2 development as concept-mediated textual activity underscores that any attempt to promote purposeful and contextualized L2 use through instruction needs to include concepts of how language works at the level of genre, register, discourse-semantics, lexicogrammar, and expression (see Figure 1 in section 2.1). The rationale for that position comes from SFL's view that people construe meaning in texts in a top-

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down fashion. That is to say, meaning-making in texts does not start at the expression or lexicogrammatical level, but at the cultural and situational levels represented by the goals of the communicative activity, the way such activity is organized culturally, and the characteristics of the situation in which communication occurs (i.e., values of field, tenor, mode) (Halliday, 1993, 1999; Halliday & Matthiessen, 2006). From this it follows that any attempt to promote concept-based L2 development needs to include concepts from all language dimensions, for it is systemic choice along all those dimensions that in the end results in purposeful and contextualized meaning-making.

As understood in this study, linguistic concepts are networks of academic word meanings that explain how the L2 works in communication in each one of the language dimensions just mentioned. These concepts refer not to the formal knowledge of language that is packed in abstract and dense definitions used in linguistic arguments (Greeno, 2012). Rather, they are a learner-friendly version of formal language knowledge that learners can use non-formally to plan, monitor, and assess their L2 meaning-making activity (see Appendix A for examples). In SCT terms, the academic concepts used in this research study will develop downwards (Vygotsky, 1986, p. 193), to the concrete activity of mediating learners' oral L2 choices. As Greeno (2012) suggests, this is how formal concepts become functional and facilitate learning.

Well known proponents of the GB approach refer to language concepts in general terms as 'knowledge about language' (e.g., Rose & Martin, 2012) or simply as a 'pedagogical grammar' (e.g., Derewianka, 2001) that can be used by teachers in metalinguistic explanations that disclose how language works (e.g., Achugar & Carpenter, 2012). In this research study I have opted for the expression 'functional L2 concepts' (henceforth FL2Cs) instead of academic or scientific concepts. With this I want to emphasize that concepts, although corresponding to

generalized and agreed upon knowledge by a scientific community (e.g., SFL linguists and educational linguists), have a role to play in facilitating learners L2 communication and development in the classroom (Greeno, 2012) and that they refer to explicit knowledge of an additional language rather than to implicit knowledge of the mother tongue. In agreement with SFL, the use of 'functional' also emphasizes that those concepts should refer to how the L2 is actually used in purposeful communication rather than to idealized grammatical rules.

To summarize, in this section I have explained how a view of L2 development as concept-mediated textual activity 1) portrays purposeful and contextualized meaning-making as a form of social action that is both means and result of L2 development, 2) emphasizes that such action occurs primarily through texts made of choices from the various dimensions of language, and 3) proposes that those choices can be consciously controlled by learners using concepts of how the L2 works. As this chapter has shown, these three positions have been explored by GB and CB research, so they are not original to this research study. What is original is the integration of those positions into a unified view of L2 development with relevant implications for how learners' potential to mean orally in an L2 can be promoted and researched during classroom instruction. The next two chapters explain those implications in detail.

3.0   INTEGRATING GB AND CB INSTRUCTION IN THE L2 CLASSROOM

In this chapter I first explain and justify the genres and FL2Cs instruction addressed and then describe the most salient pedagogic decisions underlying the activities, materials, and assessment procedures. The reader is referred to the appendixes for more detail.

3.1   INSTRUCTION: SERVICE ENCOUNTERS AND EVERYDAY PROCEDURES

Instruction spanned over sixteen weeks and comprised two teaching units. Unit 1 lasted thirteen lessons and focused on service encounters, specifically on shopping exchanges in farmers' markets. Unit 2 lasted sixteen lessons and dealt with everyday procedures, particularly with providing directions to prepare a recipe. These two genres were chosen because, unlike interpersonally oriented exchanges (e.g., casual conversation), service encounters and everyday procedures have a more predictable structures and linguistic features, hence they may be easier for beginning L2 students (Joyce, 2000). In addition, the two genres belong to the everyday domain of experience and thus students are more likely to be familiar with them. The shopping exchange is a conversational and transactional genre concerned with the exchange of goods (i.e., fruits and vegetables), whereas the cooking recipe is a monologic factual genre concerned with

the exchange of information (Burns et al., 1996). The two teaching units addressed Colombian EFL proficiency standards for sixth grade (MEN, 2006), as Table 2 shows.

Table 2. Colombian EFL Standards addressed by each teaching unit

Unit	Colombian standards (MEN, 2006; my translation)
The Shopping exchange	a. I can start, maintain, and end simple conversations about familiar topics (p.23). b. I can say quantities and count objects up to a thousand (p. 21).
The Cooking recipe	a. I can give simple oral instructions in situations within school, family, and my immediate social environment (p. 23)

The shopping exchange *and* the cooking recipe constitute a simple "language event sequence" (Burns et al., 1996, p. 35), a group of spoken and written texts related to a specific social activity. In other words, shopping fruits and vegetables at a farmers' market is likely to be followed or preceded by talk describing a recipe involving those foods. From this it follows that these two genres mirror actual social language use and may facilitate learners' recycling of knowledge from one instructional unit to the next thanks to the common everyday field (i.e., food: fruits and vegetables, quantity) that they share.[21]

The FL2Cs addressed by each unit were defined using scholarly sources about service encounters (e.g., shopping groceries in a farmers market) and everyday procedures (e.g., explaining a recipe). For instance, FL2Cs for Unit 1 were derived from Halliday and Hasan (1989), Halliday and Matthiessen (2004), Hasan (1978, 1980), and Ventola (1983, 1987, 1995),

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[21] According to Eggins (1994, p. 71), field knowledge can be classified along a continuum of technicality that goes from commonsense/everyday to specialized/technical knowledge. For the case at hand, both the shopping exchange and the recipe can be located at the commonsense side of that continuum. The commonsense nature of these two genres was another reason for their selection as target of instruction in this research, since they are more likely to align with the everyday language experiences of young learners beginning secondary school than do more technical genres (cf. Christie & Derewianka, 2008).

whereas FL2Cs for Unit 2 are based on Eggins (2004), Halliday and Matthiessen (2006), Martin and Rose (2008), and Thompson (2008). As a result, FL2Cs exemplify formal knowledge that is widely accepted in SFL scholarship, as required by concept-based instruction (Gal'perin, 1992; Karpov & Haywood, 1998; Lantolf, 2011, see also Chapter 2, section 2.2). Unlike concept-based research and its main focus on lexicogrammatical knowledge (cf. Negueruela, 2003; van Compernolle, 2011; Yanez-Prieto, 2008), however, the FL2Cs of this study addressed all strata of language but the expressive dimension (i.e., graphology and phonology). This dimension was de-emphasized because of the research study's focus on contextual meaning and students' beginning L2 proficiency level. FL2Cs were presented to learners in their L1 [22] through explanations adapted to their educational level.

3.2   TEACHING APPROACH

In this study, instruction was based on the genre-based approach and on concept-based instruction, discussed in Chapter 2. Accordingly, it 1) followed the teaching-learning cycle, 2) viewed L2 communication as a top-down process that begins with language-use situations in a cultural context, 3) was based on the text as the core unit of instruction, 4) made use of an explicit pedagogy to provide students with the tools (i.e., FL2Cs) needed to analyze and discuss these contextualized texts, and 5) followed the stages of materialization and verbalization for promoting learners' appropriation of those tools.

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[22] Translations of the FL2CS that will be presented to learners appear in Appendix A.

Both Spanish (students' L1) and English (L2) were used for instruction, for different purposes. English was used for greetings, lesson routines (e.g., taking roll), basic instructions (e.g., *repeat please, please come front*), and for communication in the two genres that were taught. Spanish, on the other hand, was used majorly for setting up complex activities, for conceptual explanations, for providing support during pair work, and for explaining lesson objectives. Similarly to Swain et al.'s (2009) argument, in this research I do not see any contradiction between the use of students' L1 during instruction and the development of students' L2 communication ability. This seems particularly true in the case of cognitively-oriented instruction, such as is proposed in this study, where learners are required to verbalize their thinking as a tool for L2 development. Verbalization is a cognitive and metacognitive process that learenrs do in their L1, at this point in their language development, was difficult to be carried out in their L2 (cf. Lapkin et al., 2008; Swain & Lapkin, 2000).

The instructional stage of this research also drew on various methodological elements from CB instruction. For instance, instruction made systematic use of multistratal FL2Cs as the primary tool for learners' L2 development. What is more, learners' appropriation of FL2Cs was explicitly promoted using Arievitch and Haenen's (2005) spiral model of the formation of mental actions (see Figure 3). According to this model, the mediating function of FL2Cs evolves from material to verbal to mental, as was described in Chapter 2. Hence, FL2Cs were first presented verbally in teacher's explanations, then re-presented to learners in graphic representations or SCOBAs, and finally verbalized by learners during various pair and whole class activities.

3.2.1 Teaching and learning activities

The teaching and learning activities used in the lessons were unique to this research study. However, they corresponded to activity types that are commonly reported in the GB pedagogy literature (cf. Banks, 2000a; Burns, 2010; Derewianka, 2003; Feez & Joyce, 1998; Joyce, 2000; Joyce & Slade, 1997; Thai, 2009). The teaching and learning activities were designed and sequenced using Burns' (2010) classification of GB activities for oral L2 development into *preparation activities* that activate students' previous L2 knowledge; *discourse activities* that focus on how texts begin, develop, and end; *language activities* that provide practice on the micro-features of the genres under study, such as pronunciation or lexicogrammar; and *interaction activities* that involve learners' in meaningful and realistic language practice. Most of these activities corresponded to language tasks (Willis and Willis, 2007) that required learners "to use language, with emphasis on meaning, to attain an objective" (Bygate, Skehan, and Swain, 2001). Since this investigation was concerned with promoting learners' contextualized and goal-oriented meaning-making, tasks provided a context in which "language use is legitimate and meaningful" (Feez & Joyce, 1998, p. 32).

Unlike current GB literature, the two teaching units of this study included initial preparation activities where learners researched L1 use within the cultural practices associated to the goals of instruction (i.e., shopping and cooking). The purpose of those activities was to build learners' cross-cultural contextual knowledge of shopping exchanges and cooking recipes. To this end, they positioned learners as 'ethnographic researchers' (cf. Heath, 1983) in charge of finding out how those two genres function in L1 contexts, in comparison to L2 contexts (See Appendix B). As Paltridge (2001) notes, this ethnographic orientation has been usually absent

from the great majority of GB interventions available in the literature. Since most GB discussions about oral L2 development are concerned with second-language contexts (Banks, 2000a; Burns, 1998, 2010; Burns et al., 1996; Butterworth, 2000), the preparation activities they suggest are based on learners' prior or ongoing experiences with oral L2 use outside the classroom. In contrast, this research took place in a foreign language context where oral L2 use outside the classroom seldom occurs, resulting in learners' lack of prior oral L2 experiences and the implicit L2 knowledge that may derive from them. To overcome this situation, the ethnographically oriented activities drew on learners' and their community's L1 practices and knowledge to inform L2 instruction in this research (cf. González et al., 2005).

Finally, instruction included 'verbalization' activities from concept-based instruction (Arievitch & Haenen, 2005; Negueruela, 2003; see Chapter 2 for a detailed review). These activities required learners to engage in talk about language or languaging (Swain, 2006) using FL2Cs to plan, analyze, or explain their L2 choices during communication. For example, in one of the lessons learners were asked to write an email in their L1 in order to explain how to shop for fruits or vegetables in English (Appendix C). Similarly, learners were encouraged to use FL2Cs verbally as a tool to plan their L2 performance in recipe explanations for specific situations or contextual configurations (i.e., specific values of field, tenor, mode; see Hasan, 1978). Nevertheless, verbalization activities in the present research differed from the ones used in concept-based instruction in at least two significant ways. To begin with, this study encompassed FL2Cs from various strata of language and not only from lexicogrammar, as has been the case in most current concept-based studies (e.g., Negueruela, 2003; Serrano-Lopez, 2003; Swain et al., 2009; van Compernolle, 2011). Second, verbalization activities were designed for collaborative dialogue where learners talked to other learners in order to plan,

explain, or analyze L2 performance using FL2Cs, rather than in individual monologues where learners were encouraged to talk to themselves (e.g., Negueruela, 2003; Swain et al., 2009; van Compernolle, 2011). In other words, verbalization activities in this research were social and involved learners in using FL2Cs as tools-within-performance, rather than individualized and aimed at appropriation of FL2Cs in the absence of performance, as discussed in Chapter 2.

The rationale for the previous choices is twofold. On the one hand, this investigation sees L2 development as a process of making-meaning in texts mediated by concepts (e.g., FL2Cs), which implied assuming a broader approach to meaning-making, namely one that engaged learners' with whole texts and their realizational characteristics in all strata of language, including lexicogrammar. On the other, social verbalization can be as effective as individual verbalization for promoting L2 development, as various researchers have suggested (Donato, 1994; Serrano-Lopez & Poehner, 2008; Swain et al., 2009). What is more, in addition to the reported benefits of learner-learner interaction for promoting L2 development (Donato, 1994; for a review see Lantolf & Thorne, 2006), social verbalization can be more easily implemented in classroom contexts involving a large group of learners, as was the case of this research. As Lantolf (2011, p. 39) notes, however, it remains to be seen whether individual and social verbalization are equally effective in promoting appropriation of FL2Cs, one is more effective than the other, or they are more effective when combined.

3.2.2 Materials and model texts

Various types of materials such as formats, tables, videos, real objects, posters, and handouts, all frequently reported in the GB literature (Feez & Joyce, 1998; Paltridge, 2001; Thai, 2009), were

used for instruction. Unlike most GB instructional research, however, this study used graphic, conceptual representations of the genres (Appendix D) called SCOBAs (Haenen, 2001; see chapter 2 for a detailed description). SCOBAs (i.e., schemas for the orienting basis for action) are a crucial component of concept-based instruction due to their function as mediating tools for learners' mastery and appropriation of FL2Cs (Lantolf, 2011), as recent research has demonstrated (Ferreira, 2005; Negueruela, 2003; van Compernolle, 2011). In terms of their design, SCOBAs are "explicit symbolic complex activity images" (Martin & Rose, 2008, p. 194), since they visually show the socio-linguistic work L2 users need to make to realize each genre and its features. SCOBAs were introduced early in instruction so that students could use them repeatedly and appreciate their function in planning L2 performance.

The SCOBAs used in this research (Appendix D) consisted of flow charts integrating the orienting and executive dimensions of FL2Cs (cf. Gal'Perin, 1966; cited in Ferreira, 2005). That is to say, these SCOBAs were both a conceptualization of the essential multistratal features of shopping exchanges and oral recipes as well as a roadmap to orient learners' performance in these two genres. Besides this pedagogic advantage, the decision to use flowcharts was grounded on Ventola's (1983, 1987) argument that these depict the dynamic, moment-to-moment realization of interactive genres (e.g., shopping exchange) better than the usual linear structural formula commonly found in the literature (cf. Hasan, 1978, 1980), in which interactive discursive choices and realizational variation are rarely provided.

According to Karpov and Haywood (1998), one central principle of concept-based instruction is that learners should be supplied with the tools for self-regulation rather than asked to re-discover them. Accordingly, in this research learners were given ready-made SCOBAs at the beginning of each unit rather than asked to design them themselves (cf. Ferreira, 2005). Four

SCOBAs were used; two of them depict the generic, register, and discourse aspects of the genres (SCOBAs 1 and 3 in Appendixes D.1 and D.3, respectively) while the other two zoom in into specific features of the lexicogrammar such as quantity expressions or numeratives (e.g., *one cup of…, three…*) and directives (e.g., *cut, add*) (SCOBAs 2 and 4, Appendixes D.2 and D.4). In all four cases, however, SCOBAs consisted of iconic representations of the crucial elements of each genre, as Figure 4 shows.
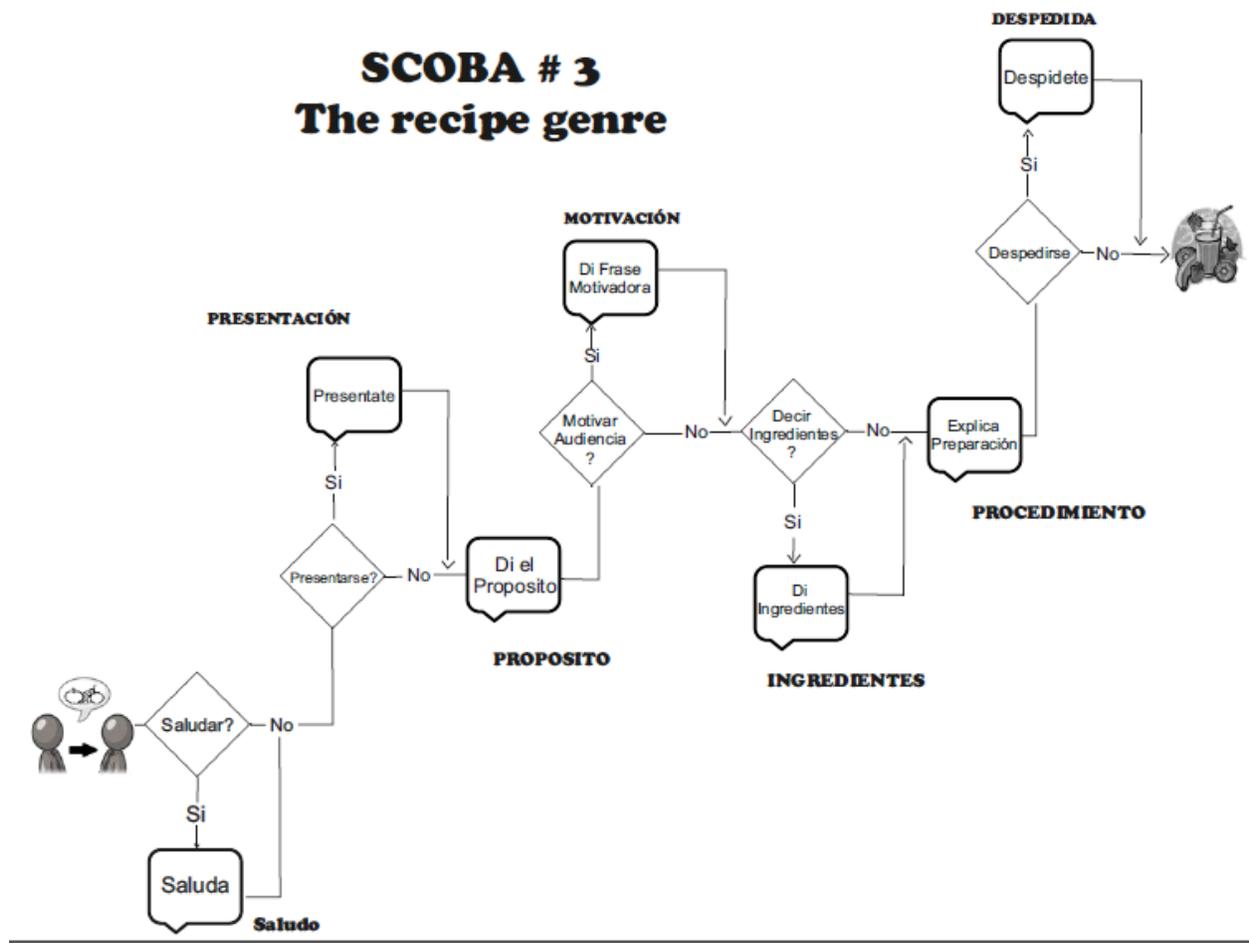
Figure 4. SCOBA for the recipe explanation genre

These SCOBAs should be read as follows, starting with the iconic images at both ends: The iconic image to the right represents the genre's purpose, whereas the speech bubbles and icons of persons to the left stand for social roles (e.g., salesperson-customer, speaker-audience), the oral nature of the two genres, and the language work each speaker has to make in each turn (e.g., greet, request goods, list ingredients). The flowchart design of the SCOBAs is intended to show that genres unfold in time in a succession of steps, each step realized discursively in one or various turns as shown by the display of the speech bubbles (i.e., two speech bubbles: adjacency pairs, several speech bubbles: groups of turns, one speech bubble: individual moves). The arrows signal the possible route speakers may take to realize each genre and finally the diamonds enclose the decisions speakers have to make at each stage, expressed as yes/no questions.

Concerning the texts used for instruction, most of them were authentic samples of L2 use taken from real oral communication, as required by GB pedagogy (Burns, 2010; Burns et al., 1996). Simply put, authentic texts are real instances of oral social language use that are re-located in the classroom for instructional purposes. Three types of texts were used in this study: 1) authentic texts, explained in more detail below, 2) adapted versions of authentic texts, from which I omitted banal or personal parts or changed their field to match instructional goals,[23] and 3) re-created texts that were 'assembled' using L2 lexicogrammatical resources (e.g., clauses, phrases, words) coming from actual L2 use situations (See appendix E for examples). That is, instead of scripting[24] the texts around a specific grammar issue using my own knowledge of the L2, as is common in many teaching materials (Burns, 2010), those texts were prepared using the

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[23] See Butterworth (2000) for a similar rationale for adapting authentic texts.

[24] As discussed in the relevant literature (Burns et al., 1996; Butterworth, 2000; Feez & Joyce, 1998), semi-scripted texts are obtained by defining the context and purpose of a communication situation, and then arranging for colleagues or native speakers to role-play it (Butterworth, 2000). Scripted texts, on the other hand, are invented and the interactions are pre-determined by the teacher using his/her knowledge of the L2.

formulaic expressions found in the authentic texts I had video recorded. Once re-created in this way, the texts were role-played by friends and audio recorded, as suggested by Butterworth (2000). In this way, the texts remained comprehensible for students while still including the features of authentic discourse.

Authentic texts of shopping exchanges and oral recipes were obtained through video recording of real and purposeful L2 use. For example, the salespersons that appear in the recordings of shopping exchanges at farmers' markets were the actual salespersons from these markets, whereas the customers were some of my colleagues or friends. For each recording session of shopping exchanges or recipes, I prepared simple situation guidelines like the one shown in Figure 5. These guidelines were designed taking into account the characteristics of participants and their relationship, the field knowledge addressed by each teaching unit, and the typical mode of communication of the two genres (e.g., young customer shops apples from old unknown salesperson; adult explains fruit smoothie recipe to 11-year olds through video).

Situation script

Video 1:

PLEASE BUY ___*four apples*_____FROM _____*indicated salesperson*____

Figure 5. Situation guidelines for video recordings

Thanks to outlining the characteristics of the situation rather than scripting its specific language, the resulting videos remained as authentic as possible while at the same time matched

my instructional needs. In other words, these videos depicted the characteristic discourse and lexicogrammatical features of shopping exchanges at farmers' markets and cooking recipes as well as the field knowledge (e.g., vocabulary for fruits and vegetables, buying and selling language, verbs for directives), and tenor relations that were the focus of instruction. In all cases, the persons that appear in the videos consented to be recorded.

3.2.3 Assessment

Assessment served diagnostic, research, formative, and summative functions during the research (Macken & Slade, 1993). Indeed, assessment procedures provided data to monitor learners' L2 development and to feed research analysis, gave learners and teacher information to improve the learning process, and facilitated informed grading of learner L2 performance by students' regular teacher in accordance to Colombian educational mandates (MEN, 2009). These functions were possible thanks to the integration of assessment and learning activities. In other words, instruction did not include specific activities whose unique purpose was to assess students or to collect research data (see Chapter 4). Rather, assessment was woven into the lessons to the point that there was no difference between learning and assessment tasks (Burns et al., 1996; Thai, 2009). As Feez and Joyce (1998, p. 58) suggest, there is no need to ask learners to perform under examination conditions unless those conditions are part of the genre they are learning.

According to Feez and Joyce (1998) and Feez (2002), among others (cf. Burns et al., 1996; Macken & Slade, 1993; Paltridge, 2001; Thai, 2009), assessment in GB instruction needs to be text-based (i.e., focused on learners' production of whole texts), linguistically-principled (i.e., based on a systematic and comprehensive linguistic framework), criterion-referenced (i.e.,

based on clear performance criteria), explicit (i.e., shared with learners), valid (i.e., focusing on the genres being taught), and reliable (i.e., providing information that can be trusted). The instructional design presented in this chapter fulfills these requirements. For instance, assessment procedures were based on learners' production or analysis of complete instances of shopping exchanges or cooking recipes using FL2Cs derived from SFL. Additionally, students' performance was weighed against criteria derived from multistratal FL2Cs (cf. Burns, 2003; Macken & Slade, 1993), which provided a holistic and detailed picture of the ongoing linguistic and discourse qualities of learners' meaning-making in the L2. These criteria were disclosed early in each teaching unit and later presented to learners in the form of checklists for self-, peer, and teacher assessment (Appendix F). Instruction also matched demands for validity by assessing learners' L2 performance in the genres that were the focus of instruction and their realization. As a case in point, the activity in Appendix G provided data of learners' control of the stages of shopping exchanges, but not of all the possible stages within the generic structure potential of this genre (see Ventola, 1987). Finally, to guarantee reliability, assessment data from different times, participants, and sources was used (see Tables 3 and 6 below).

3.3   UNIT 1: THE SHOPPING EXCHANGE

Unit 1 was the first teaching unit and sought to promote students' ability to buy and sell fruits and vegetables at a farmers' market. It covered 13 lessons distributed over six weeks and lasted 18 hours of instruction. As Table 3 below shows, this unit addressed three standards from Colombian L2 education and three overarching language goals.

Table 3. Standards and goals for Unit 1

Colombian standards	Goals
a. I can start, maintain, and end simple conversations about familiar topics b. I can say quantities and count objects up to a thousand.	▪ Develop learners' ability to use English to buy and sell fruits and vegetables in a farmer's market ▪ Develop learners' awareness of the generic, register, discourse and lexicogrammatical features of shopping exchanges ▪ Promote learners' recognition of similarities and differences between farmer's markets in USA and in Colombia, and of the types of fruits and vegetables they sell.

Standard **a** in Table 3 was taken from the 6-7 grade tier in the Colombian foreign language standards system (MEN, 2006), whereas standard **c** was taken from the 4-5 grade tier. The inclusion of this lower tier standard sought to tune instruction to students' usual low proficiency in English in sixth grade (Cely, 2009; MEN, 2005b). The three goals addressed point to the three different types of language-related learning that Halliday (1993) proposed, namely learning language, learning about language, and learning through language. In other words, goal # 1 was concerned with the use of language to reach a communicative intention (e.g., to buy and sell fruits and vegetables at a farmer's market in English), goal # 2 referred to knowledge about the language system (e.g., knowledge of how shopping exchanges work at each strata of language), and goal # 3 addressed content knowledge beyond language itself (e.g., cultural knowledge of farmers' markets in the United States, including the foods that are sold and how they are classified and displayed). Table 4 provides a summary of sequenced lesson objectives and assessment procedures for Uni1 1 about shopping exchanges.

Table 4. Lesson objectives and assessment for Unit 1

	Lesson objectives	Assessment
Modeling and deconstruction	- Recognize the contextual features of shopping exchanges in the United States and in Colombia - Comprehend, spell, and pronounce the names of various fruits and vegetables in English	Self-assessment during review of learning objectives at the end of lesson and exit slips.
	- Identify the meaning of symbols used to represent a shopping exchange. - Recognize the contextual features of shopping exchanges in the United States and in Colombia	Self-assessment during review of learning objectives at the end of lesson and exit slips.
	- Comprehend and pronounce the names of various fruits and vegetables, and key expressions used to buy them in English - Identify the main interaction stages in a shopping exchange - Recognize the meaning of symbols used to represent a shopping exchange.	Collection Language researcher reports
	- Comprehend and pronounce the names of various fruits, vegetables, and key expressions used in shopping exchanges in English - Identify the stages of a shopping exchange and the language used in each stage.	Entry tickets, Collection matching task, and revision of learning objectives at the end of lesson
	Recognize that the relation between salesperson and customer, the topic of their interaction, and the mode of communication influence what they choose to say in a shopping exchange.	
	Use a graphic representation of shopping exchanges to identify the stages followed by salesperson and customer in a real interaction. Explain how to buy fruits and vegetables in a farmer's market in English using a graphic representation of shopping exchanges.	Labelling task
	Practice turn taking in shopping exchanges	
	Differentiate shopping exchanges from other texts using a graphic representation. Identify the stages of a shopping exchange and the language that realizes them. Verbalize concepts related to shopping exchanges	Classifying turns into exchange stages, written email from verbalization task, and self-assessment based on objectives

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	- Express quantity in English when shopping for fruits and vegetables using a conceptual graphic representation of quantity expressions - Listen to a shopping exchange and identify the quantity and price of food items the customers buy Categorize shopping expressions according to function	Listening comprehension check and self-assessment based on learning objectives
Joint Construction	- Plan their participation in a shopping exchange using materialized or verbal FL2Cs as support - Be able to buy and sell fruits and vegetables in a farmer's market in English - Identify which quantity expressions to use depending on the characteristics of the interaction situation	Teacher-student interaction during shopping exchange lottery game, video-recording of students' dialogues (5 pairs), exit slips, and review of learning objectives
	- Assess shopping exchanges performed by their classmates using verbal FL2Cs	Peer assessment of performance and exit slips
Independent Construction	- Plan their participation in a shopping exchange using verbal FL2CS as support - Buy and sell fruits and vegetables in a farmer's market in English	Peer and self-assessment of performance, teacher assessment of students' performance for selected students, review of learning objectives
Unit evaluation	- Identify their strengths and weaknesses in using English during shopping exchanges - Assess the usefulness of the activities carried out during the unit	Comparative self-assessment, unit evaluation questionnaire (Appendix U)

3.3.1 The shopping exchange genre and text instances

The shopping exchange is part of a family of genres known as service encounters (Halliday & Hasan, 1989; Martin, 1985). According to Hasan (1978, 1980), the most distinctive feature of service encounters is that they involve the exchange of some sort of commodity, either goods or services. Shopping at a clothes store, asking for information at a doctor's office, or calling the airline to change the date on a ticket are all examples of this genre. A thorough discussion of service encounters can be found in a variety of works (French, 2001; Hasan, 1978; Martin, 1985; Orr, 2007; Ventola, 1983, 1987, 1995), therefore I will not go into the details of this genre here. Instead, I provide a synoptic description of the characteristics of shopping exchanges at farmers markets, which is the type of service encounter this research dealt with. This description, shown in Table 5, resulted from my analysis of ten authentic instances of shopping exchanges at farmers markets in USA (see section 3.2.2 above) and was informed by the work of Ventola (1983, 1984, 1987, 1995). The description is complemented by a flow-chart representation of the generic structure potential of this genre, which can be found in Appendix D.1 (SCOBA 1). The flow-chart representation does not intend to stand for all shopping exchanges at farmers markets that are possible in English, but only for those instances that were analyzed, some of which were used for instruction (see Ventola, 1987 for a full representation of service encounters).

The shopping exchange at farmers markets is a distinct type of service encounter involving the exchange of perishable groceries, a particular kind of physical setting, and face-to-face communication that focuses on exchanging goods rather than on building interpersonal

relationships (Orr, 2007). This combination of conditions yields a specific configuration of field, tenor, and mode values that, in turn, affect how language is used (Table 5).

Table 5. Synoptic description of shopping exchanges at farmers markets.

Language use dimensions	Typical realization in shopping exchanges at farmers markets
Genre (context of culture)	▪ *Purpose*: To exchange mainly fruits and vegetables through monetary transaction ▪ *Generic Structure Potential*: Includes the elements Greeting, Service, Pay, Goods Handover and Goodbye (after Ventola, 1987).
Register (context of situation)	▪ *Field*: Economic transaction concerned with the purchase of perishable food (fruits and vegetables); Expression of exact or inexact amounts; Money ▪ *Tenor*: Agents of transaction consisting of salesperson and customer; Social distance is near maximum since customer and salesperson may not know each other; Interactants may be of similar or different ages and sex. ▪ *Mode*: Communication is aural, includes visual contact, and relies mostly on the spoken medium; Some parts of the exchange may completely occur non-verbally (e.g., Goods handover)
Text (Discourse-semantics)	▪ Shopping exchanges unfold as a sequence of nuclear exchanges in which there is one central discourse move preceded or followed by one or more related move. Some of the nuclear exchanges consist of adjacency pairs. ▪ Little conjunction words other than *and* ▪ Lexical chains referring to pricing and to fruits or vegetables
Clause (Lexicogrammar)	▪ Lexicogrammar for expressing quantity including extended numeratives (e.g., *a head of, a bunch of*) (Halliday & Matthiessen, 2004), exact quantity determiners (e.g., *one, two, three, ten*), and numeratives for recoverable quantity (*some*) (Fawcett, 2007). ▪ Formulaic expressions related to buying and selling: *here you are, How many…? How much….? That'd be…, you're welcome* ▪ Mainly relational (*can I have …? This is the Romaine lettuce*), and mental (desiderative: *I'd like…*) ▪ Mainly participants or goods in Theme position
Phoneme/grapheme (Expression)	Not analyzed for this research.

As was mentioned above, the texts that were used for modeling and deconstructing the shopping exchange genre correspond to actual interactions in farmers' markets or were created based on them. However, the decision of which specific texts to use for the different instructional activities was pedagogically principled. Certainly, all the eight texts used for modeling and deconstruction during the first teaching unit were chosen because they included the typical elements of the schematic structure of shopping exchanges at a farmers market and because they showed variety in how these elements were realized lexicogrammatically (e.g., '*can I have three mangoes, please?*' vs. '*a head of lettuce please*'). As for the former case, the stages of Service, Pay, and Goods Handover were realized in all the texts, whereas the stages of Greeting, Goodbye, or Closing were realized only in some of them, as Table 6 shows.

Table 6. Comparison of the schematic structure of texts used in Unit 1

Texts Generic stages	1	2	3	4	5	6	7	8
Greeting	yes	no	no	no	no	no	no	yes
Attendance allocation	no	no	no	no	no	no	no	no
Service Bid	no	no	no	no	no	no	no	no
Service	yes	yes	yes (x2)	yes	yes	yes	yes (x2)	yes
Resolution	no	no	no	no	no	no	no	no
Pay	yes	yes	yes	yes	yes	yes	yes	yes
Goods handover	yes (non-verbal)	yes (non-verbal)	yes (non-verbal)	yes (not explicit)	yes (not explicit)	yes (not explicit)	yes (verbal)	yes (verbal)
Closing	yes	yes	yes	yes	yes	no	no	yes
Goodbye	yes	no	yes	no	no	yes	no	no

Conversely, the stages of Attendance Allocation, Service Bid, or Resolution were not realized in any of the eight texts. The presence or absence of some of these stages reflects the usual contextual configuration of shopping exchanges in farmers' markets. Particularly, since in farmers' markets there is no counter, customers can approach the service area without the salespersons having to call them. Hence the texts used for instruction lack the 'Attendance Allocation' stage, which is usually realized by '*who's next?*' or simply '*next*' (cf. Ventola, 1987).[25] Similarly, in farmers' markets it is obvious who sells and who buys and the customers have the chance to look at the goods and decide whether to buy them or not before approaching the salesperson. As a result, the 'Service Bid' (e.g. *can I help you?*) and 'Resolution' (e.g., *I think I'll take it*) stages were not realized in any of the texts.

3.4   UNIT 2: THE COOKING RECIPE

Unit 2 aimed at promoting students' ability to explain a cooking recipe orally in the L2. This unit covered sixteen lessons distributed over six weeks and lasted 12 hours of instruction. Unit 2 addresses one standard from Colombian L2 education and three overarching language goals.

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[25] Compare also to the contextual configuration of Chinese local markets (Orr, 2007), where prices are not usually displayed and thus customers must ask for the price of goods (e.g., '*how much is it?*'), bargaining frequently over it.

Table 7. Standards and goals for Unit 2

Colombian standards	Goals
I can give simple oral instructions in situations within school, family, and my immediate social environment	• Develop learners' ability to use English to explain a cooking recipe • Develop learners' awareness of the generic, register, discourse and lexicogrammatical features of cooking recipes • Promote learners' recognition of similarities and differences between cooking recipes in USA and in Colombia, and of the types of ingredients and utensils used to prepare them.

The standard in Table 7 was taken from the 6-7 grade tier in the Colombian foreign language standards system (Men, 2006). As with Unit 1, three goals were derived from standard **a** that point to Halliday's (1993) three different types of language-related learning, namely learning language (i.e., explaining a recipe in English), learning about language (i.e., becoming aware of the multistratal features of the recipe genre), and learning through language (i.e., developing cross-cultural knowledge of recipe types, ingredients, and utensils). A summary of the lessons' objectives and assessment procedures appear in Table 8 below.

Table 8. Objectives and contents Unit 2: Cooking Recipes

	Lesson objectives	Assessment
Modeling and deconstruction	- Identify the unit's objectives and evaluation procedures - Comprehend, spell, and pronounce common verbs and expressions used in cooking	Diagnostic assessment: Students prepare recipes and perform them. Audio recording of performance at home.
	- Recognize the contextual and discourse features of recipes in the United States and in Colombia. - Comprehend, spell, and pronounce the names of fruits and fruit recipes, and frequent cooking verbs in English. - Recognize that the relation between speaker and audience, the topic, and the mode of communication influence what a person says when explaining a recipe. - Identify the meaning of symbols used to represent a recipe.	Collection of Language researcher task Revision of learning objectives at the end of the lesson
	- Comprehend and pronounce fruit names, verbs, utensils, and quantity expressions used in cooking in English. - Identify the stages of a recipe and the language used in each stage. - Recognize that the relation between speaker and audience, the topic, and the mode of communication influence what a person says when explaining a recipe. - Identify the goal, participants, and stages of a recipe using a graphic representation.	Whole class revision Assessment during pair work and whole class report Revision of learning objectives at the end of the lesson
	- Explain to a friend how to instruct somebody else to prepare a fruit recipe - Identify the stages of an oral recipe and the language that realizes them - Give instructions in English according to the interaction situation	Assessment during pair work and whole class report Collection of article drafts from verbalization task Revision of learning objectives at the end of lesson
Joint	- Comprehend, spell, and pronounce verbs and expressions used in	Collection of students work

Construction	preparing vegetable recipes - Say action clauses to prepare a recipe	Revision of learning objectives at the end of lesson
	- Plan their explanation of a recipe using verbal L2 concepts as support - Say a recipe in English - Identify which imperative form to use depending on the characteristics of the interaction situation	Entry tickets at the beginning of lesson Learners' contributions during joint construction and information in gap task Revision of lesson objectives at the end of lesson
	- Assess their and their classmates' performance using verbal FL2Cs	Peer and self-assessment of performance Revision of learning objectives
Independent Construction	- Plan their explanation of a recipe using verbal L2 concepts as support - Explain a fruit and/or vegetable recipe in English	Assessment during performance planning task Students' self-assessment of performance Performance and recording or recipes
Unit evaluation	- Identify their strengths and weaknesses in explaining a recipe in English - Evaluate the usefulness of the unit activities for learning English	Comparative self-assessment Unit evaluation questionnaire (a version of Appendix U)

3.4.1 The cooking recipe genre and text instances

The cooking recipe belongs to a set of genres known as procedures. According to Martin and Rose (2008), procedures are an instructional genre whose purpose is to direct people how to act following a series of steps. Examples of this type of genre include domestic procedures (e.g., cooking recipes), topographic procedures (e.g., tourist guides), educational procedures (e.g., experiment, lab observation), conditional procedures (e.g., operating manuals), among others (see Martin & Rose, 2008, p. 217). I will provide only a synthetic description of the type of procedural genre with which the study is concerned, namely the cooking recipe. The reader can find a thorough discussion of recipe procedures in Eggins (1994), Halliday and Matthiessen (2006), and Martinec (2003); of the transitivity characteristics of recipe procedures in Thompson (2008); and of the different types of procedures in Martin and Rose (2008). Although most of that literature deals with written recipes, it was nonetheless useful for determining the main characteristics of oral cooking recipes in this research.

The specific procedural genre that was the focus of this research is that of explaining the steps to prepare a fruit/vegetable recipe orally, such as the cooking recipes that are found in YouTube. Accordingly, the specific characteristics of this genre were derived from the analysis of about fifteen YouTube recipes and of nine recordings that were especially made for this investigation (see section 3.2.2 above). Only fruit and vegetable recipes from YouTube were selected for analysis in order to match the purposes of instruction; recipes that consisted of hybrid genres between cooking recipe, cooking protocols, and nutritional recommendations were discarded. A summary of this analysis is shown in Table 9.

Table 9. Synoptic description of oral cooking recipes

Language use dimensions	Typical realization in oral cooking recipes
Genre (context of culture)	▪ *Purpose*: To instruct somebody on how to prepare a dish ▪ *Generic Structure Potential*: Includes the elements Greeting, Presentation, Motivation, Goal, Ingredients, and Method (based on Eggins, 1994).
Register (context of situation)	▪ *Field*: Cooking; Fruits and vegetables; Quantities and Utensils. ▪ *Tenor*: Relationship between participants is that of instructor and apprentice, which results in interpersonal distance; Interactants may be of similar or different ages and sex. ▪ *Mode*: Communication is aural, does not include visual contact, and relies mostly on the spoken medium; Some parts of the Method may occur nonverbally (e.g., putting ingredients in blender without uttering the corresponding instruction)
Text (Discourse-semantics)	▪ Series of moves linked by time sequence. Moves are unidirectional: from the instructor to the apprentice with no possibility for feedback. ▪ Conjunctions to do with time (e.g., *next, now, finally)* ▪ Lexical chain referring to fruits or vegetables, quantities, utensils
Clause (Lexicogrammar)	▪ Mainly generalized participants (e.g., fruits: *apples, mangoes*) ▪ Lexicogrammar for expressing quantity including extended numeratives (e.g., *a handful of, a cup of, a tablespoon of*) (Halliday & Matthiessen, 2004), exact quantity determiners (e.g., *one, two, three, ten*), and numeratives for recoverable quantity (*some*) (Fawcett, 2007). ▪ 'Actor + material process + goal + (circumstance)' transitivity template (Thompson, 2008). Role of actor realized by *you* (usually elided or appearing as '*you want to'), we,* or *let's* ▪ Use of imperatives to emphasize the process ▪ Common use of deictics: *here, there, like this* ▪ Actor responsible for the action (procedure) frequently in theme position
Phoneme/grapheme (Expression)	Not analyzed for this research.

The cooking recipe texts for this teaching unit all corresponded to authentic recipe directions that were video recorded using the guideless described in section 3.2.2. None of the

text instances that were selected from YouTube were used to prepare the lessons because they were either too detailed or included too many additional comments not strictly related to the sequence of actions for preparing the recipe (e.g., "*I really really love kiwi popsicles in the afternoon*). These comments were also omitted in one of the authentic texts used for the lessons. Unlike the unit on shopping exchanges, only three texts belonging to the cooking recipe genre were used. This results from the fact that this second unit used more texts that were produced by students themselves as the focus for reflection and classroom activity. These three texts are compared in Table 10 below.

Table 10. Comparison of the schematic structure of texts used in Unit 1

Texts Generic Elements	Text 9	Text 10	Text 11
Greeting	No	Yes	Yes
Presentation	No	Yes	No
Goal	Yes	Yes	Yes
Motivation	No	No	Yes
Ingredients	Yes	Yes	No
Method	Yes	Yes	Yes
Thanking and Goodbye	No	No	Yes

As Table 10 shows, not all the texts included all the possible stages, but when combined they include all the generic elements identified in the recipes that were analyzed. In addition, there was a central difference in the way Texts 9, 10, and 11 realized the Method stage. Text 9

used imperative mood with elided *you* (e.g., *cut the orange in half*), Text 10 used declarative clauses starting with *we* (e.g., *we rinse the strawberries*), and Text 11 used declaratives starting with *you* (e.g., *you pour in some pineapple juice*). This variety of realization is justified by the specific contextual configuration in which each text instance was produced. In pedagogical terms, such variation helped increase the lexicogrammatical resources that leaners can use to realize this stage of the cooking recipe genre.

This chapter presented the main pedagogic decisions underlying instruction in this research. Those decisions included the selection of the specific genres that were the focus of instruction, the design of a teaching approach that combined concept-based instruction and genre-based pedagogy, the design of materials and assessments, the types of activities, and the selection of the texts that were used in the lessons. All those decisions combined served to operationalize the view of L2 development as concept-mediated textual activity introduced in the preceding chapter and which was the focus of empirical investigation, as I will explain next.

4.0   METHODOLOGY OF THE STUDY

This chapter describes the methodology of the study, including the research questions, the setting and participants, the research design and methods, and the analysis procedures and categories.

4.1   RESEARCH QUESTIONS

The literature reviewed in Chapter 2 showed quite compellingly that learners' conscious and explicit understanding of the relationship between language form and function in context can facilitate L2 performance (Christie, 1992; Lantolf, 2011; Lantolf & Thorne, 2006; Martin, 1999). This review also pointed to several issues requiring further inquiry, including the use of a genre-based approach for improving performance in oral genres, a description of such performance as learners gain increasing control of it, and an account of the potential of multi-stratal FL2Cs[26] to mediate oral L2 performance across different communicative tasks. The following questions address those issues.

Role of FL2Cs during learners' performance

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[26] As was explained in Chapter 2, FL2Cs are formal knowledge of language and are the counterpart of 'everyday knowledge'. Both, however, are referred to in this chapter as 'conceptual knowledge'. This means that whenever the term 'conceptual L2 knowledge' is used in this chapter, it refers to both types of knowledge (e.g., in question 3).

1. What role(s), if any, do the FL2Cs that were taught play in learners' oral performance of service encounters and everyday procedures in the L2?

Characteristics of learners'oral L2 performance and changes over time

2. What are the generic, register, discourse-semantic, and lexicogrammatical characteristics of learners' L2 performance of a service encounter (e.g., interacting with a salesperson when shopping for food) and an everyday procedure (e.g., providing oral directions for a recipe) during instruction?

Changes in conceptual L2 knowledge about oral interaction

3. What changes in the quality of learners' conceptual L2 knowledge about service encounters and everyday procedures occur from the beginning to the end of instruction?

Role of FL2Cs in learners' performance across time

4. What role(s), if any, do the FL2Cs that were taught play in learners' performance of an unfamiliar L2 genre after instruction?

The previous questions address important issues in current L2 development scholarship. Question 1 was the core question of the study and seeks to describe the role FL2Cs play in mediating learners' oral performance in service encounters and everyday procedures. Question 2 aimed at identifying the L2 linguistic choices learners made in those two genres, whereas Question 3 attempted to portray learners' development of conceptual L2 knowledge (e.g., from everyday to academic) at various points during the genre-based instructional program. Questions

2 and 3 thus addressed the evolution of learners' meaning-making L2 resources and conceptual L2 knowledge over time, a necessary condition for the genetic study of development (Lantolf & Thorne, 2006; Perret, 2000) and for answering the core question of this study. As a complement to questions 1, 2, and 3, Question 4 inquired about the role of FL2Cs in mediating learners' oral performance in one novel oral genre after instruction. Question 4 is based on the position that instruction should foster learners' 'greater insight' (Cole, 2009) into how the L2 works in general, transforming the way they handle *any* communicative situation. Finally, all these questions focused on oral interpersonal communication, a relatively neglected area in GB interventionist research.

4.2   CONTEXT AND PARTICIPANTS

This investigation took place at *Buenavista*[27], a public PreK-11 school located in a small town on the Colombian Caribbean coast. The selection of this school was driven by researcher's convenience, thus no claim is made that *Buenavista* 'represents' all public schools in Colombia. What it does represent is one type of naturalistic setting (i.e., real and unaltered) where the L2 is currently taught in this country and, as a result, constitutes a valid site for the present investigation. *Buenavista* serves a population of approximately 950 students, male and female, from 6 to 17 years of age, who are divided into several school buildings around the town. According to school statistics, most of these students come from the neighborhoods around the school and belong to low SES families. The average number of students per classroom is 30 for

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[27] Fictitious name.

primary school (grades 1 through 5), 40 for secondary school (grades 6 through 9), and 38 for middle school (grades 10 and 11). This research took place in the school building located in the downtown area of the town, during the afternoon section of schooling.

Secondary and middle school learners at *Buenavista* receive one hour of instruction in English per day, 3 days per week, whereas primary school learners receive one hour per day, 2 days per week. During pre-school, students receive only one hour of English per week. Similarly to other Colombian provincial public schools (Cely, 2009), *Buenavista* lacks technological, human, and material resources for L2 instruction. For instance, the school library has only fifteen English-Spanish dictionaries for use by 950 students while L2 teachers do not have access to any audiovisual resource except for one CD player for the whole school.

As stated in Chapter 3, this investigation took place in a sixth grade classroom, for two reasons. First, L2 instruction during primary grades at *Buenavista* targets vocabulary and formulaic expressions with little attention to language as a meaning-making resource, which makes the collection of initial data of learners' L2 use in communication unrealistic for those grades. Second, sixth grade marks a turning point in Colombian education in general and L2 education in particular, with implications for students' motivation. On the one hand, sixth graders begin secondary school, a new level that coincides with the onset of adolescence, the meeting of new friends, and the study of new subjects; on the other, they start to receive L2 instruction from a certified teacher, which for some of them may mean the first contact with English as is used by their teacher for classroom communication.

Sixth graders who participated in this research were all female and received instruction in a small classroom in the school *patio* at the time of research. The classroom is enclosed with chicken wire fence that serve as walls. Initially a large *kiosko* with palm roof, this space was

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turned into a classroom as student population increased in recent years at *Buenavista* School. Consequently, it is tightly located in a busy and noisy area between the school classroom building and the school restrooms. It was not uncommon for students from other lessons to stand outside the classroom on their way to and from the restrooms in order to look at the lessons of this investigation.

Instead of a textbook, *Buenavista* students use photocopies from sections of ELT textbooks or use worksheets that their teachers create. L2 instruction for secondary and middle school is carried out by three certified teachers, all of whom have a bachelor's degree in L2 pedagogy and 10 years of teaching experience on average. L2 instruction in primary grades is provided by the regular teachers of those grades, none of whom has had any training in L2 pedagogy or English proficiency. Consequently, L2 instruction during primary school at *Buenavista* focuses on vocabulary and on formulaic oral communication for novice-level functions such as greetings, introductions, feelings, etc. This means that, despite what Colombian L2 proficiency standards state, beginning sixth-graders at *Buenavista* have very low proficiency in the L2, a common situation in Colombian public schools (MEN, 2005a).

Since my research questions demanded fine-grained data, I studied six participants organized in three stable dyads. I followed a criterion sampling procedure (Duff, 2008) for the selection of the dyads. For instance, the dyads consisted of 'classmate buddies' –students that always worked together, in order to facilitate data collection. I selected dyads from three levels of achievement, as determined by previous classroom assessment done by their teacher. I report data only about one learner from each dyad –Yini, Julia, and Alicia (pseudonyms), whose characteristics are presented in the table below. I will focus on only one learner since analyzgin the collaborative construction of conceptual knowledge is beyond the focus of this study.

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Table 11. Study participants

	Main characteristics
YINI	- Eleven years old - Female - Three years prior experience as L2 learner in primary school; two hours of L2 instruction per week
JULIA	- Thirteen years old - One year of prior experience as L2 learner in secondary school; three hours of instruction per week - It is the second year in sixth grade for Julia
ALICIA	- Eleven years old - Female - Three years prior experience as L2 learner in primary school; two hours of L2 instruction per week

4.3   STUDY DESIGN AND PROCEDURES

I followed a qualitative approach and used a cross-case study design to investigate learners' oral L2 development genetically. This decision matches the orientation of my research questions towards describing and interpreting the role of concepts in L2 development over time rather than testing any particular hypotheses (cf. Richards, 2003). A qualitative approach permits studying people in natural settings and collecting rich data to understand the meanings of their actions from their own perspective (Bauer, Gaskell, & Allum, 2000; Denzin & Lincoln, 1998). Accordingly, this study occurred in the natural setting of the L2 classroom and used unobtrusive data collection procedures consisting of the learning activities that were common in L2 lessons.

A case study design, in turn, allows for exploring a bounded unit in detail over time, using various data sources to arrive at robust interpretations (Duff, 2008; Nunan & Bailey, 2009). Accordingly, each student constituted a case whose L2 development was analyzed. Data for each learner was collected at different times during the research using various procedures,

described later in this chapter. This provided a basis for confirming or disconfirming my interpretations during this research, since different data sources allowed for multiple perspectives on the process of L2 development for each research case, a process that is known as triangulation (Hammersley & Atkinson, 2007). In addition, the three cases were compared to one another in order to add an additional layer for interpreting and validating research findings, hence the cross-case quality of the research design I adopted (Borman, Clarke, Cotner, & Lee, 2006).

Finally, a genetic approach (Vygotsky, 1978) facilitates studying development by "examining the *genesis of complete living units of functioning"* (Wertsch, 1985, p. 5, emphasis in original). This entails describing when and where such units originate in social interaction and the developmental route they take. As I will explain later, I adopted *concept-mediated linguistic choice* as the unit whose origin and evolution was examined along the three stages of this research, namely pre-instruction, instruction, and extension. Although this investigation may resemble a design-based study (Schoenfeld, 2006) –and it could be, it is not because my emphasis was on describing how learners' concept-mediated L2 ability evolved during instruction, rather than on estimating the effectiveness of the genre-based methodology on which instruction was based. In sum, the research design provided a fine-grained picture of learners' FL2Cs and oral L2 performance in the process of their formation, that is, as they originated and evolved during the various stages of this investigation, as Table 12 shows.

Table 12. Study design

Pre-instruction (3 weeks)	Instruction stage (10 weeks): shopping food and explaining a recipe			Extension (2 weeks): new oral genre
	Modeling and deconstruction (x2)	**Joint-Construction (x2)**	**Independent Construction (x2)**	
Observation of learners' pair work preferences Non-participant observation of lessons by students' regular teacher. Audio and video recording of lessons. Revision of learners' assessment results. Audio recording of collaborative dialogue within dyads. Audio and video recording of performance.	Video recording of teacher-student interaction during lessons. Audio recording of collaborative dialogue within dyads. Teacher diary and reflection log about lesson activity. Non-participant observation of classroom activity by students' regular teacher.	Video recording of teacher-student interaction during lessons. Audio recording of collaborative dialogue within dyads. Audio and video recording of dyads' jointly constructed performance. Teacher diary and reflection log about lesson activity. Non-participant observation of classroom activity by students' regular teacher.	Video recording of teacher-student interaction. Audio recording of collaborative dialogue within dyads. Audio and video recording of dyad's independent performance. Unit evaluation questionnaire to students. Teacher diary and reflection log about lesson activity. Non-participant observation of classroom activity by students' regular teacher.	Audio recording of collaborative dialogue within dyads for a new genre. Minimum instruction and assistance provided by teacher. Audio and video recording of dyad's performance. Teacher diary and reflection log about lesson activity. Non-participant observation of classroom activity by students' regular teacher.

As will be explained later, the main sources of data during each stage in Table 12 came from combination of performance planning tasks (i.e., tasks in which learners talked about how they would use the L2 during performance), performance tasks (i.e., tasks in which learners participated of realistic communication tasks), performance analysis tasks (i.e., tasks in which learners collaboratively reflected on or analyzed the way they used the L2), and a teacher diary and reflection log. The performance planning tasks, the performance tasks, and the performance analysis tasks fulfilled both a pedagogic and a research function (cf. Byrnes, 2009a). That is to say, these tasks played a role in learners' L2 development while at the same time provided naturalistic learner data.[28] Interaction within the dyads during the three types of research tasks was recorded using one digital recorder with a clip-on microphone for each dyad. This generated about 133 hours of learner-learner and teacher-learners interaction, 67 of which were later transcribed for analysis. In addition, one video camera was used to record dyads' oral performance and teacher-students' interaction. This provided data on students' non-verbal forms of meaning-making during L2 performance. Although these forms of communication were not the focus of this research, they yielded additional insights on students L2 meaning-making during the oral performance tasks. Only the episodes from teacher-student interaction that involved language concepts were transcribed, resulting in about 450 pages of transcription. I also kept a teacher diary and reflection log and the students' regular teacher acted as non-participant observer during lessons.

As Vygotsky (1978) and many others after him have suggested (Arievitch & Haenen, 2005; Gal'perin, 1992; Lantolf, 2011; Lantolf & Thorne, 2006; Roth, 2007), conceptual knowledge can be empirically observed in its material or verbal form while it is being used to

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[28] See Negueruela (2003) for a similar argument in relation to verbalization tasks.

solve problems or tasks within joint collaborative activity (see Appendices A and C for examples). Once conceptual knowledge becomes mental (i.e., once learners appropriate it), its mediating role during activity becomes 'transparent' and is therefore unobservable. In line with this, the performance planning and the performance analysis tasks served as a site for learners to engage in collaborative dialogue (Swain, 2000) using the material (e.g., graphic representation of concepts or SCOBAs) or verbal (e.g., concept-based explanations) forms of FL2Cs to solve the tasks at hand. These tasks thus yielded data in which learners' conceptual L2 knowledge could be observed empirically during the stages of the research design, as I explain next.

The pre-instruction stage, the first column in Table 12, provided data for selecting the student dyads and helped learners become familiar with the researcher, his teaching style, and the data collection instruments (e.g., video camera and digital recorders). To this end, I observed and recorded (audio and video) all lessons conducted by the students' teacher during three weeks. I also co-taught some of these lessons as a way to promote learners' familiarity with my teaching style before instruction. Observation notes focused on pair work and on classroom activity in general in order to identify students' pairing preferences and become familiar with the particularities of this specific classroom. A pair work preferences sitting chart (Nunan & Bailey, 2009) was used for identifying students' sitting preferences (see Appendix H). I triangulated the observation notes and pairing preferences data with students' attendance to lessons in order to identify three stable dyads from those learners who consented to participate in the study and that came to all lessons. Once the dyads were selected, the pre-instruction stage started (see Appendix I), which involved learners in a planning task followed by an oral performance task. Data from those tasks provided an initial picture of students' conceptual L2 knowledge and L2

performance prior to instruction, which was later compared to data coming from similar tasks during instruction and at the extension stage of this research.

The second research stage corresponded to genre-based instruction as presented in Chapter 3. I served as teacher during this stage. As explained in that chapter, instruction covered two learning units following the teaching-learning cycle. The first unit focused on service encounters (shopping exchange at farmers market) and lasted 13 lessons. The second unit dealt with everyday procedures (oral recipes) and lasted 16 lessons. Each unit lasted 12 hours of teaching time. The purpose of including a second learning unit was to investigate whether FL2Cs, introduced by the research and used by learners to mediate their oral L2 performance in the first unit (i.e., shopping for food), became available to orient (Arievitch & Haenen, 2005) learner performance in the second unit (i.e., explaining a recipe). Research data during the instruction stage was obtained from the three types of research tasks described above, the video recording of lessons, the teacher-researcher reflection log, and non-participant observation of lessons by the students' regular teacher. Performance tasks involved dyads in the production of oral L2 texts belonging to each one of the genres of the investigation. These tasks yielded data for describing students' linguistic L2 choices along the stages of the teaching-learning cycle (i.e., modeling and deconstruction, joint construction, and independent construction) in each instructional unit. Data collected through the performance tasks was material for answering research Question # 2. The performance planning and the performance analysis tasks, on the other hand, yielded data for describing the potential evolution of learners' conceptual L2 knowledge throughout instruction (i.e., research Question # 3). Data from the three types of research tasks (i.e., performance planning, performance, and performance analysis tasks) served to explore the role played by FL2Cs in learners' L2 choices during oral performance in service

encounters and everyday procedures (i.e., Question # 1). In other words, data for answering research question # 1 resulted from combining the data collected for Questions # 2 and # 3, as will be shown in the data analysis section. The teacher-researcher reflection log, the video, and the non-participant observation by students' regular teacher provided data about students' non-verbal means of communication during the performance tasks, the implementation of the teaching approach, students' reactions to the lessons, and general classroom atmosphere. These data set the contextual background against which information collected through the three types of research tasks was analyzed and interpreted.

Finally, in the extension stage I explored whether learners' used the FL2Cs to mediate their meaning-making during a new genre, namely a description of a daily routine.[29] As was explained in Chapter 2, the study of the potential of FL2Cs to mediate L2 choice in communication situations beyond the immediate study context was crucial for understanding how instruction may or may have not lead to learners' appropriation of the mediating function of those concepts and, consequently, to L2 development. Accordingly, the extension stage again involved learners in a performance planning task and in a performance task concerning a novel oral genre (see Appendix J). As with the planning and performance tasks before instruction (Appendix I), only a minimum of instruction was provided in order to help learners build context and field knowledge regarding the new genre (see Chapter 2). The planning and performance tasks yielded data for answering Question # 4. Collaborative dialogue within dyads and their subsequent performance was recorded using video and audio recorders. The teacher-researcher diary and the non-participant observation by students' teacher was also used during this stage and for the same purposes described above.

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[29] Although describing a routine is not a social genre in the terms defined by SFL (Martin & Rose, 2008), it was one of the curriculum L2 genres that needed to be taught according to the the syllabus for sixth grade at Buenavista.

To summarize, data collection aimed at tracing the potential evolution of learners' L2 choices mediated by concepts during their oral performance in a service encounter, an everyday procedure, and one additional oral genre. Data collected during the study were managed and coded using NVivo 10 (QSR International). The following categories were used for analyzing data collected through the three different research tasks at different points of the research.

4.4   DATA ANALYSIS

This research adopted *concept-mediated linguistic choice* as the main unit for analyzing how Yini, Julia, and Alicia developed their L2 meaning-making potential in two oral genres. The selection of this unit was based on the position, discussed in more detail in Chapter 2, that studying development must center on a unit of analysis that maintains the essential properties of the phenomenon under investigation and that simultaneously plays a developmental role (Blunden, 2010; Vygotsky, 1978; Zinchenko, 1985). For the case at hand, this means that the study of how learners develop their meaning-making potential in the L2 could not be accomplished by separating learners' conceptual L2 knowledge from their actual L2 choices during oral communication. Accordingly, it needed to be based on how conceptual L2 knowledge mediates learners' actual L2 choices from the L2 resources available to them at any particular point in time. Concept-mediated linguistic choice thus constituted an appropriate unit for studying L2 development because it maintained the essential properties of communication (i.e., its purposeful and context-oriented nature), saw conceptual L2 knowledge as the basis for actual L2 choices in learners' oral performance, and was transformed through instruction (e.g., from spontaneous concepts to academic concepts), a transformation that mediated learners'

ability to draw on the L2 system to make meaning (i.e., learners' L2 development). Therefore, analysis focused on an understanding of this unit using various theoretically-driven categories that were later refined (i.e., confirmed, improved, or discarded) based on the data. Inter-rater reliability procedures were also carried out for each type of category. To this end, a colleague was trained and then coded a data sample for each research question and then the inter-rater reliability coefficient was calculated using NVivo 10. Any disparities resulting in a reliability coefficient below 0.70 were resolved by inviting another person to code the same data sample and then recalculating the coefficient.

4.4.1 Analytical categories for Question # 2

Data for answering this question came mainly from performance tasks. I used SFL descriptive categories belonging to each one of the dimensions of language or strata (see Chapter 2). These include genre (i.e., purpose and schematic structure), register (i.e., field, tenor, mode), discourse (i.e., speech functions and their sequence), and lexicogrammar (i.e., process, participants, circumstances; mood, polarity; theme and rheme). These categories allowed for a systemic description (Halliday, 1993; Perret, 2000) of the lexicogrammatical and discourse features of learners' L2 use as well as the relation of those features to the purposes and situations of communication. Inter-rater reliability checks for these categories yielded 0.82 Kappa coefficient.

A multistratal description allowed me to construct system networks of learners' L2 choices for the genres under study at each one of the stages of the teaching-learning cycle (see Figure 13, page 157). A system network is a visual representation of the repertoire of linguistic resources available to learners (Perret, 2000) for creating meanings within a specific genre or text. Therefore, I used a system network to show what linguistic choices each learner made at a

particular time during the research and then compared that network to other networks drawn along the investigation. In this way, I systematically show the actual linguistic choices learners made or failed to make at different points in time and thus reveal the expansion, or lack thereof, of learners' L2 meaning-making potential during the research.

4.4.2 Analytical categories for Question # 3

Question # 3 demanded a detailed description of how learners' use of FL2Cs evolved during instruction. Analysis for this question was based on pair work talk during communication planning tasks and performance analysis tasks. Analysis focused on learners' metalanguage talk (i.e., talk whose content is language itself) in order to identify whether learners used concepts as support for choosing or analyzing the specific features of their oral L2 production. The categories that were used for analysis described the type, the scope, and the form of realization of the FL2Cs used by learners to mediate their L2 choices. The type of conceptual knowledge was classified, in turn, into two main subtypes, spontaneous and academic concepts (i.e., spontaneous and scientific, Vygotsky, 1986). Accordingly, the categories 'spontaneous L2 concepts' and 'academic L2 concepts' were adopted to identify the type of conceptual L2 knowledge learners used to mediate their oral L2 choices before, during, and after instruction. As was suggested in Chapters 2 and 3, learners can mediate their oral L2 performance by having recourse to conceptual L2 knowledge about the different strata of language. This resulted in seven analytical categories: knowledge of purpose, schematic structure, field, tenor, mode, sequence of functional moves or turns, and lexicogrammar. Learners' conceptual L2 knowledge was also analyzed according to the form of realization this knowledge took. For example, learners used the graphic representations of FL2Cs or SCOBAs (i.e., concepts in material form) or used a conceptual

verbal explanation (i.e., concepts in their verbal form) during their collaborative dialogue as tools for organizing a jumbled text or assessing their classmates' performance.

In sum, the previous categories were used for describing learners' conceptual L2 knowledge as it evolved from spontaneous into academic, from unistratal into multistratal, and from material into verbal. Reliability checks for these categories yielded 0.75 Kappa coefficient. This description also involved quantification of the frequency with which learners used those conceptual categories to mediate their L2 production at different points during the research. Other categories also emerge during data analysis (e.g., using the L1) that served as tools for learners to mediate their planning and later performance in the L2. These categories will be presented during the description of findings.

4.4.3 Analytical categories for Questions # 1 and # 4.

Analysis for Questions 1 and 4 focused on the relationship between learners' conceptual L2 knowledge and their L2 choices during the three research stages (see Table 12 above, page 86). Consequently, analytical categories for these two questions were derived from the data through pattern analysis (LeCompte & Schensul, 1999). In other words, the categories for Questions 1 and 4 described the role conceptual L2 knowledge played in learners' meaning-making L2 choices during the research. As will be explained in more detail in the next section, six categories were identified that described those roles: conceptualizing, making sense, planning, predicting, orienting, and assessing L2 use. Kappa coefficient was 0.77 for these categories.

5.0   FINDINGS (1): STUDENTS' DEVELOPMENT OF CONCEPTUAL KNOWLEDGE

This chapter answers Question 3: *What changes in the quality of learners' conceptual L2 knowledge about service encounters and everyday procedures occur from the beginning to the end of instruction?* To answer this question, I examined students' metalinguistic talk using three SFL tools: the frequency of everyday and specialized lexis (i.e., changes in the field continuum), the frequency of nominalizations, and the extent to which students' talk occurred independently of the SCOBAs (i.e., changes in the mode continuum). I also analyzed the development of one specific concept for each learner.

In what follows I first describe the instruction and research process in nine time periods (TP) that help contextualize the findings presented in this and subsequent chapters. TP1 covered the final lesson before genre-based instruction started (Appendix I), which included a) a discussion of learners' prior knowledge about shopping exchanges in L1, b) practice of new vocabulary and phrases for shopping, c) a pair work planning task of a shopping exchange, and finally d) a performance task that students presented to the class in pairs by reading lines for a prepared role play from a script. The regular teacher noted that this orientation to the task was typical of how students performed prior to this research.

Following the presentation, students began work in TP2. TP2 lasted three lessons where students were introduced to the academic concepts associated with service encounters and built

field and contextual knowledge of this genre. Specifically, students described L1 shopping exchanges in *tiendas de barrio*[30], comparing them to exchanges in L2 that they viewed on videos made by native speakers of English. They also practiced lexis and set phrases about shopping and participated in whole class teacher explanations of the academic concepts related to shopping exchanges and the symbols used to represent them. As noted by the regular teacher in her observation notes: "[students] *said the activity was cool*"), and learning activities during TP2 helped learners to "*anticipate the possible expressions that they will need to learn in English*" for a shopping exchange.

TP3 lasted seven lessons and focused on the introduction and use of a SCOBA for shopping exchanges (henceforth SCOBA 1, Appendix D.1) and a SCOBA for expressing quantity when shopping (henceforth SCOBA 2, Appendix D.2). Learners used the SCOBAs to deconstruct three shopping exchange texts and to jointly construct two instances of this genre. During these tasks, learners traced on SCOBA 1 the 'route' that interactants took or should take to realize shopping exchanges (Appendix K). Learners also participated in one social and one private verbalization task, and various tasks for building field knowledge (e.g., organizing vocabulary of fruits and vegetables into categories like color and shape). During the first five lessons of TP3, SCOBA 1 was displayed on the board and then, beginning at lesson six, posted on a side wall of the class. Students were intrigued by the SCOBA, as their regular teacher noted: "*Students' reaction* [to the SCOBA] *was positive. Their faces show expectation towards the symbols and most of them raise their hands to participate*" (my translation). In the questionnaire (Appendix U), 56% of students said that SCOBAs were 'very easy' and the remaining 44% that they were 'easy' to understand. Teacher explanations of SCOBA 1 at TP3 emphasized purpose,

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[30] *Tiendas de barrio* are small neighborhood stores in Colombia that are similar to convenience stores in USA

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[30] *Tiendas de barrio* are small neighborhood stores in Colombia that are similar to convenience stores in USA

schematic structure, and discourse features of shopping exchanges following the design of SCOBA 1. What became obvious was that the concepts of tenor, field, and mode were overlooked during that explanation, as a result of SCOBA design; more about this later.

TP4 covered the last three lessons on shopping exchanges. SCOBA 1 was withdrawn at TP4 to encourage students to use concepts verbally. Students did not complain about its withdrawal; on the contrary, one of them even said '*ya lo tengo aquí*' (I have it here already) as she tapped her head with her index, probably meaning that she had a mental image of SCOBA 1. At TP4, students assessed their classmates' performance and identified functional errors in a shopping exchange text. TP4 also included an independent construction in pairs and subsequent performance in a farmers market that was set up in students' classroom. During TP4, the teacher recurrently asked learners to 'talk like experts' so as to prompt them to verbalize academic concepts, a simile students borrowed to refer to their own talk. Students were excited about the farmers' market task, so they organized the classroom by themselves before the task started. Their regular teacher wrote: "*I think the girls did the dialogues easily and spontaneously. They were contextualized according to the situation and they could follow the steps of the exchange and use the appropriate expressions*" (my translation). Students also said in the questionnaire (Appendix U) they liked this task because they had never done it before and it felt 'like real'.

TP5 started after a ten-day unplanned hiatus in instruction and lasted two lessons. During TP5, learners planned, performed, and then assessed their recipe performances. No instruction on recipes was provided other than building students' field knowledge (i.e., pronunciation practice of action words and quantity expressions). Students found the performance task very difficult, but were able to compare recipes and shopping exchanges using academic concepts:

> *Students compare the steps of a shopping exchange with a recipe explanation and find similarities and differences. Some of them have no doubt about the communicative*

purpose of a recipe explanation and say that some stages change because the purpose of each exchange is different. Students also identify key aspects that must be taken into account, for example, if the recipe is oral or written they must change some expressions taking their audience into account (regular teacher notes; my translation).

TP5 serves as an important point of comparison with the lesson before instruction on shopping exchanges (i.e., TP1) and with the first lesson of the extension stage (TP9).

TP6 lasted three lessons in which academic concepts of the procedural genre were re-introduced. TP6 is similar to TP2 in that both presented academic concepts in whole class discussions using the same symbols. TP6 focused on the deconstruction of a recipe presented by a Colombian guest and two video-recipes by two native speakers of English. Students compared the three recipes using the same charts as in TP2 but without guiding questions (Appendix B). Learners also received a set of five cards showing the symbol for each academic concept on one side and the explanation of that concept on the other (Appendix L); we called them 'expert cheat cards'. The term *influencia* (influence) was also introduced and recurrently used during TP6 to make explicit that each aspect of language in the cards shaped L2 choices.

TP7 fulfilled the purpose of introducing and using SCOBAs. During TP7, the word meaning '*influencia*' was represented for the first time as a double-edged arrow, with the word '*aspectos*' (aspects) to its left and the drawing of a speech bubble to its right, as shown below.
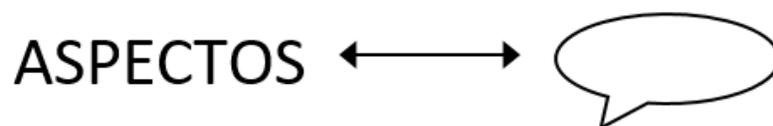
Figure 6. Representation of *influencia*

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TP7 included a teacher-students joint planning task based on which students rehearsed, performed, and then assessed recipe explanations. During TP7, students also organized a jumbled recipe, co-constructed the meaning of a SCOBA for recipes (henceforth SCOBA 3, Appendix D.3) with the teacher, and analyzed and used action clauses using another SCOBA (henceforth SCOBA 4, Appendix D.4). As in TP3, SCOBAs were displayed on the board and then on the wall on one side of the class, and used for tracing the stages of a YouTube recipe. The regular teacher wrote:

> *I think the activity in which students analyze dialogues using the graph* [SCOBA] *becomes a little boring, because students have done that before and some of them have no clarity about the importance of this activity. Some groups did not talk about the relation among participants, the topic and activity, and the use of language* (my translation)

In contrast, thirty-eight per cent of students said that SCOBAs were 'very easy', whereas 62% thought they were 'easy'.

TP8 lasted six lessons and coincided with the withdrawal of SCOBAs 3 and 4. During TP8, students recorded a short video to explain SCOBA 3 to a friend and jointly-constructed a recipe with the teacher. They later rehearsed, video recorded, and uploaded that recipe to YouTube. Unlike TP3, their joint construction was made by writing L2 choices on the board rather than tracing the interaction route on SCOBA 3 (see Appendix M). The YouTube videos of students' recipes were used for assessment following the various components of SCOBA 3, now referred to as 'the five aspects'. Students also did one private and one social verbalization and, finally, an independent construction task in pairs. This las activity consisted of a planning task, a rehearsal task, and a performance task of recipes in front of classmates, their regular teacher, myself, and an unknown senior guest. By having a guest I intended to alter the tenor of the situation, to see whether students were able to vary their L2 choices accordingly. After the

recipe explanations, students peer-assessed using the chart in Appendix N. Students' regular teacher commented: "*Students explain why they use some expressions in the different stages. They say things like: "we used WE to include the audience", which shows they are making headway in their expert language. They also talk about formal and informal*" (my translation).

TP9 covered the extension task and lasted four lessons. During TP9, a new genre was introduced (explaining an oral routine) to see whether students used academic concepts in a new genre. Students deconstructed a routine text using the 'five aspects' chart, did various field and context building activities (pronunciation and line-by-line interpretation of a daily routine text), and a planning, rehearsal, and individual explanation of their daily routine. One observation note by the regular teacher summarizes what happened during TP9:

> *All the groups identified and located the five aspects in the chart, they called each aspect by its name. Only one group was confused and wrote 'leave taking' as if it were one of the five aspects rather than a stage. Some students found it difficult to explain those aspects in the new situation, they needed help and explanation from the teacher to analyze each aspect* (my translation)

The previous short description of each time period sets the context for presenting research findings for the three learner cases in the following three sections.

5.1 TALKING LIKE AN EXPERT: YINI'S DEVELOPMENT OF ACADEMIC CONCEPTS

5.1.1 Overview of Yini's conceptual development

Yini's concepts changed from spontaneous to academic during the research, as shown next. Transcript 1 comes from whole class discussion about shopping exchanges in Colombian *tiendas de barrio* at TP1.

Transcript 1. Yini's spontaneous concepts in the pre-instruction stage

1	**T**	*¿Cómo se hace para comprar frutas y verduras en una tienda?*
2	**SS**	((several students speak at the same time))
3	**Julia**	∟ *pregunta en una frutería* ((giggles))
4	**Alicia**	*En una tienda se dice-*
5	**S10**	*Uno llega y dice buenas y después dice lo que va a comprar*
6	**Yini**	*Yo profe*
7	**T**	*¿Y ya?*
8	**Yini**	*Profe, yo profe*
9	**T**	((T appoints Yini to answer))
10	**Alicia**	∟ *Profe y uno dice-*
11	**Yini**	∟ *Llegamos en una tienda y decimos buenas que si nos pueden hacer el favor de de vendernos frutas o cualquier vegetal, ellos las la- nosotros la escogemos se las damos al que está atendiendo para que el los pesen*

Translation

1	**T**	How can you do to buy fruits and greens in a convenience store?
2	**SS**	((several students speak at the same time))
3	**Julia**	∟ you ask in a fruit store ((giggles))
4	**Alicia**	In a convinience store you say-
5	**S10**	You arrive and say 'buenas' and then say what you're gonna buy
6	**Yini**	Teacher, me
7	**T**	and that's it?
8	**Yini**	Teacher, me teacher

9	**T**	((T appoints Yini to answer))
10	**Alicia**	∟ Teacher and you say-
11	**Yini**	∟ We arrive at a store and say '*buenas*' can you do the favor to sell fruits or any vegetable, they- we pick them, give them to the person selling so that he weighs them

Yini explained how to buy and sell in L1 (Turn 11), but using spontaneous concepts. For example, she quoted what is actually said in a shopping exchange (e.g., *[we] say buenas,* turn 11) and the non-linguistic actions that need to be followed (e.g., *we pick them,* turn 11) to provide a generalized explanation of the stages of that genre. Her focus was on the human participants of exchanges – *nosotros*, *el*, *ellos*, acting as sayers in verbal clauses projecting quotes. In sum, Yini's conceptual talk before instruction was clearly spontaneous, since it was based on her everyday experience of shopping exchanges, made explicit by her use of quotes and her focus on people rather than on abstract linguistic phenomena (e.g., *el saludo*).

Yini's talk, just described, contrasts sharply with Transcript 2, where Yini and her partner assessed S7-S4's performance at TP8.

Transcript 2. Yini's conceptual talk at TP8

1	**Yini**	*El de S7 y S4*
2	**S15**	*Aja*
3	**Yini**	*Mira, lo primero que- es el **propósito**, el **propósito** sería:: **explicación de receta**, y también se **presentaron**, esto viene es aca (.2) y en el segundo son las **etapas** dijeron el **listado***
4	**S15**	∟ *listado de ingredientes*
5	**Yini**	<u>*La **motivación** con*</u> <u>yum yum yummy</u>
6	**S15**	*Uju, y el de XXX*
7	**Yini**	∟ *Y el tercero es **relación entre las personas**, <u>ellas querían</u> <u>familiarizarse y usaron unas expresiones como</u>*
8	**S15**	<u>We let's</u>
9	**Yini**	<u>We [let's]</u> ((giggles)) <u>we *o* let's</u>, *en el cuatro que es::: la **actividad y el***

		tema, ellas XX este::
10	**S15**	*El procedimiento*
11	**Yini**	L *en la **actividad** esta el **procedimiento***
12	**S15**	L *dimiento eh: da el nombre de receta*
13	**Yini**	*Eh este:: como eh- mostraron sus **acciones** en el **procedimiento** y eh:: dijeron el nombre de receta que es el **tema***
14	**S15**	*Uh huh*
15	**Yini**	*No dijeron[31]*
16	**S15**	*No dijeron?*
17	**Yini**	No *Ah si, popsicles, si dijeron el nombre de receta, y el quinto que es la **forma como se usa el idioma** lo hicieron **oral** y se **presentaron**, cierto* (.2) *pero vamos a relacionarlo hombe::, no S15, me tienes que decir que tienes*

Translation

1	**Yini**	S7 and S4's
2	**S15**	uh hu
3	**Yini**	Look, the first that- is the **purpose**, the **purpose would be**: **explanation of recipe**, and also they **introduce** themselves, this comes here (.2) and in the second come the **stages** they said the **ingredients list**
4	**S15**	L ingredients list
5	**Yini**	The **motivation** with *yum yum yummy*
6	**S15**	uh hu, and the XXX
7	**Yini**	L and the third is **relation between people**, they wanted to f**amiliarize** and used **expressions** like
8	**S15**	*We let's*
9	**Yini**	*We [let's]* ((giggles)) *we or let's*, the fourth is:: the **activity and the topic**, they XX er::
10	**S15**	the procedure
11	**Yini**	L the **procedure** is in the **activity**
12	**S15**	L tivity eh:: says the recipe name
13	**Yini**	Er:: how er- they showed their **actions** in the **procedure** and er:: Said the recipe name that is the **topic**
14	**S15**	Uh hu
15	**Yini**	they didn't say it
16	**S15**	they didn't say it?
17	**Yini**	No oh yes, popsicles, they did say the recipe name, and the fifth is the **Way language is used,** they did it **oral** and **introduced** themselves, right (.2) but let's compare it come on, no S15, you have to tell me what you got

---

[31] Smaller size font indicates utterances spoken at a lower volume than surrounding talk

Transcript 2 exemplifies Yini's use of academic language about all strata. Indeed, Yini named those strata (turns 3, 7, 9, and 17, in bold), described her classmates' L2 choices that related to those strata (e.g., *mostraron sus acciones en el procedimiento*, turn 13), and linked their classmates' L2 choices to the features of the situation in which they performed (turn 5 and turns 7-9, underlined). Yini also used specialized language (in bold) and nominalizations (*explicación*, *motivación*, turns 3 and 5). The academic quality of Yini's talk was recognized by her regular teacher, who wrote:

> *Yini analyzed the first group's recipe explanation using expert language, she talked about the purpose, the stages, about being formal or informal, she said they wanted to include the audience, motivation, she talked about the way in which language is used which was not face to face but through a video. I think she used a lot of expert language.*

Overall, spontaneous concepts appeared less frequently than academic concepts in Yini's talk (Figure 1). Spontaneous concepts constituted 100% at TP1 and 53% at TP2, but went to 0% in the extension stage, at TP9, at which point academic concepts reached 100%. Sixty-five instances of spontaneous concepts and 332 of academic concepts were identified for Yini.
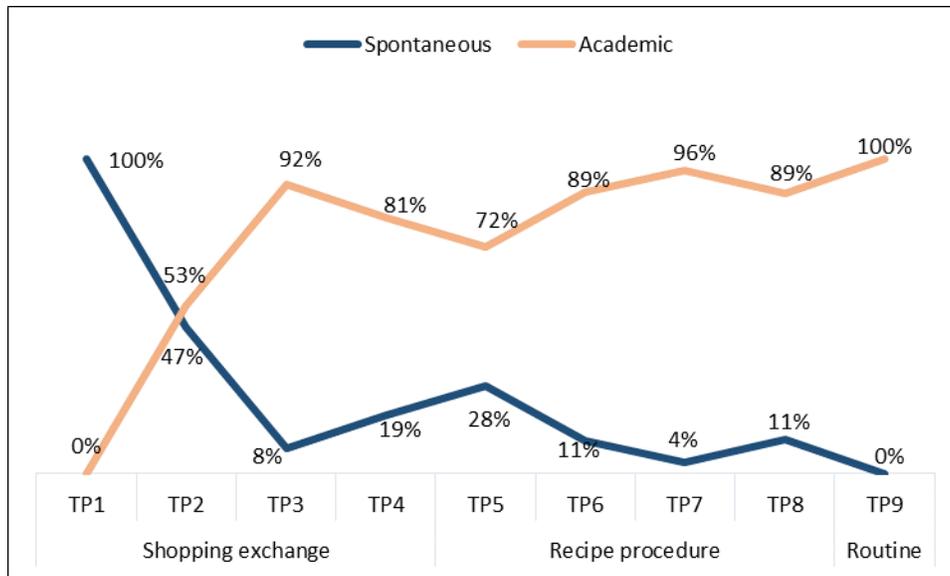
Figure 7. Spontaneous and academic concepts in Yini's talk

Although academic concepts were more frequent after TP1, they decreased at TP4, TP5, and TP8. At TP4 and TP8 students planned and rehearsed their independent performance without conceptual mediation, then performed for each genre, and finally peer-assessed their performances. Academic concepts decreased whereas spontaneous concepts increased at those times, suggesting that Yini resorted to spontaneous concepts during challenging tasks. Similarly, spontaneous concepts increased at TP5, which coincided with learners' planning and performance of a recipe without instruction. However, there was a 10-day unplanned pause between TP4 and TP5, which suggests students may have also forgotten academic concepts during that time. Finally, no spontaneous concepts were observed at TP9, though a new genre (explaining a routine) was introduced. These findings suggest that spontaneous concepts became more frequent as Yini faced new or demanding tasks, but academic concepts became the primary mediating tool once appropriated by the end of instruction.

Yini's academic concepts outnumbered spontaneous concepts in all language strata, but the percentage of academic concepts for each strata varied. Most academic concepts were about tenor (26%) and schematic structure (25%), followed by purpose (15%), mode (11%), field (9%), discourse (7%), and lexicogrammar (6%). As shown in Appendix O, academic concepts for field and mode were more frequent during instruction on recipes. Concepts for lexicogrammar were not found in Yini's talk during the extension task.

5.1.1.1 Everyday and specialized language in Yini's talk.

Transcripts 1 and 2 above differ in that Yini used specialized language in the latter. Such use of language implies change along the field continuum and, as a result, indexes academic conceptualization of linguistic experience. Table 13 shows the percentage of everyday and specialized language in Yini's talk. The specific terms Yini used appear in Appendix P.

Table 13. Everyday and specialized language in Yini's talk

			instruction		
		Pre-instruction	Shopping Exchange	Recipe	**Extension stage**
Genre:Purpose	Everyday	0%	30%	2%	0%
	Specialized	0%	70%	98%	100%
Genre: Sch. Structure	Everyday	100%	24%	4%	0%
	Specialized	0%	76%	96%	100%
Register: Tenor	Everyday	0%	19%	4%	3%
	Specialized	0%	81%	96%	97%
Register: Field	Everyday	0%	50%	4%	0%
	Specialized	0%	50%	96%	100%
Register: Mode	Everyday	0%	0%	2%	0%
	Specialized	0%	100%	98%	100%
Discourse	Everyday	100%	26%	0%	0%
	Specialized	0%	74%	100%	100%

Lexicogrammar	Everyday	0%	11%	7%	0%
	Specialized	0%	89%	93%	0%

Yini's talk changed qualitatively as everyday words were replaced by specialized ones, and quantitatively as more specialized words were used. A horizontal reading of Table 13 reveals that Yini used specialized words more frequently, replacing everyday terms at TP9 in all strata but lexicogrammar. However, during shopping exchanges everyday words were more frequent. For instance, 50% of terms about field and 30% about purpose were everyday. Yini used all the specialized metalanguage that was taught (e.g., *etapas, relación entre las personas, expression de cantidad*).

5.1.1.2 Nominalizations in Yini's conceptual talk.

Transcripts 1 and 2 also differ in that Yini used nominalizations in the latter. Nominalizations are material for concepts to become academic, since they imply change from congruent (everyday) to non-congruent modes of expression, a change in the mode continuum. Figure 8 illustrates that change historically concerning the discourse move *request*, which is expressed in Spanish with the verb *solicitar*.

Congruent ⟵⟶ Non-congruent

TP2 ***Preguntan*** *si hay el producto*
(they ask whether the produce is available)
(March 12)

Solicita*, algo más, le paga, le entrega el vuelto, gracias*
(She **requests**, anything else, she pays, she gives change, thanks)
(March 13)

*Mira, este es **solicitud***
(look, this is request)
(March 14)

T   *Las etapas que incluye este texto cuales son?*
(The stages of this text, which are they?)
Yini   ***Solicitud***
(**request**)
(March 18)

TP3
tienen que haber pasos donde se saluda, (…) *se saluda se **solicita** el servicio se accede a la venta, pregunta si quiere mas, el precio..*
(there have to be steps where one greets, (…) one greets, one **requests** service, complies to sell, asks if more if needed, the price..)
(April 2)

TP4
*Este:: yo tengo que mejorar algunas cositas en el servicio y la **solicitud**, la **solicitud**, eh:: hice casi todo bien, me fue bien, en la **solicitud** en el pago en el cierre en la despedida en el saludo y todo, hice todos los pasos como eran*
(I have to improve a few thing sin the service and the **request**, the **request**, er:: I did almost everything well, it was well, in the **request** in the pay in the closing and the goodbye, in the greeting and all, I did all the steps as they should be)
(April 16)

Figure 8. From *solicitar* to *solicitud* in Yini's talk

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Yini's labelling of the 'request' move evolved from *solicitar* (request as process) to *solicitud* (request as noun). The change started at TP2, where Yini first used the everyday word *preguntan* (they ask for) in the report of the researcher task (March 12). The teacher recasted this word into the specialized term *solicitar* and Yini used it the next day during her written analysis of a shopping exchange video (March 13). Later, but still at TP2 (March 14), Yini used *solicitud* (request as noun) for the first time, during labelling of the stages of a text (March 14). Before that time, this nominalization had been used only by the teacher to recast students' use of *solicitar*. At TP2 Yini used *solicitar* three times and *solicitud* once. At TP3 she used *solicitar* (eight times) as well as *solicitud* (four times). The first example (March 18) comes from a whole class report of a genre-identification task and the second (April 2) from a private verbalization task. At TP4 Yini used only *solicitud* (five times), as shown in the example during peer-assessment after the farmers' market task (April 16).

Figure 8 illustrates how discrete aspects of Yini's conceptual talk changed along the mode continuum, making her talk more academic over time. Other examples are *saludar-saludo* (greet-greeting), *pagar-pago* (to pay-pay), *entregar producto-entrega del producto* (hand in the goods-goods handover), *despedirse-despedida* (to say goodbye-goodbye), among others. Those changes made possible complex nominal groups like *explicación de un procedimiento de receta para preparar jugo* (explanation of a recipe procedure to prepare juice), found in Yini's talk at TP6. The list of congruent and non-congruent forms used by Yini appears in Appendix Q.

5.1.1.3 Materialized and verbal concepts in Yini's talk.

Yini's concepts occurred increasingly independently from SCOBAs as the research progressed. As noted earlier, independence from materializations is a key step in the appropriation of

symbolic tools of mediation. Findings show that Yini increasingly recruited academic concepts without looking at the SCOBAs or using exophoric reference. Transcript 3 illustrates that change for the strata of discourse, as Yini traced on SCOBA 1 the discourse moves of a shopping exchange (TP3).

Transcript 3. Use of materialized concepts by Yini

1	**Yini**	*Espérate, **aquí** no saludaron,* ((looks at SCOBA)) *tu tienes que <u>seguir</u> <u>derecho</u>, tu <u>sigues</u> **este** y yo <u>sigo</u> **este*** ((referring to route in SCOBA))
2	**S15**	((tracing on SCOBA))
3	**Yini**	*No no tienes que <u>doblar</u> todavía* ((.2 looking at SCOBA) *solicita servicio,*
4	**S15**	*Si solicita* ((.3 reading from SCOBA)) *si pregunta si*
5	**Yini**	*Yo comencé hace rato*
6	**S15**	*¿No pregunta si quiere mas verdad?*
7	**T**	*Girls, recuerden que lo primero es preguntarse con los triángulos.. los diamantes verdes ¿saludar? ¿ Saludó?*
8	**Yini**	∟ *Si pregunta* ((addressing S15))
9	**SS**	*No::*
10	**T**	*Entonces usted va trazando la flecha según vaya respondiendo* ((the questions in the diamonds of teh SCOBA)), *y asi sucesivamente*
11		((off task talk))

Translation

1	**Yini**	wait, **here** they did't greet, ((looks at SCOBA)) you have to <u>follow straight</u> you <u>follow</u> **this** and I <u>follow</u> **this** ((referring to route in SCOBA))
2	**S15**	((tracing on SCOBA))
3	**Yini**	No, you don't have to <u>turn</u> yet ((.2 looking at SCOBA), request service,
4	**S15**	yes request ((.3 reading from SCOBA)) does he ask? yes
5	**Yini**	I started long ago
6	**S15**	She does not ask if she wants more, right?
7	**T**	Girls, remember that the first thing to do is to ask yourselves using the triangles.. the green diamonds, greet? Did she greet?
8	**Yini//**	∟ She does ask ((addressing S15))
9	**SS**	No::
10	**T**	So you start tracing the arrow as you answer ((the questionts in the diamonds of the SCOBA)), and so on
11		((off task talk))

Transcript 3 shows that Yini's concept of the discourse moves of a text was dependent on

SCOBA 1, both through her gaze (turns 1 and 13, in parentheses) and linguistically through exophoric reference using locative and deictic demonstratives (in bold and in bold-underlined). Such dependence was also realized through direction adjectives and material processes (underlined), such as *derecho* (straight, turn 1), *seguir* (follow, turn 1), and *doblar* (turn, turn 3). By contrast, the verbal form of concepts did not include such types of reference. Rather, Yini used the concept 'off the top of her head', without looking at or referring to SCOBA 1. Table 14 summarizes the evolution of academic concepts from materialized to verbal in Yini's case.

Table 14. Form of academic concepts in Yini's case

		Shopping exchange			*Recipe procedure*				*Routine*
Purpose		**TP2**	**TP3**	**TP4**	**TP5**	**TP6**	**TP7**	**TP8**	**TP9**
	Materialized	9	8	1	3	1	2	0	0
	Verbal	1	4	3	4	8	7	7	6
Schematic structure	Materialized	10	14	2	2	2	6	0	0
	Verbal	2	11	6	5	6	10	24	8
Tenor	Materialized	9	4	2	1	3	5	0	0
	Verbal	0	11	10	0	9	14	28	11
Field	Materialized	1	0	0	0	3	6	2	0
	Verbal	0	0	0	0	6	4	7	6
Mode	Materialized	2	0	2	0	3	7	0	0
	Verbal	0	0	0	1	8	3	10	5
Discourse	Materialized	3	9	0	0	0	0	0	0
	Verbal	0	2	9	0	0	0	2	2
Lexicogrammar	Materialized	0	2	0	0	0	1	0	0
	Verbal	0	2	4	0	0	5	9	0

Table 14 reveals that academic verbal concepts increased towards the end of instruction whereas materialized concepts decreased. In addition, materialized concepts were more frequent at TP2 and TP3, which coincided with the lessons where SCOBAs 1 and 2 were used. The number of academic verbal concepts was considerably higher for tenor and schematic structure at the end of instruction. This seems to be due to the instructional emphasis given to those strata at that time but also, as I will discuss later, to how useful those concepts were for students to orient their L2 choices. In sum, Yini's conceptual talk became more specialized, nominalized, and detached from SCOBAs during instruction. This finding means that her concepts, initially spontaneous before and at the onset of instruction, became qualitatively more academic, or scientific in Vygotskian terms.

5.1.2   Yini's development of the concept of tenor

The academic concept of tenor that was the focus of instruction involved three components: 1) a general statement of the concept (e.g., the relation among people influences what we say), 2) specific values of the concept for each genre (e.g., age, degree of familiarity, degree of authority), and 3) the implications of those values for L2 choice (e.g., L2 choices to show familiarity or informality, respect or formality, authority or closeness). Yini only started to refer to these components at TP2, following the teacher's explanation of the researchers' task chart (Appendix B). For instance, in front of the symbol for tenor in the chart she wrote: [sales person and customer] *son de la misma edad y se conocen porque le fiaron al tendero* (they are the same age and know each other because the salesperson got the goods on credit). In this explanation, Yini provided the values of tenor (underlined), but not any linguistic resource related to them.

Moreover, she confused the meanings of salesperson and customer, since *tendero* (salesperson) is not the person to whom goods are given in a shopping exchange.

At TP3 Yini began to refer to all the components of this concept, under teacher mediation. Transcript 4 comes from a discussion in which teacher and students jointly decided the stages of exchange between two imaginary participants (Gloria and Sussy) using SCOBA 1.

Transcript 4. Yini's concept of Tenor at TP3

43	**T**	*Sussy habla ahora, ¿qué diría Sussy para solicitar?*
44	**SS**	eh:: can I have=
45	**S6**	∟ can I have
46	**Yini**	*con amabilidad es-*
47	**SS**	=three apples and (.2)
48	**Yini**	∟ some bananas
49	**S6**	∟ some bananas
50	**SS**	some bananas
51	**T**	three apples and some bananas (.2), *respeto/* please
52	**Yini**	∟ *Y si es-* *y si es con amabilidad es* could:: could::
53	**T**	Could I have:::
54	**S6**	please *como se escribe*, [please]?
55	**T**	could I please-
56	**Yini**	three apples and some bananas

Translation

43	**T**	Sussy talks now, what would Sussy say to request?
44	**SS**	er:: *can I have*=
45	**S6**	∟ *can I have*
46	**Yini**	kindly is-
47	**SS**	=*three apples and* (.2)
48	**Yini**	∟ *some bananas*
49	**S6**	∟ *some bananas*
50	**SS**	*some bananas*
51	**T**	*three apples and some bananas* (.2), respect/ *please*
52	**Yini**	∟ And if it is- And if it is kindly it's *could:: could::*
53	**T**	*Could I have:::*
54	**S6**	*please* how is it spelled, [*please*]?
55	**T**	*could I please-*

From turns 43 to 51, teacher and students decided that the request move in the exchange between Sussy and Gloria should be realized with *can I have..?* In turn 46, however, Yini suggested to do the request kindly but her contribution was cut off by classmates' choral responses (turn 47). Later, in turn 52, Yini started an alternative realization of the request move (*could* ..), which was more situationally appropriate since Sussy was a kid and Gloria an adult. However, Yini still needed teacher support (turn 53) to be able to provide this alternative L2 choice and the joint construction where this occurred was mediated by SCOBA 1 on the board.

At TP4 Yini began to link the values of tenor to specific L2 resources more systematically and without any support from teacher or SCOBA. By the end of TP4 she was able to make L2 choice decisions indexing degree of formality spontaneously and without help. Transcript 5 occurred during performance in the farmers' market task.

Transcript 5. Yini's concept of Tenor at TP4

1	**Yini**	*Di* Hi S1, <u>*si nos conocemos*</u>
2	**S16**	Hi S1
3	**Yini**	Hi S16, How are you today?
4	**S16**	*Eh::*
5	**Yini**	Good thanks
6	**S16**	Good thanks

Translation

1	**Yini**	Say *Hi Yini*, <u>we know each other</u>
2	**S16**	*Hi Yini*
3	**Yini**	*Hi S16, How are you today?*
4	**S16**	*Er::*
5	**Yini**	*Good thanks*
6	**S16**	*Good thanks*

Yini used her knowledge of the degree of familiarity between participants (i.e., tenor, turn 1, underlined) to mediate S16's greeting move. In addition to using the concept of tenor to orient her greetings and requests, Yini used it to decide how to comply with a request. For instance, in the assessment task at TP4 she noted that two of her classmates omitted the 'comply to request' move in their exchange, and argued that they should have used *sure absolutely* because it was formal as required by the situation. What is interesting about this case is that such rationale for how to comply had not been made explicit through instruction.

At TP5, despite the 10-day unplanned hiatus in instruction mentioned above, Yini referred again to the concept of tenor and what it implied for L2 choice, specifically regarding the need to say *please*. However, she was able to do this once the symbols for each concept were introduced as reminders of how experts talked (e.g., expert cheat cards). At TP6, Yini stated the concept and its values, without linking them to specific L2 resources. That is, she emphasized the need to treat people with respect but did not specify how to do this linguistically. At TP7, the concept of tenor was re-introduced in the context of giving instructions for a recipe. During TP7 the concept evolved from materialized to verbal, and from verbalization of general statement of the concept and its values to linking it to specific L2 resources (e.g., decisions of where to use *we*, *let's*, *you*, or just the action word). All this occurred in deconstruction tasks, but not in planning tasks. More importantly, Yini was able to refer to the concept of tenor in a private verbalization task and without the support of SCOBA 1, as this excerpt shows:

> The relation among persons/ ah I remember, influences, the relation among persons influences what we say, because if one is younger than::: the audience one has to have them [treat them] with more respect, but if one wants to sound friendly we use the expressions we, let's and all that (May 28, TP7; researcher's translation)

Such use of the concept of tenor became even more common at TP8. However, she referred less frequently to the general statement of the concept as a prelude to pointing out its values and related L2 resources. Transcript 6 occurred during pair work in which Yini and her partner told the teacher how they had planned to explain their recipe in the subsequent lesson. Prior to this, teacher and students talked about the situation in which the recipes would take place, including the likelihood that an unknown guest could be part of the audience.

Transcript 6. Yini's concept of tenor at TP8

53	**Yini**	*Si no- usted dijo que es probable **que vengan o que no vengan los invitados***
54	**T**	Uh huh
55	**Yini**	***Si no vienen** uno <u>no usa la presentación</u>*
56	**T**	Okay
57	**Yini**	<u>*Ni usa el saludo*</u>
58	**T**	Okay, *y aquí en este caso, ¿vas a usar siempre* we o let's? (.2) *porque eso es informal, ¿y si vienen?*
59	**Yini**	*Si vienen, nada más nada más, <u>si queremos ser formal nada más usamos las acciones</u>*
60	**T**	*Como por ejemplo?*
61	**Yini**	*Eh::* <u>cut the orange in half</u>
62	**T**	*Okay, esta claro, entonces anota aquí pues las etapas que van a ir de acuerdo a la situación y tu relación con las personas, ya, si crees que las vas a usar todas y si que esa etapa se puede omitir, entonces colócala entre paréntesis y si no vienen los invitados omites esa etapa*
63	**Yini**	∟ *<u>escribo saludo presentación y entre paréntesis</u>*
64	**T**	*Correcto, y si es saludo por ejemplo, ¿cómo saludarías?*
65	**Yini**	*Este::* <u>good afternoon</u>
66	**T**	*¿A tus compañeras?*
67		(.3)
68	**T**	*¿Si están ellas solas?*
69	**Yini**	*Si están ellas solas::* <u>hi</u>
70	**T**	Hi
71	**Yini**	*O* <u>hello</u>
72	**T**	Okay, *o* hello girls, *chicas*, hello girls, *pero **como yo estoy en la audiencia no vas a decir** girls*
73	**Yini**	<u>*Si no* guys</u>
74	**T**	*Hello guys*
75	**Yini**	<u>*Hello*</u> ((writes))

Translation

53	**Yini**	If not- you said it was likely that **the guests could or could not show up**
54	**T**	Uh huh
55	**Yini**	**If they don't show up** we <u>don't use the introduction</u>
56	**T**	Okay
57	**Yini**	<u>Nor the greeting</u>
58	**T**	Okay, and here in this case, will you always use *we* or *let's*? (.2) because that is informal, and if they show up?
59	**Yini**	If they do, only only, <u>if we want to be formal we use only the actions</u>
60	**T**	Like for example?
61	**Yini**	er:: *cut the orange in half*
62	**T**	Okay, it's clear, so write here the stages that should go according to the situation and your relation with the other persons, right?, if you think you'll use all the stages or if that stage can be omitted, write it between parentheses, if guests don't show up you omit that stage
63	**Yini**	∟<u>I write greeting introduction and between parentheses</u>
64	**T**	Correct, and if the greeting for example, how would you greet?
65	**Yini**	er:: *good afternoon*
66	**T**	[greet] **your classmates**?
67		(.3)
68	**T**	**if it's only them in the room**?
69	**Yini**	**if it's only them**:: *<u>hi</u>*
70	**T**	*Hi*
71	**Yini**	<u>Or *hello*</u>
72	**T**	Okay, or *hello girls*, girls, *hello girls*, but since I am part of the audience you will not say girls=
73	**Yini**	=<u>but *guys*</u>
74	**T**	*Hello guys*
75	**Yini**	*<u>Hello</u>* ((writes))

Yini made various L2 choice decisions (underlined), all in relation to tenor (in bold). From turns 53 to 57, she explained whether to include the greeting and the introduction to suit her audience. Then, she explained how she would realize the recipe instructions (turns 58 to 61) thanks to teacher's mediating question about what she had already written on the planning chart (i.e., "use we o let's"). Finally, Yini explained her L2 choices for greeting depending, again, on the audience (turn 64 to 75). It is worth noting the subtle differences in interpersonal meanings

Yini was able to make between *good afternoon*, *hi*, and *hello guys* in this segment thanks to self-mediation (turns 53, 55, 69) and teacher mediation (turns 66, 72) using the concept of tenor.

The concept of tenor appeared in Yini's talk several times during the extension stage (TP9). On all those occasions she linked tenor values to specific L2 resources for greeting and introducing oneself. For instance, in the rehearsal task prior to explaining her routine Yini said: "*okay, let's pretend we are **in front of parents** and this is gonna be **in the afternoon** (.2) let's start* Good afternoon, my name is Yini *and/*" (part in italics are my translation). This example clearly shows that Yini's L2 choices (underlined) reflected the fact that her routine would be presented to parents in the afternoon (tenor values, in bold). As I will discuss in Chapter 8, this seems compelling evidence that Yini appropriated the concept of tenor to the point of using it for self-mediation in a genre different to that in which she received explicit instruction. Yini's situation was similar to Julia's, to whom I now turn.

5.2 AN EXPERT IN THE MAKING: JULIA'S DEVELOPMENT OF ACADEMIC CONCEPTS

5.2.1 Overview of Julia's conceptual development during the research

Julia's concepts also changed from spontaneous to academic, as shown next. Transcript 7 occurred in the first lesson on shopping exchanges (TP2) during teacher explanation of the researcher's task. In Transcript 7, Julia talked about the order of discourse moves in exchanges.

Transcript 7. Julia's conceptual talk at TP2

119	**T**	*¿Tuvieron* ((salesperson and customer)) *que escribir, tuvieron que hablar, hubo señas? ¿Y qué dijo cada persona, qué dijo el vendedor? qué dijo el comprador? Algunas de las frases que dijeron, ¿en qué orden las dijeron y por qué tiene que ser ese orden? Verdad*
120	**Yini**	*Porque cuando uno llega (tiene) que saluda::r,*
121	**Julia**	⌐ *Porque si uno- usted llega y dice, gracias y después dice eh:: eh deme:: deme::*
122	**Yini**	⌐ *pedir el- pedir el favor para comprar*
123	**T**	*¿Puede comenzar por gracias?*
124	**SS**	*No*

Translation

119	**T**	Did they ((salesperson and customer)) have to write?, did they have to talk, was there sign language? What did the salesperson say? What did the customer say? Some of the phrases they said, in what order did they say them and why does it have to be that order? Right?
120	**Yini**	Because when you arrive (you have) to greet
121	**Julia**	⌐ Because if one- you arrive and say, *thank you*, and then say er:: er:: *give me*:: *give me*::
122	**Yini**	⌐ say please when buying
123	**T**	Can ((the customer)) start with thank you?
124	**SS**	No

In Transcript 7 Julia used a quote of what interactants may say (*thank you, give me;* turn 121) in order to generalize the sequence of speech-functional moves when shopping. Her generalization centered on human participants, as indicated by her choice of personal pronouns as 'sayers' in verbal clauses projecting quotes (*usted, uno*; turn 121). Julia did not use any specialized word or nominalization in Transcript 7, which shows the everyday and oral-like nature of her conceptual talk. Hence, Julia's generalization (i.e., a concept) can be considered spontaneous. Transcript 7 contrasts with Julia's talk in Transcript 8 (TP7), as Julia and partner rehearsed a jointly-constructed recipe. Resulting from that joint construction, some L2 phrases students could say in their upcoming performance were jotted on the board (like in Appendix M).

36	**Julia**	Hi guys ((giggles)) hi guys
37	**S13**	L ((giggles)) L hi guys
38	**Julia**	How how
39	**S13**	We're gonna-
40	**Julia**	*¿Quién quién dice eso? Vamos a ir por partes, vamos a suponer eh::*
41	**S13**	*Yo digo-*
42	**Julia**	L *yo yo digo eh:: vamos a suponer que yo digo* hi guys *y tu dices* we will [make]
43	**S13**	*No mama::* hi guys
44	**Julia**	*Aja*
45	**S13**	*Tu vienes y puedes decir o yo*
46	**Julia**	*Primero es el **saludo** vea ((pointing at board)), la **presentación** que no se hace, el **PROPOSITO** , después es que viene la **motivación** y el **listado de ingredientes**, primero es el **propósito** y sí es* we will [MAKE]

Translation

36	**Julia**	Hi guys ((giggles)) hi guys
37	**S13**	L ((giggles)) L hi guys
38	**Julia**	How how
39	**S13**	We're gonna-
40	**Julia**	Who says that? Let's do it step by step, let's suppose er::
41	**S13**	I say-
42	**Julia**	L I I say er:: let's suppose I say hi guys and you say we will [make]
43	**S13**	No baby:: hi guys
44	**Julia**	uh huh
45	**S13**	You can say it, or me
46	**Julia**	First is the **greeting**, see ((pointing at board)), the **introduction**, which is Not done, the **PURPOSE**, it is after that that the **motivation** and ingredients list come, first is the **purpose** and it is we will [MAKE]

Julia used specialized metalanguage (turn 46, in bold) to refer to the schematic structure of a recipe explanation. Although she also quoted what she was to say (*hi guys, we will make*; turns 40, 42, and 46), those quotes did not function as generalizations, but as specific L2 resources to realize a stage in the recipe she would soon perform (i.e., purpose = *we will make*). Some of Julia's metalanguage corresponds to nominalizations used as carrier, actor, and

identified in attributive, material, and identifying clauses respectively (e.g., *greeting* in *first is the greeting*, *motivation* in *it is after that that the motivation comes*, and *purpose* in *it* [the purpose] *is we will make,* all in turn 46). This contrasts with Transcript 7 at TP2, where Julia represented the discourse moves of a shopping exchange using quotes in verbal clauses.

A quantitative analysis confirms that there was indeed a qualitative change in Julia's concepts throughout the research, as plotted in Figure 9.
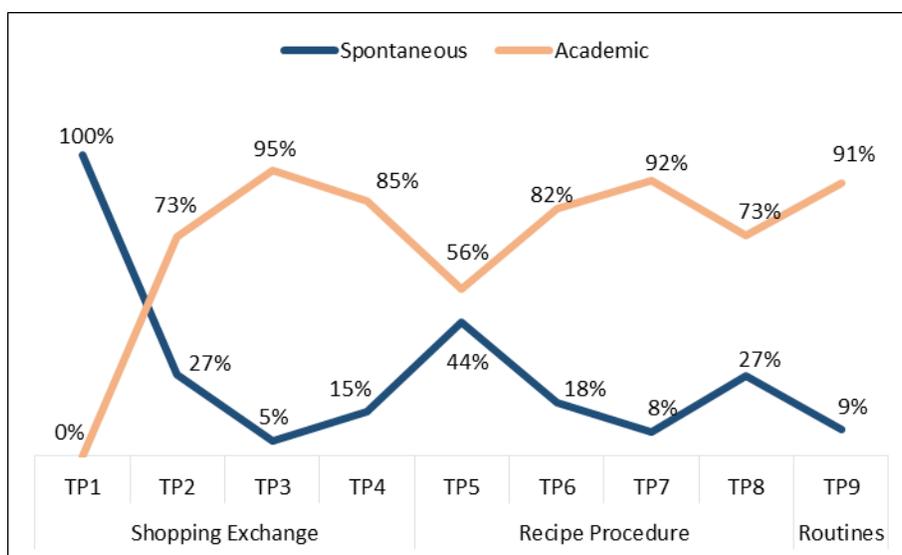
Figure 9. Spontaneous and academic concepts in Julia's talk

Figure 9 reveals that whereas spontaneous concepts constituted 100% at TP1, they went to 9% at TP9. Conversely, academic concepts went from 0% to 91% at the same time periods, replacing spontaneous concepts for schematic structure, tenor, and field completely, and outnumbering them for purpose and mode. In total, 51 instances of spontaneous concepts and 223 of academic concepts were identified.

Comparisons between TP4 and TP8, TP1 and TP5, and TP9 in Figure 9 are revealing. At TP4 and TP8 students planned and rehearsed their performance in pairs, without conceptual

mediation provided by the teacher or SCOBAs, then performed for each genre, and finally assessed their performances. Spontaneous concepts increased whereas academic concepts decreased during those times. Similarly, at TP1 and TP5 the shopping exchange and recipe genres were introduced and students were asked to plan, rehearse, and perform without any conceptual support. Spontaneous concepts increased at those times, which also coincided with the unplanned hiatus in instruction between TP4 and TP5. Finally, TP9 is interesting for the opposite reason: Although a new genre (explanation of a routine) was introduced then, few spontaneous concepts were found in Julia's talk. No academic or spontaneous concepts about discourse and lexicogrammar were found at TP9. A comparison of the frequency of each type of concept and their scope during the research appears in Appendix O. In sum, findings show that spontaneous and academic concepts co-occurred in Julia's talk, but the former re-appeared as new learning material was introduced or teacher support withdrawn. Academic concepts, once appropriated, became the default mediating tool in Julia's L2 activity at the end of the research.

5.2.1.1 Everyday and specialized language in Julia's talk.

One key difference between the two transcripts above is that Julia used specialized language in Transcript 8, which implies change along the field continuum and, as a result, indexes qualitative change towards academic conceptualization of linguistic experience. Table 15 shows the percentage of everyday and specialized language that Julia used during the research (see Appendix P for qualitative detail).

Table 15. Everyday and specialized language in Julia's talk

		Pre-instruction	Instruction Shopping Exchange	Recipe	Extension stage
			Instruction		
		Pre-instruction	Shopping Exchange	Recipe	**Extension stage**
Genre:Purpose	Everyday	0%	14%	11%	26%
	Specialized	0%	86%	89%	74%
Genre: Sch. Structure	Everyday	0%	7%	12%	4%
	Specialized	0%	93%	88%	96%
Register: Tenor	Everyday	0%	30%	29%	0%
	Specialized	0%	70%	71%	100%
Register: Field	Everyday	0%	0%	15%	0%
	Specialized	0%	100%	85%	100%
Register: Mode	Everyday	0%	0%	4%	9%
	Specialized	0%	100%	96%	91%
Discourse	Everyday	100%	7%	0%	0%
	Specialized	0%	93%	100%	0%
Lexicogrammar	Everyday	0%	0%	83%	0%
	Specialized	0%	100%	17%	0%

Table 15 shows that Julia's talk changed qualitatively as everyday words were replaced by specialized terms, and quantitatively as more specialized words were used. The change occurred in all language strata but lexicogrammar, where Julia used more everyday terms during recipes. During that time, Julia only used the specialized term '*acciones*' (actions) to name the type of verb process used in the procedure stage of recipes. Julia did not use the next terms at all: *turno* (turn), *palabras de secuencia* (sequence words), *orden* (command), *enfocarse en proceso o producto* (focus on the process or the product).

5.2.1.2 Nominalizations in Julia's conceptual talk.

Julia also used several nominalizations: *saludar-saludo* (greet-greeting), *despedirse-despedida* (to say goodbye-goodbye), *motivar-motivación* (motivate-motivation), and *pagar-pago* (to pay-pay). Figure 10 shows Julia's alternating use of congruent and non-congruent forms for *presentarse* (to introduce oneself).

Congruent	Non-congruent

TP7

*Bueno, siguieron las etapas porque si saludo, <u>**se presentó**</u>* (well, they followed the stages because she greeted, **<u>introduced herself</u>**)
(May 16)

TP8

*Las etapas que que vamos a utilizar son (…) saludo, <u>**presentación**</u>, motivación, procedimiento* (the stages we are going to use are greeting, **<u>presentation</u>**, motivation, procedure)
(May 30th)

*Ellas <u>**se presentaron**</u>, cosa que no había necesidad de hacer* (they **<u>introduced themselves</u>**, something that they didn't need to do)
(June 5)

TP9

S2   ¿*Después del saludo que viene?* (what comes after the greeting?)

Julia   *¿La <u>**presentación**</u>?* (the **<u>introduction</u>**?)
(June 13)

Figure 10. From *presentarse* to *presentación* in Julia's talk

Julia used both congruent and nominalized forms to refer to the introduction stage of recipes and routines. The genesis of the nominalization began at TP7, in Figure 10, where Julia first used the term *presentarse* during pair-work deconstruction of a recipe. At TP7, Julia used the congruent form four times and the nominalized form twice. Next, at TP8, Julia used the nominalized version five times and the congruent version four times. The example provided in Figure 10 for the nominalization at TP8 comes from a pair-work during independent construction. The example for the congruent form comes from a whole-class assessment of a recipe performed by two of Julia's classmates. Finally, at TP9, Julia used the nominalized form five times and the congruent form three times. Her use of the nominalization at TP9 is particularly relevant since it occurred during the extension stage, when Julia and her partner were planning her routine explanation without any conceptual support. The previous examples illustrate that, rather than using nominalizations only, Julia shifted between congruent and non-congruent forms. However, not all verbal forms showed such alternation nor did the nominalized constructions become part of complex nominal groups as with Yini. For example, Julia used the congruent forms *solicitar* (to request) and *usar* (to use), but not their nominalized equivalents (see Appendix Q).

5.2.1.3 Materialized and verbal concepts in Julia's talk.

Julia's academic concepts became less dependent on SCOBAs as instruction progressed. In linguistic terms, Julia's conceptual talk included less exophoric reference and her gaze was less coupled to SCOBAs. Transcript 9, from TP3, illustrates the academic concept of quantity in its materialized form. Julia and her partner analyzed the lexicogrammatical choices expressing

quantity in a shopping text by tracing the rationale for those choices in SCOBA 4, the flowchart

for quantity (like in Appendix K).

Transcript 9. Julia's materialized concept of quantity at TP3

6	**S14**	*Hagamos el de* some *primero, pide la cantidad exacta NO, ¿no usa* some*? Usa* some *eh::*
7		(.7)
8	**Julia**	*¿Por qué **lo** echa <u>p'allá:::?</u>* ((she's referring to the route on the SCOBA S14 is tracing))
9	**S14**	*Porque es que estamos haciendo **<u>este</u>**, entonces, no es cantidad exacta porque usa* some *y* some *es algunas*
10	**Julia**	*Aja y* ((.2, looking at SCOBA)) *y <u>aquí</u> ¿por qué **lo** echa para <u>acá</u>? Usa expresión-* ((.3, reading from SCOBA))
11	**S14**	*Mire, usa* some, *entonces seguimos por <u>acá</u>*
12	**Julia**	└ *No son varias, ¿usa expresión de cantidad?*
13	**S14**	*Por eso*
14	**Julia**	*Bueno, echa para <u>acá</u>* ((.2, looking at SCOBA)), *ah si*

Translation

6	**S14**	Let's do the one about *some* first, she asks for the exact quantity NO, she does not use *some*? She uses some er::
7		(.7)
8	**Julia**	Why are you drawing **it** <u>towards there</u>? ((she's referring to the route they are drawing on the SCOBA S14 is tracing))
9	**S14**	Because we are doing **<u>this</u>** one, so, it's not exact quantity because she uses *some* and *some* means *algunas*
10	**Julia**	so but ((.2, looking at SCOBA)) and <u>here</u> why do you bring **it** <u>over here</u>? Use expression- ((.3, reading from SCOBA))
11	**S14**	Look, use *some,* so we continue <u>towards here</u>
12	**Julia**	└ It's not several, use a quantity expression?
13	**S14**	that's what I mean
14	**Julia**	okay, bring **it** <u>over here</u> ((.2, looking at SCOBA)), oh yes

Transcript 9 shows that exophoric reference –achieved through pronouns (in bold)

locative demonstratives (underlined), and deictics (underlined and in bold), was a characteristic

feature of Julia's academic concepts at TP3. Julia's gaze (in parentheses) was also oriented to

SCOBA 4 as she talked, making concepts dependent on their materialized form. By contrast, most of those linguistic and non-linguistic features disappeared as concepts became verbal, meaning that Julia relied less on any materialized representation provided visually on the SCOBAs. Table 16 illustrates the frequency of materialized and verbal concepts in Julia's case.

Table 16. Form of academic concepts in Julia's case

Purpose		Shopping exchange			Recipes procedure				Routine explanation
		TP2	TP3	TP4	TP5	TP6	TP7	TP8	TP9
	repeated	0	0	0	0	1	1	0	0
	materialized	3	7	0	0	3	1	0	0
	verbal	0	1	1	2	2	3	10	8
Schematic structure	repeated	0	0	0	0	0	1	0	0
	materialized	11	10	0	0	1	5	0	0
	verbal	1	2	7	7	5	7	16	12
Tenor	repeated	0	0	0	0	0	3	0	0
	materialized	3	0	0	0	1	1	1	1
	verbal	2	2	4	0	3	5	7	3
Field	repeated	0	0	0	0	1	0	0	0
	materialized	1	0	0	0	4	0	1	1
	verbal	0	0	0	0	0	1	4	2
Mode	repeated	0	0	0	0	1	2	0	0
	materialized	1	0	0	1	1	0	1	2
	verbal	1	0	0	0	1	2	3	1
Discourse	repeated	0	0	0	0	0	0	0	0
	materialized	2	14	0	0	0	0	0	0
	verbal	2	1	4	0	0	0	2	0
Lexicogrammar	repeated	0	0	1	0	0	0	0	0
	materialized	0	6	0	0	0	1	0	0
	Verbal	0	2	3	0	0	1	0	0

Table 16 shows that most academic concepts became verbal towards the end of instruction. However, Table 16 also reveals that the change did not occur for all concepts simultaneously and that materialized and verbal concepts co-occurred at some time periods. For example, only a few instances of the verbal concept of discourse (sequence of functional moves) and lexicogrammar (quantity) regarding shopping exchanges were observed, which suggests that the qualitative change into verbal mediation removed from its materialized form in the SCOBA did not take place for those strata. In addition, the concepts for purpose, schematic structure, mode, and field only became verbal during instruction on recipes. At some points, Julia had to read from written explanations of academic concepts in order to understand what the SCOBA referred to (coded as 'repeated' in Table 16). Only in the case of tenor did academic concepts become verbal early in instruction and continued to be so until the end of the research.

5.2.2   Julia's development of the academic concept of field

The academic concept of field involved three components, which combined in Julia's talk in different ways at different points of the research. Before that, however, Julia conceptualized field in spontaneous terms. In transcript 10, from TP5 prior to instruction on this genre, Julia and her partner planned their recipe using a list of words and expressions that the teacher provided.

Transcript 10. Julia's spontaneous concept of field at TP5

19	**S14**	*A ver, ¿qué vamos a hacer?*
20	**Julia**	*Vamos <u>a decir</u> <u>cómo se prepara</u> primero se cortan los limones, se echan en el agua con azúcar*, ((giggles)) (.5) ehh: cut orange
21		(.40 off task)
22	**Julia**	*Bueno S14 mira, vamos a llegar y vamos <u>a decir</u>* eh:: (.2) cut orange::

23	**S14**	Orange juice
24	**Julia**	*Si* ((ironic)), orange juice, *se cortan las [oranges] jugo,*
25	**S14**	*Ay esto significa JUGO DE NARANJA*
26		(.5)
27	**Julia**	*A ver, a ver llegamos y <u>decimos</u>, buenas tardes,* good good afternoon
28	**S14**	*Ay ¿pa qué*? ((meaning:why do you need tos ay good afternoon))
29	**Julia**	*Bueno, les vamos <u>a explicar</u> la rec- <u>los pasos</u> para hacer-*
30	**S14**	*en ingles*

Translation

19	**S14**	So, what are we going to do?
20	**Julia**	We're going <u>to say how it is prepared</u>, first the limes are cut, they are put in water with sugar ((giggles)) (.5) er: *cut orange*
21		(.40 off task)
22	**Julia**	Okay S14 look, let's get there and <u>let's say</u> er:: (.2) *cut orange*::
23	**S14**	Orange juice
24	**Julia**	right ((ironic)), orange juice, the [*oranges*] juice are cut
25	**S14**	that means ORANGE JUICE
26		(.5)
27	**Julia**	Okay, okay we get there and <u>say</u>, good afternoon*, good good afternoon*
28	**S14**	what for? ((meaning: why do you need to say good afternoon))
29	**Julia**	well, we're going to explain to you the reci- <u>the steps</u> to make-
30	**S14**	in English

Julia conceptualized the field of a recipe as 'to say how to prepare a recipe following some steps' using everyday terms like *decir* (turns 20, 22, and 27)*, cómo se prepara* (turn 20), and *pasos* (turn 29). Although she used the term *explicar* (explain, turn 29), such term was part of a network of everyday word meanings (i.e., *decir, pasos, cómo se prepara*) and hence also indexed her spontaneous understanding of field at TP5. In addition, she used the words *primero* (first, turn 20) and *cut* (turns 20 and 22), but not as tokens of general categories like 'sequence words' or 'action words', respectively.

During the next lesson (April 30, now at TP6), Julia started her appropriation of the three components conforming the concept of field for recipes: 1) a general statement of the concept (e.g., the topic and activity influence what we say), 2) specific values of the concept for this

genre (e.g., the topic is recipe:fruits, the activity is the explanation of a procedure), and 3) implications of those values for L2 choice (e.g., recipe: requires words for actions, ingredients, utensils, and quantities; explanation of a procedure: requires words that indicate sequence). In that lesson, the teacher asked students to plan their recipe presentation again using the symbols for the different concepts as guidance. Julia made no reference to the concept of field during this second planning or the whole class report that ensued. Later, still in the same lesson, Julia analyzed the recipe presented by a guest speaker; she used the researcher's task chart for this analysis (Appendix B). Julia's analysis consisted only of the clause "*el tema fue, de una receta*" (the topic was, of a recipe), uttered as she looked at the symbol for field. This shows that Julia had begun using specialized metalanguage to name this concept (*el tema*, the topic) and its specific values (*receta*, recipe), but was still unable to link the general statement of the concept and its values for recipes to specific L2 resources (e.g., procedure: requires sequence words).

In the next lesson (May 2, still at TP6), Julia and classmates watched two recipe videos in L2, took analytic notes in the researcher's task chart (Appendix B), and reported their analysis in whole class discussion. The analytic note Julia and her partner wrote in front of the symbol for field for one of the videos was "*recipe explanation and [she] said all the actions and ingredients*" (my translation). This new reference to field, a product of collaboration between Julia and her partner, included the general statement of the concept in materialized form (i.e., the symbol for field appeared in the chart), specific field values for the genre, one of them nominalized (*explicacion,* explanation; *receta*, recipe), and two specific L2 choices that derived from those values (*acciones*, action words; *ingredientes*, ingredients).

During the next lesson (May 7, TP6), teacher and students compared the guest speaker's recipe to the video recipes using the symbol for field. The teacher emphasized the general aspect

of the concept of field, the values of the concept for recipes, and the L2 choices required by those values. Despite this, Julia needed to read this concept or look at its symbol to be able to refer to it. Transcript 11 occurred ten turns after Julia read the concept of field from the expert cheat cards (Appendix L), during pair work analysis of the video recipes.

Transcript 11. Julia's materialized concept of field at TP6

94	**Julia**	*La actividad y el tema de la comunicación, <u>se me olvidó</u>* ((giggles))
95	**S14**	*La actividad y el tema de la comunicación allí lo tiene* ((<u>shows card to Julia on the symbol side</u>))
96	**Julia**	*Influencia como decimos la palabra, entonces*
97	**S14**	*Ya*
98	**Julia**	*¿Ya?*
99	**S14**	*Ahora yo lo leo*

Translation

94	**Julia**	The activity and the topic of communication, I forgot ((giggles))
95	**S14**	The activity and the topic of communication, here it is ((<u>shows card to Julia on the symbol side</u>))
96	**Julia**	influences how we say the word, so
97	**S14**	okay
98	**Julia**	okay?
99	**S14**	Now I read it

As Transcript 11 reveals, Julia needed materialized support to be able to refer to the concept of field at TP6. Her expression *se me olvidó* (I forgot, turn 94) and the fact that she completed her statement of field only after seeing the symbol (turns 95 and 95) supports this analysis. Julia did not refer to the L2 choices in the text that derived from the concept of field, but two of those choices (i.e., to say words for ingredients and quantity expressions) were mentioned by Julia's partner and later by teacher and other classmates in whole class discussion.

The concept of field appeared in Julia's talk only twice at TP7, both in verbal form. For example, to the teacher's question "*si es un procedimiento tiene que haber/*" (if it is a procedure there must be/), Julia answered "*pasos, etapas*" (steps, stages) without any form of materialized conceptual support (May 16). At this time, although the concept of field had become verbal in co-constructed talk by Julia and teacher, it included only a general reference to values (*procedimiento*) and L2 resources (*etapas)*. A similar situation was found at TP8, where the concept of field appeared eight times in Julia's talk. On one of those occasions (May 23), Julia provided the word *utensilios* (utensils) after a teacher's prompt regarding the specific L2 choices deriving from the concept of field for recipes. Three lessons later (May 30), Julia used the concept of field again but without relating it to L2 choices derived from its values. Instead, she mentioned the general aspect of the concept (*actividad y tema*) and defined what the topic and the activity were (i.e., *actividad: explicacion de receta; tema: frutas*. Activity: recipe explanation; Topic: fruits).

The examples from TP8 show that, although Julia was able to state the concept of field and to define its specific values for recipes, her ability to link those values to specific L2 choices was still inconsistent and dependent on co-constructed conceptual talk with teacher or peers. A similar situation was observed at TP9. In their deconstruction of a routine, Julia and her partner wrote on their analysis and planning chart (Appendix N): "*LA ACTIVIDAD Y EL TEMA: fue la explicación de una rutina y esto depende de cómo usa el idioma tiene que usar palabras que indiquen acciones*" (The activity and the topic: was the explanation of a routine and this depends on how the language is used, [he] has to use words that indicate actions; June 6). The example clearly shows that, although Julia stated the concept of field (i.e., *la actividad y el tema*) and mentioned its values (i.e., *explicación de una rutina*), she referred to only one of the related L2

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choices (i.e., [*el*] *tiene que usar palabras que indiquen acciones*), and only once in this time period. The fact that this example occurred in the extension stage and with little mediation from the teacher, however, shows that Julia had started to combine all the components of this concept, albeit using *depende* (depend) instead of *influencia* (influence), to make sense of a new genre.

5.3   TWO STEPS FORWARD AND ONE STEP BACKWARDS: ALICIA'S DEVELOPMENT OF ACADEMIC CONCEPTS

5.3.1   Overview of Alicia's conceptual development during the research

Like Yini and Julia, Alicia's conceptual talk changed from spontaneous to academic. The following transcripts illustrate particular aspects of that change. Transcript 12 occurred at TP3, as Alicia and her partner explained to a friend how to do a shopping exchange.

Transcript 12. Alicia's conceptual talk at TP3

41	**S2**	*la interacción de compra se hace de la siguiente manera, se compra el repollo, se compra la cabezota a Alicia* ((giggles))
42		(1 minute and 30 seconds off task)
43	**Alicia**	*Aja una interacción de compra*
44	**S2**	∟ *se hace de la siguiente manera* (.5) *aja, di*
45	**Alicia**	<u>*Llegas a la tienda y dices buenos días*</u>
46	**S4**	*Dices buenas porque no sabes si es buenos días, buenas tardes, ni buenas noches, ni buenas madrugadas*
47	**Alicia**	∟ *Bueno aja*
48	**S2**	*o puedes decir llegas a la tienda y dices hola*
49	**Alicia**	<u>*Hola por ejemplo, hola y le dices el nombre del señor o de la señora o por ejemplo-*</u>
50	**S2**	*No, hola, mira*
51	**Alicia**	∟ <u>*hola*</u>

52	**S2**	*Le dice eh:: llegas a una tienda::*
53	**Alicia**	<u>*Y le dices buenas*</u>
54	**S2**	∟ *y y dices eh:: como es que es..*
55	**Alicia**	<u>*buenas*</u>
56	**S2**	*hola*
57	**Alicia**	<u>*O buenas*</u>

Translation

41	**S2**	the shopping Exchange is done as follows, the cabbage is bought, Alicia's big head is bought ((giggles))
42		(1 minute and 30 seconds off task)
43	**Alicia**	so, a shopping exchange
44	**S2**	∟ is done as follows (.5) so, speak
45	**Alicia**	<u>you arrive at the store and say good morning</u>
46	**S4**	you say *buenas*[32] because you don't know if it is good morning, good afternoon, good evening or good dawn
47	**Alicia**	∟ uh hu, so
48	**S2**	or you can say, you arrive at the store and say hello
49	**Alicia**	<u>hello, for example, hello and you say the person's name or for example-</u>
50	**S2**	no, hello, look
51	**Alicia**	∟ <u>hello</u>
52	**S2**	nou say er:: you arrive at a store::
53	**Alicia**	<u>and say *buenas*</u>
54	**S2**	∟ and and say er:: what is it you say?
55	**Alicia**	*buenas*
56	**S2**	hello
57	**Alicia**	or <u>*buenas*</u>

In Transcript 12, Alicia quoted what interactants may say (*buenos días*, turn 45; *hola*, turn 49; *buenas*, turn 53) in order to generalize how a shopping exchange is done. Like Yini and Julia, her generalization centered on human participants, presented as 'sayers' in verbal clauses that project quotes (*tu,* elided, turns 45, 49, and 53). She also used everyday terms to name the participant roles of a shopping exchange (*señor o de la señora,* turn 49), instead of more specialized language like *vendedor(a)* (salesperson). Hence, Alicia's conceptual talk can be

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[32] It is common in Colombian Spanish to greet informally using *buenas* instead of the more formal, longer versions *buenos dias/tardes/noches* (good morning/afternoon/evening).

considered spontaneous. This contrasts with her talk at TP8, as Alicia and partner tried to explain

how to prepare a recipe:

Transcript 13. Alicia's conceptual talk at TP8

65	**S2**	*En el saludo se puede saludar*
66	**Alicia**	Hi
67	**S2**	*En la presentación un ejemplo,* my name is *o* I am*, eh::*
68		(.4)
69	**Alicia**	*Mira en el **saludo** también se puede decir,* hi, ho- how are you today? *O* hi *o:: eh:: que más?*
70	**S2**	*En la presentación*
71	**Alicia**	*En la **presentación** puedes decir* my name is *o* I am*, I am y*
72	**S2**	*En la preparación*
73	**Alicia**	*Podemos decir en el **listado de ingredientes**, por ejemplo*
74	**S2**	*No en el propósito*
75	**Alicia**	*El p- en el **propósito** es lograr hacer una **receta***
76	**S2**	*Aja, la motivación se puede decir, eh:;* I'm gonna show you::
77	**Alicia**	∟ *vación* ∟ delicious
78	**S2**	Delicious (.2) I'm gonna show you delicious prepare *cualquier cosa eh::*

Translation

65	**S2**	In the greeting, to greet can be done
66	**Alicia**	*Hi*
67	**S2**	In the introduction, one example, *my name is* o *I am*, er::
68		(.4)
69	**Alicia**	Look, in the **greeting** it can also be said, *hi, ho- how are you today?* O *hi or:: er:: what else?*
70	**S2**	In the introduction
71	**Alicia**	in the **introduction** you can say *my name is* o *I am, I am* and
72	**S2**	in the preparation
73	**Alicia**	we can say in the **ingredients list**, for example
74	**S2**	no, the purpose
75	**Alicia**	The p- in the **purpose** is to be able to do a **recipe**
76	**S2**	uh huh, the **motivation** can be said, er:; *I'm gonna show you*::
77	**Alicia**	∟ **vation** ∟ *delicious*
78	**S2**	*Delicious* (.2) *I'm gonna show you delicious prepare* anything er:::

In Transcript 13, Alicia and her partner focused on the stages of a recipe rather than on

the persons that enact them. Accordingly, Alicia started her clauses with prepositional noun

groups indicating those stages (*en el saludo*, turn 69; *en la presentación,* turn 71), followed by

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the Spanish passive construction *se puede decir* (it can be said, turn 69 only). Similarly, she started with the name of a stage (*propósito,* purpose; turn 75) as subject in a relational clause. Although she also used quotes (turns 66, 69, 71, and 77), they functioned as realizations of textual stages like *saludo* (greeting), *motivación* (motivation, turn 76) and *presenación* (introduction), rather than as generalizations like in Transcript 12. Alicia also used specialized words (in bold). In sum, Transcript 13 illustrates the academic nature of Alicia's talk. Figure 11 confirms, quantitatively, that a qualitative change did occur in Alicia's concepts.
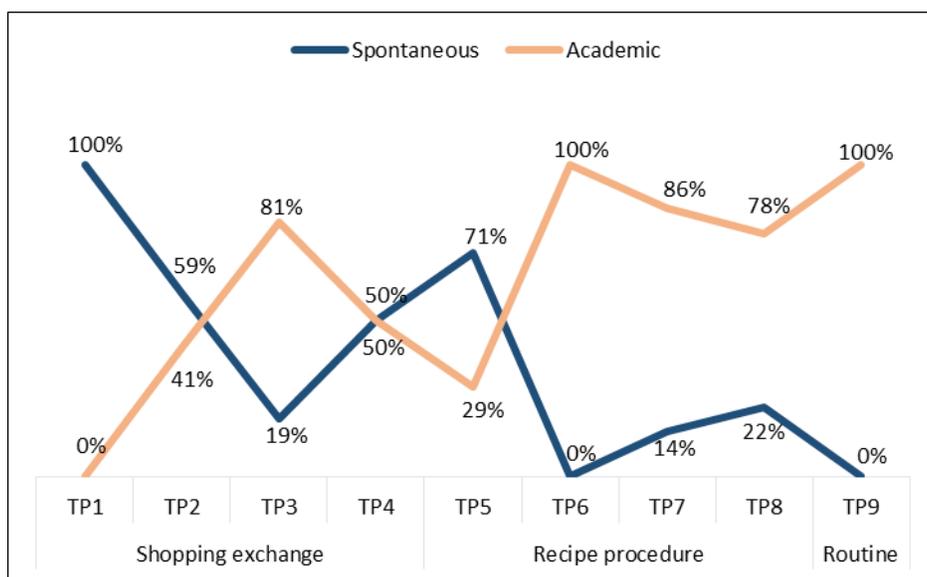
Figure 11. Percentage of spontaneous and academic concepts in Alicia's talk

Figure 11 reveals that academic concepts increased towards the end of the research. Indeed, spontaneous concepts constituted 100% before instruction (TP1) and 59% at the beginning of instruction (TP2), but 0% in the extension stage (TP9), when academic concepts reached 100%. Sixty instances of spontaneous concepts and 173 of academic concepts were identified for Alicia.

At TP4 spontaneous concepts equaled and then at TP5 outnumbered academic concepts. At TP4, students planned and rehearsed their performance without conceptual mediation by teacher or SCOBAs, then performed for each genre, and finally peer-assessed their performances. Spontaneous concepts equaled their academic counterpart at that time period. Similarly, at TP5 the recipe genre was introduced and students were asked to plan, rehearse, and perform a recipe without conceptual support. Like in Julia's and Yini's case, the considerable increase of spontaneous concepts at TP5 may be due to the 10-day unplanned pause between TP4 and TP5 mentioned previously, but also to the fact that a new genre was introduced at this point. Finally, TP9 is interesting because, although the routine genre was introduced, no spontaneous concepts were found in Alicia's talk. In sum, findings suggest that spontaneous and academic concepts may co-occur but, once the latter are appropriated, they become the primary mediating tool for students to approach their meaning-making activity in the L2.

Academic concepts outnumbered spontaneous concepts in all language strata, but the percentages of the former varied considerably. Most academic concepts were about schematic structure (41%), tenor (18%), purpose of a text (14%), mode (10%), field (7%), lexicogrammar (5%), and discourse (4%). Concepts for field and mode only became frequent during instruction on recipes, whereas concepts for discourse and lexicogrammar became less frequent. Concepts for these two last aspects were not found in Alicia's talk in the extension stage.

5.3.1.1 Everyday and specialized language in Alicia's talk.

Specialized language was one of the key features of how Alicia's concepts became academic. As suggested for Yini and Julia, such use of language indicates change towards specialization in the field continuum. Table 17, below, shows the percentage of those terms for each language stratum (see also Appendix P).

Table 17. Everyday and specialized language in Alicia's talk

			Instruction		
		Pre-instruction	Shopping Exchange	Recipe	**Extension**
Genre:Purpose	Everyday	0%	25%	25%	14%
	Specialized	0%	75%	75%	86%
Genre: Sch. Structure	Everyday	100%	16%	5%	0%
	Specialized	0%	84%	95%	100%
Register: Tenor	Everyday	0%	15%	3%	7%
	Specialized	0%	85%	97%	93%
Register: Field	Everyday	0%	60%	13%	0%
	Specialized	0%	40%	87%	100%
Register: Mode	Everyday	0%	89%	20%	0%
	Specialized	0%	11%	80%	100%
Discourse	Everyday	0%	45%	0%	0%
	Specialized	0%	55%	100%	0%
Lexicogrammar	Everyday	0%	0%	67%	0%
	Specialized	0%	100%	33%	0%

Table 17 indicates that Alicia replaced everyday terms with specialized words. However, At TP1, Alicia used everyday terms about schematic structure and during instruction on shopping exchanges everyday terms outnumbered specialized words regarding field and mode. Towards the end of instruction, specialized terms became more frequent in all strata of language but lexicogrammar. At that time, Alicia used only the specialized term '*familiarizarse*' (to familiarize oneself), only once, to refer to the sociolinguistic implications of choosing *we* or *let's* to begin a recipe instruction. In addition, she did not refer to lexicogrammar or discourse in the extension stage. Alicia did not use the following specialized terms at all, all of which but *turn* refer to lexicogrammar: *turno* (turn), *palabras de secuencia* (sequence words), *orden* (command), *enfocarse en proceso* (focus on the process), and *enfocarse en producto* (focus on

the product), *contable* (countable), *no contable* (noncoutable), and *expression de medida* (measure expression). This confirms that, although Alicia's metalinguistic talk moved towards specialization in the field continuum, such movement was slower regarding lexicogrammar.

5.3.1.2 Nominalizations in Alicia's conceptual talk.

Alicia used various nominalizations during the research (Appendix Q), some of which evolved from congruent verb forms. Figure 12 shows Alicia's alternating use of congruent and non-congruent forms for *explicar* (to explain).

Congruent	Non-congruent
TP7 *El proposio es **explicar** una receta* (The purpose is to **explain** a recipe) (May 16)	
TP8	*para hacer una **explicación** de receta se necesita el saludo la presentación el propósito eh:: la motivación* (To do a recipe **explanation** requires the greeting, the introduction, the purpose er:: the motivation) (May 28)
TP9 *El proposito fue **explicar** una rutina, por eso Frank **explico** lo que hace en la mañana* (the purpose was to **explain** a routine, that's why Frank **explains** what he does in the morning) (June 6) *La actividad es **explicar** una rutina diaria* (the activity is **to explain** a daily routine) (June 13)	

Figure 12. *Explicar* and *explicación* in Alicia's talk

Prior to the examples in Figure 12, Alicia used *explicar* and *explicación* once each at TP5, and *explicación* once again at TP6. At TP7 she used *explicar* only, five times during pair work analysis of a recipe text. At TP8 Alicia used *explicación* three times and *explicar* once; the example in Figure 12 comes from a private verbalization task. Finally, at TP9 Alicia used *explicar* only, nine times, to name the routine genre. The first example for TP9 comes from her analysis of a routine text, the second occurred as Alicia and her partner planned their routine presentation. The alternation shown in Figure 12 also happened for *presentarse-presentación* (introduce-introduction), *saludar-saludo* (greet-greeting), and *solicitar-solicitud* (to request-request). Similar to Julia but unlike Yini, Alicia did not combine nominalizations in complex nominal groups; unlike Julia and Yini, she did not use nominalizations in the extension task. To summarize, Alicia used congruent and non-congruent forms alternatively to talk about shopping exchanges and recipes, but used only congruent forms to talk about routines.

5.3.1.3 Materialized and verbal concepts in Alicia's talk.

Findings also reveal that Alicia's concepts became verbal. Transcript 14 (TP3), illustrates Alicia's materialized concept of quantity as she and her partner stood in front of SCOBA 4, displayed on the board, analyzing the quantity expressions that appeared in a shopping text.

Transcript 14. Alicia's materialized concept of quantity at TP3

9	**Alicia**	*chu chu*[33] ((traces route on SCOBA flowchart using her finger))
10	**S2**	XXX, *¿es la cantidad exacta? SI, producto contable? NO, usa expresión de medida, <u>sube por acá</u>, disponible al detal, NO* ((signals route on flowchart as she talks))

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[33] *Chu chu* is an expression used to indicate movement, usually along a path. It is also the onomatopoeia for train

11	**Alicia**	*Y chu* ((finishes tracing on SCOBA))
12	**S2**	*Usa expresión de cantidad* ((traces decisions on SCOBA flowchart))
13	**Alicia**	*Bueno, vamos a hacer**lo** <u>acá</u>* ((*acá* = in their copy of the SCOBA))

Translation

9	**Alicia**	choo choo choo ((traces route on SCOBA flowchart using her finger))
10	**S2**	XXX, is the quantity exact? Yes, countable produce? NO, use measure expression, goes up here, available in retail, NO ((signals route on flowchart as she talks)
11	**Alicia**	And choo ((traces route on flowchart using her finger))
12	**S2**	Use quantity expression ((traces decisions on SCOBA flowchart))
13	**Alicia**	Good, let's do **it** <u>here</u> ((here = in their copy of the SCOBA))

Transcript 14 shows several linguistic and non-linguistic features linking Alicia's talk to SCOBA 4. In turns 9 and 11, she used an onomatopoeic expression (*chu chu chu*) to accompany her tracing gesture on SCOBA 4. In turn 13, Alicia used exophoric reference, a locative demonstrative (*here*) and a pronoun (*it*), to indicate the tracing she and her partner had done and to refer to their copy of SCOBA 4. By contrast, those linguistic and non-linguistic features were missing in Alicia's verbal concepts, which means that such concepts were independent of SCOBAs. Table 18 shows the frequency of Alicia's materialized and verbal concepts.

Table 18. Form of academic concepts in Alicia's case

		Shopping exchange			*Recipe procedure*				*Routine explanation*
		TP2	**TP3**	**TP4**	**TP5**	**TP6**	**TP7**	**TP8**	**TP9**
Purpose	Materialized	2	1	1	1	6	4	0	0
	Verbal	0	4	0	0	0	0	2	5
Schematic structure	materialized	5	10	2	1	2	8	0	0
	verbal	4	4	0	0	1	4	26	4
Tenor	materialized	2	2	0	0	3	1	0	0
	verbal	0	2	1	0	1	2	11	5
Field	materialized	2	0	0	0	2	1	0	0
	verbal	0	0	0	0	0	0	4	2
Mode	materialized	1	0	0	1	2	4	0	0
	verbal	0	0	0	0	0	1	6	2
Discourse	materialized	0	3	0	0	0	1	0	0
	verbal	0	4	0	0	0	0	0	0
Lexicogrammar	materialized	0	6	0	0	0	0	0	0
	verbal	0	1	0	0	0	3	0	0

Most academic concepts became verbal towards the end of instruction, meaning that linguistic features such as exophoric reference and non-linguistic ones like gaze-graph coupling became less common in Alicia's talk. The change from materialized to verbal did not take place for all concepts nor did it occur simultaneously. For instance, no verbal form of concepts dealing with discourse (i.e., turn taking and text organization) and only a few instances of verbal concepts about lexicogrammar (i.e., quantity) were observed from TP4 to TP9. The verbal concepts for purpose, schematic structure, mode, and field replaced materialized concepts only at TP8 and TP9. Table 18 also shows that materialized and verbal academic concepts co-occurred at various time periods, but the tendency was for the latter to replace the former.

5.3.2   Alicia's development of the academic concept of mode

The academic concept of mode involved three components: 1) a general statement of the concept (i.e., *la forma en que se usa el idioma influencia lo que decimos*, the mode of language influences what we say), 2) values of mode for the genres under study (e.g, *una explicación de receta es oral y cara a cara*, a recipe explanation is oral and face to face), and 3) the implications of those values for L2 choice (e.g., *oral: podemos mostrar las acciones mientras hablamos*; oral, we can show the actions as we talk). These components combined differently at different time periods in Alicia's talk. Before that happened, however, Alicia referred to the concept of mode spontaneously. For instance, when the teacher showed the symbol for mode during the explanation of the researchers' task at TP2 (March 7), she referred to it as *el idioma* (the language) rather than *la forma cómo se usa el idioma* (the mode language is used), which was recasted by the teacher as *como se usó el idioma* (how language was used). Although in the subsequent turns Alicia's peers and teacher used *oral* in relation to mode, in the researcher's task chart she wrote *hablado* in front of the symbol for this concept, and continued to use this term in the next two lessons (March 12 and 13).

The next time Alicia referred to mode occurred at TP5 during a pair work planning task in the second lesson about recipes (April 30). Alicia stated the concept as she saw the concept's symbol, but did not specify the values of the concept for recipes or the L2 choices influenced by those values. Starting at TP6, all the components of the concept of mode started to appear in Alicia's talk more frequently. The first time occurred in the chart students used for taking notes during the researcher's task for recipes (see Appendix B). In front of the symbol for mode Alicia wrote: *fue oral y ella decía y después hacía* (it was oral and she said and then she did [the actions]). In this example, Alicia referred to the value for mode (*oral*) and to the aspect of L2

choice influenced by that value (we say and do at the same time). However, while Alicia mentioned the former using the term *oral*, she referred to the latter using everyday language (*hacía*). Conversely, the next lesson (May 9) Alicia referred to mode for recipes in everyday terms (*hablado*) and to the specific L2 choices using specialized language (*acciones*, turn 63):

Transcript 15. Alicia's concept of mode at TP6

60	**T**	*¿Terminaron*? ((addressing whole class))
61	**S2**	*Si, yo si*
62	**Alicia**	((.3 looks at expert cheat cards))
63		*el idioma era hablado y él iba mostrando e iba haciendo las acciones*

Translation

60	**T**	Have you finished? ((addressing whole class))
61	**S2**	Yes, I have
62	**Alicia**	((.3 looks at expert cheat cards))
63		The language was spoken and he was showing and doing the actions

Interestingly, in Transcript 15 Alicia still used *el idioma* as a general statement of the concept instead of *la forma cómo se usa el idioma* (the mode language is used), which had been introduced during the shopping exchanges unit. The three components of the concept appeared together in Alicia's talk at TP7, during the lesson in which teacher and students planned a recipe explanation jointly (May 9), and later on the lesson in which the SCOBA 4 was introduced (may 16). During that last lesson, and after teacher mediation through questions, Alicia used the word *acciones* for the first time. Transcript 16, from the whole class discussion in which SCOBA 3 was introduced, illustrates how Alicia's conceptualization of mode became complete as a result of collaborative class talk at TP7. SCOBA 3 was displayed on the board.

106	**T**	*¿Cuál es esa*? ((shows symbol of mode in SCOBA))
107	**Alicia**	*El idioma,*
108	**SS**	*El idioma*
109	**Yini**	*La forma como usamos el idioma, ya sea oral o escrita, influencia lo que decimos*
110	**T**	*¿Quién la lee?*
111	**Alicia**	∟ *Ya sea oral o escrita*
112	**T**	*¿Cómo así? Dinos por favor S12*
113	**Alicia**	*La forma en que usamos el idioma ya sea oral o escrita o cara a cara*
114	**T**	*¿Y eso qué?*
115	**Alicia**	*Eso influencia lo que decimos*
116	**T**	*Por ejemplo?*
117	**Alicia**	*Ehm:::*
118	**S2**	*Si se conocen o no se conocen* ((addressing S12))
119		*(.2)*
120	**S2**	*Si SE CONOCEN o no se conocen* ((addressing S12))
121	**T**	*Por ejemplo, ¿qué pasa si es cara a cara u oral?*
122	**S1**	*podemos mostrar las acciones*
123	**Alicia**	*Eh:: si es cara a cara no decimos nada, no hablamos, na más::*
124	**S14**	*Señalamos*
125	**Alicia**	*Señalamos*
126	**T**	*Señalamos*

Translation

106	**T**	Which one is that one? ((shows symbol of mode in SCOBA))
107	**Alicia**	the language
108	**SS**	the language
109	**Yini**	the mode language is used, either oral or written, influences what we say
110	**T**	who can read it?
111	**Alicia**	∟ either oral or written
112	**T**	how's that? Tell us please, Alicia
113	**Alicia**	The mode language is used, either oral or written or face to face
114	**T**	And that what?
115	**Alicia**	That influences what we say
116	**T**	For example?
117	**Alicia**	Er:::
118	**S2**	If they know each other or not ((addressing S12))
119		(.2)
120	**S2**	If THEY KNOW each other or not ((addressing S12))
121	**T**	For example, what happens if it is face to face or oral?
122	**S1**	We can show the actions
123	**Alicia**	Er:: if it is face to face we don't say anything,we don't talk, we only::

124	**S14**	Point
125	**Alicia**	<u>point</u>
126	**T**	We point

In turn 107, Alicia stated the concept of mode incompletely, using only *el idioma* as she had done since TP2. However, six turns later Alicia referred to mode in academic terms (turn 113 and 115, underlined) for the first time. Since Alicia had not talked in those terms before, her contribution in turns 113 and 115 may have been echoing of Yini's academic reference to mode in turn 109. In addition, Alicia's contribution was triggered by teacher questioning (turns 112, 114, and 116) using the symbol of mode. Interestingly in this episode, Alicia was not receptive to S2's erroneous support in turns 118 and 120 (S2 referred to tenor instead of mode), but took the teacher's support in turn 121 as basis for completing her explanation in turn 123 (*if it's face to face we don't do anything*). This suggests that Alicia had started to develop an accurate idea of some of the L2 resources linked to mode at this point. However, her hesitation at the end of turn 124 (*we only::*) also suggests that she was not yet ready to incorporate the academic term *acciones* in her talk, provided by Yini in turn 122 and used by herself in the previous lesson.

Only on two occasions did Alicia refer to the concept of mode at TP8. On both occasions (May 28 and 30), she mentioned the three components of the concept without any support from the concept symbol, but did not use the term *acciones* when referring to the L2 choices linked to the concept values for recipes. For instance, during their final planning task for recipes (May 30) she said "*si es oral podemos ir diciendo y ir haciendo*" (if it is oral we can talk while we do [the actions]). During the extension stage, Alicia mentioned again the concept of mode, stating the concept (*la forma cómo se usa el* idioma) and its values (*es oral, por medio de un* video), but without reference to the implications for L2 choice that derived from those values. In sum,

Alicia's concept of mode became complete only at the end of instruction and after mediation by teacher and peers. However, in the extension task she failed to link the values of mode to the L2 choices she was supposed to make in her explanation of a routine.

5.4   COMPARATIVE SUMMARY OF CASES

Data analysis in terms of the field and mode continua shows that concepts evolved from spontaneous to academic for all three learners. Concerning the first aspect, the frequency of specialized words increased over time, replacing everyday lexis almost completely in the extension stage (TP9) for all three learners. As for the second aspect, findings differ. Although all learners used nominalizations and congruent forms flexibly across task types, Yini was the only one for whom the nominalized form that was analyzed (i.e., *solicitud*) became the default choice at TP9. Findings also show that academic concepts became verbal over time for all three learners, meaning that students' conceptual talk relied less on exophoric reference and gaze-graph coupling involving SCOBAs. However, the change was not simultaneous for all concepts and, in the case of Alicia, did not occur at all for discourse and lexicogrammar. Only in Yini's case could the change in the quality of concepts be confirmed through detailed analysis of her talk as well as through non-participant observation. As I will discuss later, analysis of concept development in terms of the field and mode continua proved to be a revealing tool of how learners developed academic concepts in this investigation.

The change from spontaneous to academic concepts did not occur simultaneously for all three learners. Indeed, in the case of Alicia and Yini, academic concepts began to outnumber spontaneous ones only at TP3, whereas in Julia's case that change started early at TP2.

Moreover, although spontaneous concepts increased in the face of challenging tasks (e.g., at TP4 and TP8), after the unplanned pause between TP4 and TP5, and when new genres were introduced (e.g., TP1 and TP5), only in Alicia's case did those concepts outnumber academic concepts at TP5, whereas for Julia and Yini both types of concepts shared a similar percentage. No spontaneous concepts were observed in Yini's and Alicia's talk at TP9, and only a few were observed in Julia's talk at the same time period. All this suggests that, although academic and spontaneous concepts co-occurred during the study, the former became the primary mediating tool once they were appropriated. In addition, the interaction between spontaneous and academic concepts showed to be very responsive to the conditions of instruction.

An important point of comparison across learners has to do with the scope or informational content of academic concepts. Findings reveal that concepts about some strata were more frequent for some learners, which suggests that not all concepts were learned equally or had the same relevance for learners' L2 choice. As a case in point, concepts for tenor and schematic structure shared fifty percent of all concepts for Yini, followed by concepts about purpose and mode, and finally discourse and lexicogrammar. In contrast, academic concepts about schematic structure were the most common for Julia and Alicia. Concepts for tenor, field, and mode became more frequent during instruction for recipes for all three learners, which coincided with the emphasis these concepts received through instruction starting at TP6.

The analysis of specific academic concepts for each learner showed that those concepts were made of three complementary semantic components, which combined differently during the research. For Julia and for Alicia, development of these components started out of spontaneous conceptualizations in the case of field and mode, respectively. For Yini, no spontaneous antecedent for the concept of tenor was observed. Overall, the development of these concepts

started with their general statement after teacher explanation, followed by explication of the values of the concept and finally by the association of those values to specific L2 resources. The time at which the three components appeared in students' talk and the extent to which those components appeared independently of teacher mediation and SCOBAs was different. For instance, Yini was able to relate tenor values to specific L2 resources from TP4 onwards, whereas Julia and Alicia only started to do so at TP6 and TP7 for the concepts of field and mode, respectively. In all cases, the link between values of the concept and L2 choices occurred initially thanks to mediation by teacher or peers, as students' regular teacher noted:

> *Once the teacher explained, students were able to explain and use expert language. They compared the shopping exchange with the recipe explanation and noted differences according to their purpose, besides, they gave names to the stages of a recipe based on what they knew about shopping exchanges* (my translation)

In addition, such link became more common in students talk during the unit on recipes, which coincided with explicit and more emphatic instruction on that link through the introduction of the word meaning *influencia* (influence) at TP6, described at the beginning of this chapter. From all three learners, only Yini was able to use the academic concept of tenor independently to make sense of L2 use in the extension stage (TP9), which constitutes evidence of her appropriation of this concept. Julia, on the other hand, used the concept of field at TP9 but still required teacher mediation and used the concept incompletely (i.e., she did not include all the L2 choices related to the concept). Alicia was not able to link the values of the concept of mode to specific L2 choices at TP9. All this reveals, as I will discuss later, that concepts are not monolithic entities, but rather a network of interrelated word meanings that do not necessarily develop simultaneously or completely in all cases. In the next chapter, I describe one of such meanings, namely the specific L2 resources that learners used for each genre that was taught.

6.0   FINDINGS (2): STUDENTS' DEVELOPMENT OF L2 RESOURCES

This chapter answers Question 2: *What are the generic, register, discourse, and lexicogrammatical characteristics of learners' L2 performance of a service encounter (e.g., interacting with a salesperson when shopping for food) and an everyday procedure (e.g., providing oral directions for a recipe) during genre-based instruction?* To answer this question I analyzed learners' L2 performance in shopping exchanges and oral recipes regarding four aspects: schematic structure, register values for field, tenor and mode and their realization in the lexicogrammar, speech functions, and exchange structure. Findings for each learner appear in separate sections and are compared at the end of the chapter.

6.1   YINI AS A MEANING MAKER IN THE L2

6.1.1 Yini's meaning-making potential in shopping exchanges

Yini was part of 15 shopping exchanges, either as customer or salesperson during performance tasks. I analyzed nine of those exchanges to illustrate the various L2 choices Yini made to create meaning in the L2.

6.1.1.1   Yini's generic choices in shopping exchanges: Schematic structure.

Transcript 17 shows the elements of schematic structure that Yini realized. The episode comes

from the farmers market task where students set up vending stands in the classroom (TP4). Yini

was customer and the teacher was salesperson; goods were displayed on a desk between them.

Before starting, Yini and the teacher agreed to act as if they did not know each other.

Transcript 17. Yini's realization of a shopping exchange at TP4

1	**Yini**	*Good afternoon*
2	**T**	*Good afternoon young lady (.2) how are you today?*
3	**Yini**	*Good thanks, could I:: could I:: ah:: ((er::)) two tomatoes please?*
4	**T**	*Okay, two tomatoes, anything else?*
5	**Yini**	*Ah:: one, onion please/*
6	**T**	*One onion, anything else?*
7	**Yini**	*That's all thanks*
8	**T**	∟ *So, two tomatoes are two::, and one onion is one that's three- three dollars that'd be three dollars*
9	**Yini**	*Exact change* ((gives money to T))
10	**T**	(.2) *it's- you gave me only two, it's three dollars*
11	**Yini**	*Ah* ((Oh; gives remaining dollar to T))
12	**T**	*Okay, exact change* ((gives goods to S1)) *thank you, have a good day*
13	**Yini**	*You too, good bye*
14	**T**	*Bye bye*

Yini realized all the structural elements of shopping exchanges in Transcript 17,

spontaneously and without support: Greeting (Gr, turns 1 to 3), Service (S, turn 3 to 7), Pay (P,

turns 8 to 12), including a clarification by the teacher (turn 10), Closing by the teacher (C, turn

12), and Goodbye (GB, turns 12 to 14). Table 19 shows the elements of schematic structure that

Yini realized. She was customer in all exchanges but those resulting in texts 6 and 7.

Table 19. Elements of schematic structure in Yini's shopping exchanges

	Text 1 *TP1*	Text 2 *TP2*	Text 3 *TP3*	Text 4 *TP3*	Text 5 *TP4*	Text 6 *TP4*	Text 7 *TP4*	Text 8 *TP4*	Text 9 *TP4*
Greeting	--	x	--	x	x	x	x	x	x
Service	x	x	x	x	x	x	x2	x	x
Goods handover	x	--	x	x	x	x	x	x	x
Pay	x	--	--	x	x	x	x	x	x
Closing	x	--	--	x	x	--	--	x	x
Goodbye	x	--	--	x	x2	x	x	x	x

Table 19 reveals little difference between the elements that Yini realized at TP1 and those she realized at TP4, at the end of instruction on this genre. Only Texts 4, 5, 8, and 9 included all structural elements. The presence or absence of an element reflected the register situation of each exchange. For instance, Text 3 was realized as Yini reclaimed fruit prizes from the teacher after a lottery game (TP3). Since the exchange started after Yini and teacher had met at the beginning of the lesson and the fruits were free, the stages of Greeting, Pay, and Goodbye were not necessary and thus not realized by Yini. In text 2, Yini's partner could not continue the exchange after Service because she did not understand what Yini was saying. Whereas the number of structural elements varied in most texts, the sequence of elements remained almost the same: Gr ^ S ^ P ^ GH ^ (C) ^ GB. Only in Text 4 was the sequence P ^ GH reversed (TP3). The sequence of elements of schematic structure in Yini's exchanges was consistent with how shopping exchanges in farmers markets are staged.

6.1.1.2   Register choices: Realization of field, tenor, and mode in shopping exchanges.

Since the register plane lacks an expression level of its own (Martin, 1985), findings for register and lexicogrammar are presented together. I will focus on service requests because this speech function offered the greater opportunities for Yini to make choices from the L2 lexicogrammar. Those choices reflected two register configurations:

Table 20. Register configuration for shopping exchanges

	Situation 1	Situation 2
Field	Monetary exchange in retail stores: Fruits, vegetables	
Mode	Interactive, face-to-face, oral	
Tenor	Unequal power: seller obliged to sell Similar age Same sex Participants known to each other: frequent contact	Unequal power: seller obliged to sell Different age Different sex Participants unknown to each other: occasional contact

The register values in Table 20 influenced Yini's L2 choices during service request. Concerning mode, all exchanges were face-to-face, interactive, and oral. Accordingly, Yini's L2 choices occurred as a sequence of turns and she was oriented visually towards the goods she was buying. For field, though the values were the same overall, at a more delicate level each situation varied in terms of whether the goods (i.e., fruits, vegetables) were countable or mass, displayed in itemized units or in bulk. In transitivity terms, this affected how Yini expressed quantity when requesting service. For example, in Transcript 17 she chose the noun group structure numerative ^ head (e.g., *two tomatoes* and *one onion*, turns 3 and 5). Yini expressed quantity with other L2 choices as well: extended numerative + head (e.g., *a basket of strawberries, a head of lettuc*e),

indefinite deictic + head (e.g., *some bananas*), and complex noun groups linked paratactically

(e.g., *three apples and some bananas*). In all cases, Yini's L2 choices reflected the type of goods

being requested and how they were displayed, matching field values.

   Yini's L2 choices reflecting tenor during the service request were analyzed by looking at

grammatical mood, and modality (i.e., elements of the Mood system). During TP1, TP2, and for

most part of TP3, Yini requested service with *can I have ..... please?*, regardless of whether she

was in Situation 1 or 2. At the end of TP3 she started using *could I please....?,* as shown in

Transcript 18. This episode followed whole class planning of an exchange between Gloria

(salesperson, female, adult) and Sussy (customer, female, and teenager). Yini played as Sussy.

Transcript 18. Yini's service request at the end of TP3[34]

14	**S2**	*Hi Sussy*
15	**S15**	*Hi Sussy*
16	**S2**	*how are you today?*
17	**S15**	*how are you today?*
18	**Yini**	*Good*
19	**S?**	*Good thanks*
20	**Yini**	*Good thanks, eh:::*
21	**S2**	*Could I please have*
22	**Yini**	*Could I please:: eh::: (.2) three::: apples and some bananas?*
23	**S2**	∟ *ha::ve* ∟ *have*
24	**S15**	*¿Después que viene?* ((giggles)) ((what comes now?))
25	**S2**	*sure*
26	**SS**	*Sure*
27	**S15**	Sure

---

[34] Language that is the focus of analysis appears in black font. Language accompanying the realization of the exchange, usually mediating it, appears in grey. I have decided not to omit this mediating language from the sample texts to show the socio-cognitive context in which those texts were realized. Smaller size font indicates utterances spoken softly. Translations, when necessary, appear in double parentheses**.** I have omitted most of the rest of the text after Service because my analysis will center only on this stage. Omissions are signaled with ellipsis (…) at the end of each transcript.

28	**S2**	˪ *Sure absolutely*
29	**S15**	[Absolutely] *¿cómo es?* ((asks for pronunciation; moves around nervously))
30	**SS**	((everybody laughs))
31	**T**	*absolutely*
…		

After the greeting (turns 15 to 20), Yini requested goods with a modulated question (*could I please eh:: three apples and some bananas?*, turn 22). By choosing this realization instead of a less formal one (e.g, *can I have …?* or an elliptical command like *three apples and some bananas*), Yini showed more respect and hence matched tenor values for Situation 2. Her use of an explicit plea (*please*, turn 22) added to her co-construction of a respectful tenor as well. Another revealing example was shown in Transcript 18 above. In that episode, Yini also used a modulated question (turn 3) to request goods, but once the respectful relation implied by that question had been established, she requested additional goods elliptically (*one, onion please/,* turn 5). In sum, Yini's L2 choices reflected her mounting meaning-making potential in the L2 to request service during shopping exchanges.

In all exchanges at TP4, Yini requested service with the modulated question *coud I …..please?*), albeit without the predicate (i.e., *have*). However, in some cases the register was that of Situation 1 and thus a less formal request would have been desirable. In Transcript 19, Yini bought strawberries from a classmate at the farmers market; produce was displayed on a desk.

Transcript 19. Yini's service request in Situation 1

1	**Yini**	*Good afternoon S4*
2	**S4**	*Good afternoon Yini, how are you today*?
3	**Yini**	*Good, thanks, could I::: a basket::: of strawberries please*?
4	**S4**	*Sure, anything else*?

5	**Yini**	*That's all thanks*
6	**S4**	*Uhm::: [it's] one dollar*
7	**Yini**	*[it's] one dollar [exact] [exact] change* ((hands money to S4))
8	**S4**	*Thank you* ((hands goods to Yini))
9	**Yini**	((receives goods)) *Good [bye]*
10		(.5)
11	**Yini**	*Have a good day, have a good day*
12	**S4**	(.2) *Sure*

….

The excerpt began with a formal Greeting (turns 1 to 3), but followed by first names as vocatives (turns 1 and 2), which is more typical of informal situations. Next, Yini used a modulated question to request service (turn 3), which again created formal tenor. With the data available it was not possible to determine whether she used that question intentionally, to create a formal tenor even when she was shopping from a known customer (i.e., Situation 1), or simply deployed the L2 resources that were most available to her without attending to the situation. In either case, this is an intriguing example of how L2 learners might create situationally hybrid texts in the process of becoming meaning-makers in the new language.

The resources from Mood that Yini employed during shopping exchanges are shown in Figure 13. More delicate system options appear towards the right of the figure, with examples. L2 resources not used by learners appear in grey, square bracket [encloses mutually exclusive choices, and braces { refers to simultaneous choice. Frequency percentages are provided[35].

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[35] To calculate frequency, each one of learners' utterances was coded using the categories of the system that appear to the far right. For example, each utterance was either major of minor. If major, then it was coded as either modalized or non-modalized, declarative, interrogative or imperative (exclusive or inclusive), positive or negative. Then percentages were calculated by multiplying the number of utterances coded at each category by the total number of utterances, and then dividing by one hundred.

Figure 13. Yini's system choices for Mood during shopping exchanges

In the nine exchanges that were analyzed, Yini used a good variety of choices from the Mood system when shopping or selling, including both indicative and imperative mood, positive and negative polarity, and minor clauses such as greetings. She used a similar number of major and minor clauses. In turn, most major clauses were indicative (i.e., declaratives and interrogatives) and positive. Within them, she used declaratives slightly more than interrogatives, but interrogatives were the only ones modulated for formality with the use of *could* and *can*. Yini used exclusive imperatives (i.e., not including herself as speaker) and negatives (e.g., *I don't*

have any, No) twice. Imperatives, negative polarity, and minor clauses such as *sure, absolutely* only occurred at the end of TP4, suggesting that Yini's Mood resources in the L2 became more diverse towards the end of instruction for shopping exchanges.

6.1.1.3   Speech functional variety and exchange structure.

Yini performed nine speech functions during the Service[36] stage of shopping exchanges, including four speech funcitons that were not taught but were required by specific interactions (marked with an asterisk). Table 21 shows the speech functions Yini achieved, the TP where they were realized, and the number of times they were realized (in parentheses).

Table 21. Yini's realization of speech functions during Service

	TP1	*TP2*	*TP3*	*TP4*
Request service	*Can I have…please?* (1)		*Can I have…please?* (2) *Could I please….?* (1) (predicate *have* missing)	*Could I please….?* (3) (predicate *have* missing)
Comply				*Sure, absolutely* (2)
*Non-comply				*I'm sorry, I don't have any* (1)
*Refuse to allocate turn				*Wait a second* (1)
Inquire for more needs				*Anything else?* (3)
Specify additional needs			*Eh::: yes, can I have …. please?* (1)	*That's all* (3) *One onion, please* (1)
*Specify quantity of goods			*A basket of* (1)	
*Accept offer				*Yes (1)*
Thank				*Thanks (3)*

---

[36] I focus only on service because this stage is the one requiring the most linguistic negotiation in shopping exchanges (Ventola, 1987) and consequently demanded the most meaning-making work by learners.

Yini achieved most speech functions at TP4, including two discretionary functions, that is functions that were not the expected response to the preceding move (e.g., *I'm sorry I don't have any* and *wait a second*). In what follows I describe how Yini's speech functions became part of increasingly more complex exchanges. My analysis is based on Berry's (1981; see also Ventola, 1987) categorization of exchanges into action (A) oriented (i.e., exchange of goods and services), and knowledge (K) oriented (i.e., exchange of information). Transcript 20, from TP1, shows the most basic of these exchanges. Yini and her partner performed by reading from a list of expressions for shopping that the teacher provided.

Transcript 20. Exchange structure of Service at TP1[37]

1	**Yini**	A2	*Can I have three/ pear please?*
2	**S15**	A1	*Here you [are]*
3			((.11 S1 looks for next expression in the list and reads))

…

In this example, Service was realized by one action-oriented adjacency pair. The first move was Yini's request (turn 1) as secondary actor (A2), followed by S15's Goods handover (turn 2) as primary actor (A1), that is the actor who can give the demanded goods. Transcript 21, below, shows Yini's realization of Service at TP3.

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[37] Following Martin and Rose (2007), the label for speech functional roles will appear between speaker identification and actual utterances.

1	**Yini**		*Hi*
2	**S8**		*Hi*
3	**Yini**	A2	*can I [have], ten apple::: and red please?*
4	**S8**	A1	((.5, looks away, nervously)) *Sure*
5	**Yini**		*yes*
6	**S4**		*Sure*
7	**SS**		*Sure*
8	**Yini**		*También puede decir yes* ((you can also say *yes*))
9	**T**		*Puede decir yes, YES* ((you can say yes, YES))
10	**S8**	A1$_1$	*yes*
11	**SS**		((giggles))
12	**S?**		*Anything else?*
13	**S8**	A1$_2$	*Yes* ((leans on the board, erases with her finger))
14	**S?**		*Anything else?*
15	**S?**		*Anything else?*
16	**S8**	K2	*Anything else?*
17	**Yini**	K1	*Eh::: yes* (.3)
		K1$_1$	*yes*
		A2	*can I have* (.4) *can I [have] one mango please*?
18	**S?**		*mango*
19	**S8**	A1	((.8 goes silent, does not know what to do))
	....		

In this excerpt, the Service involved a sequence of three exchanges and nine moves. The first exchange was action oriented (A, turns 3 to 13). It started with Yini's move as secondary actor (A2, turn 3), followed by S8's compliance as primary actor (A1, turns 4, 10 and 13). The second was a knowledge exchange from turn 16 to 17, which placed S8 as secondary knower (K2) and Yini as primary (K1), that is, the interactant who knows the information being requested. The last exchange was also an action-oriented adjacency pair in which Yini requested goods (A2, turn 17) and S8 complied (A1, turn 18). This sequence of action oriented exchange followed by a knowledge oriented one occurred several times at TP4. The next transcript

illustrates Yini's role as salesperson during the farmers market, at TP4. Yini was behind her

produce stand serving one customer when several new customers approached at the same time.

Transcript 22. Exchange structure of Service at TP4

1	**S15**		hi
2	**SS**		└ hi
3	**Yini**		*Espérense un momentico, profe, ¿cómo se dice, espérense un momentico*? ((wait a second, teacher, how do you say wait a second?))
4	**T**		Wait a second
5	**Yini**		Wait a second
6	**S15**	A2	Can I have-
7	**Yini**		*Tú también dices* hi ((*you have to say hi*))
8	**S15**		Hi
9	**Yini**	ch	Wait a second*, o sea espérese un momentico* (.3) ((that is, wait a second)) ((hands in goods to previous customer))
10	**S15**	A2	Can I have, este ((er::)) one, cucumber?
11	**Yini**	ch	[I'm] so::rry,
		K1	I don't have, any ((looks at board where expression is written))
12	**S15**		*Pregúntame si quiero algo más que voy a compra' algo más* ((ask me if I need something else, because I'm going to buy something else))
13	**Yini**	K2	Anything else?
14			(.6)
15	**Yini**	K2$_1$	Anything else?
16	**S15**		(*no se puede uno compra otra cosa?*) ((can't I buy a different thing?))
17	**Yini**		*Lo que se te antoje S15, allí tengo lechuga* ((whatever you want S15, I've got lettuce))
18			(.5)
19	**S15**	A2	Can I have [head] *¿cómo es* ((how is it))? lettuce
20	**Yini**		└ lettuce
21	**Yini**		Please
22	**S15**		Please
23	**Yini**	A1	Sure, absolutely ((puts lettuce in a bag))
		K2	Anything else?
24	**S15**	K1	No

25	**Yini**		That's all
26	**S15**	K1	That's all
	....		

Six exchanges were needed for Yini and S15 to negotiate Service, which shows the amount of speech functional work Yini was able to make by the end of TP4. The first exchange occurred from turns 6 to 9. Since several 'customers' approached at the same time (turns 1-2) and she was already serving somebody else, Yini challenged (ch) S15's request and greeting (turns 6 and 8) by asking her to wait (turn 9). The second exchange started with S15's request for service (turn 10) which, not able to comply, Yini challenged (*I'm sorry*) and then provided the reason for the challenge (*I don't have any,* turn 11). Interestingly, at the beginning of the lesson Yini was the one who asked the teacher how such a move could be made and she was the only student to use this move at all. The third exchange was knowledge oriented and consisted only of one K2 move by Yini (turns 13 and 15). In response, S15 started a new action oriented exchange (turns 19-22), followed by Yini's compliance (turn 23). The fifth exchange occurred in turns 23 and 24; Yini acted as K2 and S15 as K1 in that exchange. The sixth exchange involved only a knowledge oriented move by S15 in turn 26, after Yini's mediation.

In summary, findings profile Yini as a versatile L2 meaning-maker in shopping exchanges, particularly concerning the stage of Service. As shown, Yini was able to co-create shopping exchanges with prototypical schematic structure and tuned to the register situation in six out of the nine texts. In addition, she realized the five speech functions that were taught for Service and four more functions that arose during interaction (i.e., non-complying with request, refusal to allocate turn, specifying quantity of goods, accepting an offer). Yini sequenced those speech functions efficiently in increasingly complex exchanges that reflected the contingencies of L2 meaning-making in interactive genres (e.g., shopping at farmers markets).

6.1.2 Yini as a meaning maker in oral recipe procedures

Yini performed five recipes, which I analyzed in terms of genre, register, discourse, and lexicogrammar. I did not analyze speech functions and their sequence because, given the monological nature of recipes, all speech functions were commands or statements with Yini as A2 and K1, respectively. Yini's commands were linked textually with *first*, *next*, and *finally*.

6.1.2.1 Yini's generic choices: Schematic structure of recipes.

Transcript 23 illustrates the elements of schematic structure that Yini realized during the recipe presentations. Yini's classmates, the regular teacher, and an unknown guest were the audience.

Transcript 23. Yini's realization of a recipe at TP8

1	**Yini**	*Good afternoon class, my name is Yini, we will make [grapes] and jelly the straw- the strawberry eh:: delicious hmm:: yummy yummy* (.2) *eh- we will need/* (.3) *some [grapes] eh:: cut a- cut in half*
2		((.39 cuts grapes in half))
3	**Yini**	*Next/* (.4) *next jelly [powder], into, the mold eh:* (.2) *add/ water, stir* ((.6 gesture of stirring)) *next, [grapes] into the mold*
4		((.15 gets bowl of jelly which had been already prepared, puts it on the desk))
5	**Yini**	*Into the mold* ((she means bowl rather than mold))
6		((.23 puts half grapes into the bowl where jelly is))
7	**Yini**	*Next/ a- [freeze] one one [hour]*
8		((.4 puts bowl lid on))
9	**Yini**	*Eh::* ((.6 smiles nervously))
10	**T**	And::/
11	**Yini**	*enjoy*
12	**SS**	((applaud))

This episode reveals that Yini realized, albeit with grammatical errors, most of the structural elements of a recipe: Greeting (Gr; *good afternoon class*), Introduction (I; *my name is Yini*), Purpose (Pu; *we will make grape jelly and the strawberry*), Enticement (Ent; *mmm delicious, yummy yummy*), Ingredients list (Ing; *we will need some grapes)*, and Method (M; *cut in half*). All the elements were realized in turn 1, except for Method, which occurred from turns 1 to 11. The structural formula for those choices was Gr ^ Int ^ Pr ^ Ent ^ Ing ^ M.

Table 22 shows the structural elements of the five recipe texts as well as the time period when those texts were cooperatively instantiated by Yini and her partner.

Table 22. Elements of schematic structure in Yini's recipes

	Text 1 TP5	*Text 2* TP6	*Text 3* TP8	*Text 4* TP8	*Text 5* TP8
Greeting	--	x	x	x	x
Introduction	--	--	x	x	--
Purpose	--	x	x	x	x
Enticement	--	x	--	x	x
Ingredients list	--	x	x	x	x
Method	x	x	x	x	x
Goodbye	--	--	x	--	--

The number of structural elements that Yini realized varied considerably from the pre-instruction task for recipes (TP5) to the independent construction task where she presented her recipe (TP8). This reveals that Yini's potential to make different meanings in recipes developed during instruction, as she used different L2 resources to realize the meanings of each structural element. However, none of the texts included all the structural elements. For instance, whereas Text 1 (April 30, TP5) consisted only of Method, the other four texts contained most of the

elements. As with shopping exchanges, the realization of elements reflected register values. Text 3, early at TP8, for example, was realized to be later uploaded to YouTube and thus the audience was unknown (Situation 3, see Table 23 below). Text 4, at the end of TP8, was realized in the classroom with an unknown guest in the audience (Situation 2). Consequently, Yini realized Greeting and Introduction in texts 3 and 4, but Goodbye only in Text 3. Texts 2 (TP6) and 5 (TP8) were realized in front of classmates (Situation 1) and hence Yini did not realize Introduction or Goodbye. This clearly indicates that Yini's realization of the structural elements of recipes became attuned to register configuration during instruction.

Although the structural elements varied, their sequence remained almost unchanged: Gr ^ (Int) ^ Pur ^ (Ent) ^ Ing ^ M ^ (GB). Elements in parentheses occurred only in some texts. Such sequence was consistent with how recipe procedures can be done in the L2 to achieve the overall purpose of instructing somebody to prepare a dish.

6.1.2.2   Yini's register choices in recipes: Realization of field, tenor and mode values.

The corpus texts reflected three register configurations. Field was the same, but Mode and Tenor varied. In Situation 1 and 2, recipes occurred in front of classmates, hence Mode was the same. In situation 3, the recipes were recorded to be uploaded to YouTube and were thus virtual rather than face-to-face. Tenor values were different in all three situations.

Table 23. Register configuration for recipes

	Situation 1	Situation 2	Situation 3
Field	Explaining a procedure: Fruits, vegetables		
Mode	Monologic, visual: face-to-face, oral, language accompanying action		Monologic, visual: virtual, oral, language accompanying action
Tenor	Similar age Same sex Audience: classmates and teacher: Participants known to one another: frequent contact	Different age Different sex Audience: classmates, teacher, and a guest: Participants unknown to one another	Speaker: Teenager, female Audience: unknown: most likely teenagers

The three situations in Table 23 influenced Yini's lexicogrammatical L2 choices in recipes. I will focus mainly on choices related to experiential meanings connected to field since these were the most varied in the corpus. For field, I selected Yini's instructional clauses during the Method stage of all five texts (N = 22 clauses) and determined the transitivity constituents of those clauses and their ordering in transitivity templates or patterns (Thompson, 2008). Concerning constituents, Yini's L2 choices reflected the activity going on and its topic. That is, her choice of constituents created the activity '*explaining to somebody how to act on various ingredients under specific circumstances to produce a dish*'. Yini used all necessary transitivity constituents for this field value. For instance, in Transcript 23 above she used: elided participant as actor (e.g., elided *you* in [turn 3), material processes (e.g., *cut, add, stir, freeze,* turns 1, 2, and 7), participants as goal (names of ingredients), and circumstances (e.g., of result: *in half,* turn 1; of location: *into the bowl,* turns 3-5; and of extent:time: [for] *one hour,* turn 7).

The ordering of transitivity constituents varied considerably across texts and was ungrammatical in one case. Indeed, in Text 1 (TP5, at the beginning of instruction), Yini used the

clauses *orange cut* and *orange squeeze*, whose word order 'goal ^ process' was clearly ungrammatical. All other Yini's L2 clauses during the Method stage conformed to the transitivity template of giving instructions using material processes (i.e., [actor] + process + goal + circumstance), with some variation (Table 24). Elided or missing constituents appear in brackets, and ungrammatical choices are marked with an asterisk (*).

Table 24. Yini's realization of material clauses

Template	*Text 2* TP8	*Text 3* TP8	*Text 4* TP8	*Text 5* TP8
1. Process			*stir,* *enjoy*	*enjoy*
2. Process + goal	*Rinse strawberries,* *add strawberries,* *squeeze [the] orange*	*add sugar*	*Add water,*	
3. Process + Circumstance: location, extent or result		*Pour [into the] bowl* *Freeze for three hours*	*Cut [grapes] in half,* *Freeze [for] one hour*	*Freeze [for] one hour*
4. Goal + circumstance: location	*Grapes [into] the bowl*		*Grapes into the *mold* ((bowl))*	
5. Process + beneficiary + goal				*serve [yourself] some*
6. Process + goal + circumstance: result		*Cut the mangoes *a little chunks,*		*Cut the mango in little chunks,*
7. Metaphorical realization: Actor + process + goal + circumstance	*We cut strawberries in half, we cut grapes [in] half*			

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Yini used seven variations of the transitivity template for giving cooking instructions. In the majority of clauses, the actor [you] was elided as is common in commands, except for when Yini realized commands metaphorically (variation 7 in Table 24). Similarly, in most clauses Yini used two constituents only (variations 2, 3, and 4) or even one (variation 1). Since the mode was *face-to-face* and *language accompanying action*, Yini was able to realize some clauses without the goal:ingredient (e.g., *cut [the grapes] in* half, variation 4) or without the process (e.g., *[put] grapes [into] the bowl,* variation 4). Those meanings occurred non-linguistically, as Yini did the cooking actions or showed ingredients as she talked. Yini also used two additional variations (5 and 6 in Table 24), both of which are more complex in that they included three constituents and, especially variation 6, realized the typical transitivity of material instruction clauses in recipes.

Yini's clauses in the five texts of the corpus also reflected tenor values, resulting in two patterns of interpersonal meanings. On the one hand, Yini used imperative clauses to realize commands (i.e., congruent realization), hence those clauses reflected the power differential between the person who instructs and those instructed, characteristic of recipes. This was the case of Text 4, realized for an audience made of classmates, teacher, and an older unknown guest and thus requiring a formal, distant tenor (Situation 2 above). Yini's choice of grammatical mood and the elision of the actor (i.e., *you*) matched the tenor values of that situation. On the other hand, Yini also used declaratives functioning as commands (i.e., metaphorical realization, variation 7 in Table 24), consequently reducing the power differential between instructor and audience, as demanded by Situation 1. However, in most clauses in Text 2 and all clauses in texts 3 and 5 Yini used the congruent form, failing to achieve that tenor effect. A more appropriate realization in those texts would have been to use a declarative to give a command or an imperative with inclusive subject (i.e., let's, as in *let's cut the grapes in half*).

Figure 14 shows a system network of Yini's L2 choices from the Mood system, for realizing meaning during shopping exchanges and recipes.

Clause
- major 63%
  - MOOD
    - indicative 60%
      - modalized 22% — *Could I please three apples and some bananas?* / *Can I have one mango please?*
      - non-modalized 78% — *We will need some grapes*
      - interrogative 33%
        - polar 92% — *anything else?*
        - non-polar 8% — *how much is it?*
      - declarative 67% — *We cut the mango in little chunks* / *We will make strawberry and mango popsicle*
    - imperative 40%
      - exclusive 100% — *Freeze for three hours*
      - inclusive
  - POLARITY
    - positive 98% — *You get four back, Stir*
    - negative 2% — *I don't have any*
- minor 37%
  - exclamation 6%
  - call
  - greeting 60% — *Hi guys, Good afternoon, How are you today?, Have a good day, You too, Good bye*
  - alarm
  - other 14% — *Exact change; Sure, absolutely*
  - thanks 20% — *Thanks for watching guys, Thanks*

Figure 14. Yini's Mood system choices during shopping exchanges and recipes

Compared to her choices from the Mood system in shopping exchanges (see Figure 13 above), during recipes Yini's meaning-making potential expanded to the system options [imperative:exclusive] (e.g., *[you] add sugar*) and [minor:exclamation] (e.g., *hmm, yummy yummy*). Most imperatives occurred at TP8, during recipe presentations, which increased the number of major clauses towards the end of instruction. However, Yini did not use any

[imperative:inclusive] choices (e.g., _let's cut the apples in half_), negative polarity, or interrogatives to realize the recipe genre.

To summarize, Yini realized the prototypical schematic structure of recipes, matching it to the field, tenor, and mode values of three register configurations in six out of nine cases. In addition, she realized the Method stage of recipes with the typical transitivity choices. Yini used a variety of L2 resources to match the field and mode values in all cases, but failed to match tenor values in three of the recipes she performed. Yini made various L2 choices from the Mood system to realize exchanges and recipes, as shown by the system networks for both genres.

6.2   JULIA AS A MEANING MAKER IN THE L2

6.2.1 Julia's meaning-making potential in shopping exchanges

Julia performed 11 shopping exchanges, either as customer or salesperson. I analyzed 9 of those exchanges to illustrate the range of meaning-making L2 choices Julia made.

6.2.1.1   Julia's generic choices in shopping exchanges: Schematic structure.

Transcript 24, from the farmers' market task, shows the schematic structure elements Julia realized. Julia was customer and S4 salesperson; goods were displayed on a desk between them.

Transcript 24. Julia's realization of a shopping exchange at TP4

1	**Julia**	_Hi_
2	**S4**	_Hi_
3	**Julia**	_How are you today?_
4	**S4**	_Good_

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5	**Julia**	*Eh:; can I have eh:; a basket of strawberries please?*
6	**S4**	*Sure, anything [else]?*
7	**Julia**	*No thank you*
8		(.4)
9	**Julia**	(Tres) ((three)) *one* ((does calculations)) me devuelves siete dólares ((you give me seven dollars back))
10	**S4**	Estas equivocada ((you're wrong))
11	**Julia**	Si porque son tres, un *dollar* ((yes, because it's three))
12		((.10 off task, S6 hands money?))
13	**S4**	((hands produce to S6))
14	**Julia**	((receives goods)) *Thanks, have a- how are you today? bye*
15	**S4**	*HAVE A GOOD DA::Y*
16	**Julia**	*Have a good day, bye*

Julia realized all the structural elements of a shopping exchange, most of them without support: Greeting (Gr, turns 1 to 4), Service (S, turns 5 to 7), Pay (P, turns 9 to 12), Goods handover (GH, turns 13 to14), Closing (C, *thanks*, turn 14), and Goodbye (GB, turns 14 to 16), this last element realized erroneously. Interestingly, Julia realized Pay in the L1 (turn 9), which reveals some gaps in her L2 meaning-making potential for this genre.

Table 25 shows the structural elements in the corpus texts and the date when those texts were instantiated. Julia was salesperson in all texts but 3 and 4.

Table 25. Elements of schematic structure in Julia's shopping exchanges

	Text 1 TP1	*Text 2* TP3	*Text 3* TP4	*Text 4* TP4	*Text 5* TP4	*Text 6* TP4	*Text 7* TP4	*Text 8* TP4	*Text 9* TP4
Greeting	--	x	x	x	x	x	x3	x	x
Service	x	x	x	x	x	x	x2	x	x
Goods handover	x	x2	x	?[38]	x	x	?	x	x
Pay	x	x	x	x	x	x	x	x	x
Closing	--	--	x	--	x	--	--	--	--
Goodbye	x	x	--	x	x	x	--	--	--

[38] It is uncertain if and when Julia realized GH in texts 4 and 7, since there was no video data available for those exchanges.

In terms of schematic structure, Table 25 shows that there was not much difference between the pre-instruction task at TP1 (Text 1) and independent performance at TP4, since Julia realized the core elements of shopping exchanges in almost all texts. However, only Text 5 included all elements, whereas the other texts included most of them. Unlike Yini, Julia did not realize some elements even though the situation demanded them. For instance, in texts 7, 8, and 9 Julia did not respond to her interlocutors' goodbye and in texts 3, 6, 7, and 8 she did not close formally though she was supposed to be selling to an older person and a respectful closing was desirable. Moreover, in texts 1 and 2 she realized Pay thanks to teacher or materials mediation and in texts 3, 5, 6, and 7 she realized this element in her L1. Only in texts 4, 8, and 9 did Julia realize Pay spontaneously in the L2. Greeting and Service appeared several times in Text 7 (indicated by a number next to the *x*) because Julia served several costumers simultaneously.

The sequence of elements in Julia's exchanges also varied. Indeed, in texts 1, 2, and 3 Julia first handed over the goods (GH) and then did the money transaction (P), a reversion in the usual order of those elements. In Text 2 Julia attempted to do GH before Service, resulting in two GH in this text (see Table 25). In texts 5, 6, 8, and 9, Julia realized P and GH handover in their usual order, Gr ^ S ^ GH ^ P ^ (C) ^ (GB). All this suggests that Julia's realization of schematic structure in shopping exchanges, initially inappropriate, improved during instruction.

6.2.1.2   Julia's register choices: Realization of field, tenor and mode values.

Julia's shopping exchanges reflected the same registers described in section 6.1.1.2. Namely, one informal (Situation 1) and one formal register (Situation 2); field and mode were the same. I will focus on Julia's L2 choices to request service and how they reflected mode, field, and tenor.

Concerning mode, all exchanges were face-to-face, interactive and oral. Thus, Julia's interaction moves occurred as a sequence of turns and she was oriented visually towards the goods. The values for field were the same overall, but varied in terms of whether the goods were countable/mass or were displayed in itemized units or in bulk. This affected how Julia expressed quantity. For example, in Transcript 24 she chose the pattern 'extended numerative ^ head' (e.g., *a basket of strawberries*, turn 5), matching how strawberries were displayed. And in Text 3 she used, 'numerative ^ head' (*one apple*), again reflecting the itemized display of the goods and their countability. Since Julia acted as customer in three of the 11 performance tasks, no other patterns realizing quantity were observed. However, she responded to all service requests by handing over the goods in the amount requested, which suggests she was familiar with the different patterns for expressing quantity.

Julia requested service using *can I have...please?* in the three texts she was customer*,* regardless of whether she was in Situation 1 or 2. Transcript 25 shows one example from the farmers market task (TP4), with S14 acting as an unknown older person.

Transcript 25. Julia's service request at the end of TP4

1	**Julia**	*Hi, how are you today?*
2	**S14**	*Eh:;* como es que'es ((how is it?)), hi good
3	**Julia**	*Eh::, can I have-*
4	**S15**	*No::,* Julia saludó*? ((did Julia greet; S15 is playing the role of researcher in this exchange))*
5	**Julia**	SI::
6	**S14**	No, no es *can I have* ((no, it'ts not *can I have*))
7		(.3)
8	**Julia**	*Can I have a- a basket of- strawberries please?*
9	**S14**	ᴸ No no no ((giggles)) *strawberries please eh::*
10	**Julia**	*PLEASE*
11	**S14**	ᴸ *Sure, absolutely*
.....		

After the informal greeting (turns 1 to 3), Julia requested goods using a modulated question (turn 8). By choosing this realization instead of a more formal one (e.g, *could I have ...?*), Julia failed to show more respect as required by Situation 2. Although her use of an explicit plea (turn 8) added to her co-construction of respect, the informal greeting *hi* (turn 1) construed the tenor as informal. Julia's request for service (turn 8), however, was appropriate (Situation 1). As was suggested for Yini, Transcript 25 also appears to be a situationally hybrid text which depicts Julia's developing meaning-making potential in the L2. Although data of Julia's service requests was insufficient since she was customer on only three occasions, these findings suggest that Julia's L2 choices were just beginning to be differentiated for tenor. The resources from the Mood system Julia used in exchanges are mapped below.

Figure 15. Julia's Mood system choices during shopping exchanges
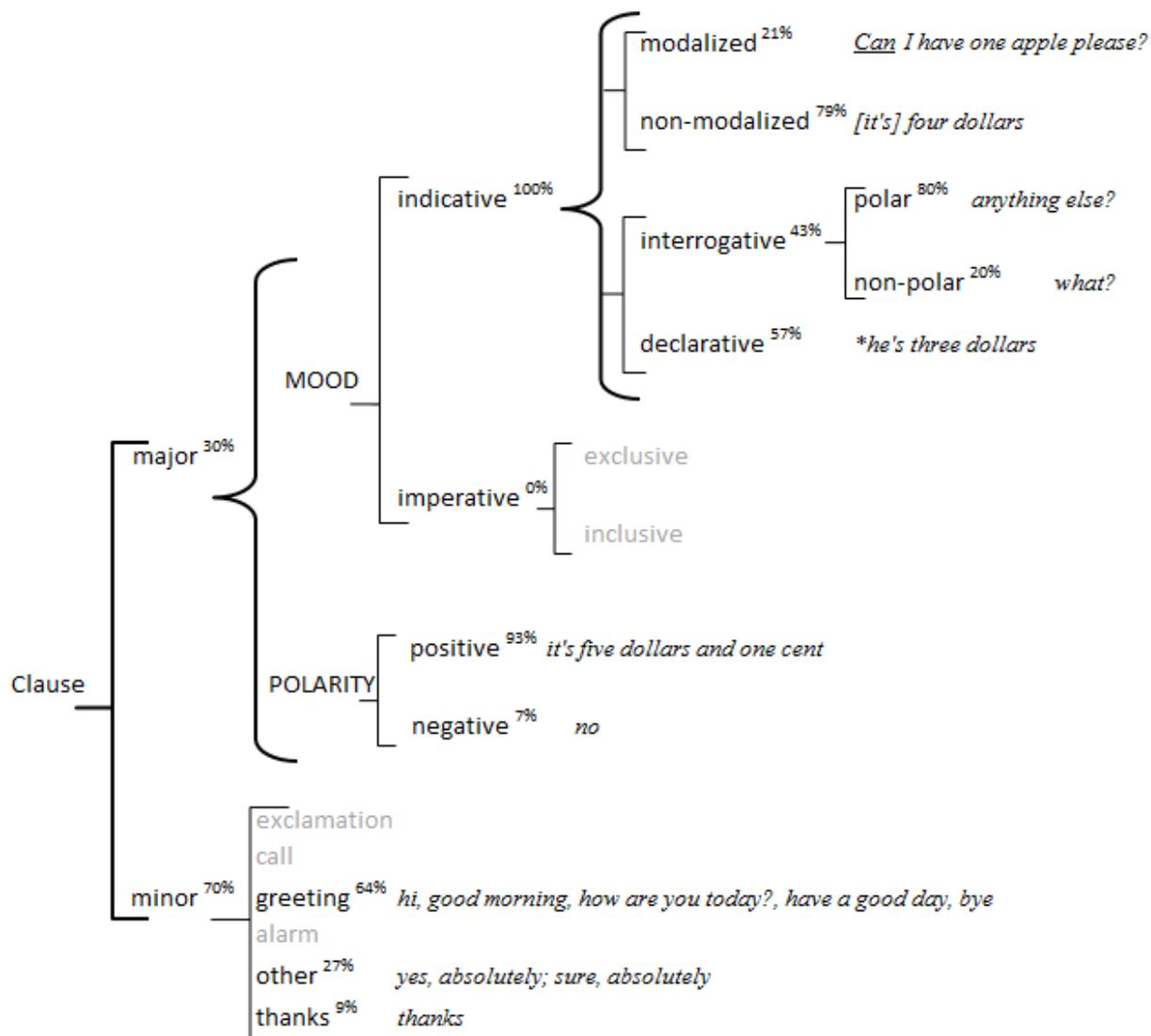
Figure 15 reveals that Julia used several resources from the L2 Mood system to realize meaning when shopping or selling, most of them at TP4. Only 30% of those resources were major clauses (e.g., *[it's] four dollars*), whereas 70% were minor clauses such as greetings (e.g., *Hi, how are you today?*). Unlike Yini, Julia used only indicative mood, both declarative and

interrogative, but not any imperatives (e.g., *[give me] one onion please*). In only one case did she

use negative polarity (i.e., *No*), in a short answer at TP4. Most of Julia's clauses were positive.

6.2.1.3 **Speech functional variety and exchange analysis**.

Julia performed all the speech functions that were taught and a confirmation request that arose

during interaction.

Table 26. Julia's realization of speech functions during Service

	TP1	*TP2*	*TP3*	*TP4*
Request service	--	--	--	*Eh:: can I have eh:: one apple please? (3)*
Confirm request	--	--	--	*What?*
Comply	--	--	*Yes, absolutely (1) Absolutely (1)*	*Sure, absolutely (4)*
Inquire for more needs	*[Anything] else? (1) ((reading))*	--	*anything else? (1)*	--
Specify additional needs	--	--	--	*No (1)*
Thank				*Thank you (1), Thanks (2)*

Julia achieved six speech functions during the service stage, all of them expected

response. She did not achieve any of those functions at TP2 because no performance task

occurred at that time period. In what follows, I describe the organization of those functions into

exchanges of different complexity. Transcript 26 comes from the farmers market task (TP4) and

shows an adjacency pair, the most basic of those exchanges.

Transcript 26. Julia's exchange structure at TP4

1	**T**		*Good morning*
2	**Julia**		(.2) *Good morning*
3	**T**	A2	*Could I please have one pear please?*
4	**Julia**	A1	*Sure, absolutely*

The first move in the exchange was T's request (turn 3), followed by Julia's compliance (turn 2). The exchange consisted of an adjacency pair with Julia as primary actor (A1), and T as secondary actor (A2). Transcript 27, below, shows a more complex Service with a knowledge oriented adjacency pair after the request. This episode follows a joint planning task in which Julia and S14 decided speaker roles and register values of their upcoming performance. They also rehearsed the exchange and then acted it out in front of classmates.

Transcript 27. Julia's exchange structure at TP4

1	**Julia**		*Hi, [how are you-]* ay ((frustration expression, mispronunciation))
2	**S?**		*how are you today?*
3	**SS**		*How are you today*
4	**Julia**		AY:::: ((frustration expression))
5	**S14**	A2	*Hi, can I have a head lettuce and:: a [bunch] cilantro?*
6	**Julia**	A1	Yes, absolutely,
		K2	eh:: anything else?
7	**S14**	K1	Yes,
		A2	sweet peas
8	**Julia**	A1	Absolutely (.4)
		A1$_2$	((attempts to hand goods to S14)) cuanto es
			pregúntame cuanto es

In this episode, Service lasted three exchanges and was made up of seven moves. The first exchange was action oriented, beginning with S14's request (A2, turn 5) and ending with

Julia's compliance (A1, turns 6). The second exchange was knowledge oriented and started with Julia's inquiry if S14 had more needs (K2, turn 6), to which S14 replied positively (K1, turn 7). The third exchange started with another request by S14 (A2, turn 7), to which Julia complied both verbally (A1, turn 8) and physically by handing the goods (A1$_1$, turn 8). Julia also performed as customer, as in the next transcript from the farmers market.

Transcript 28. Exchange structure of Service with Julia as customer

1	**Julia**		Hi
2	**S4**		Hi
3	**Julia**		How are you today?
4	**S4**		Good
5	**Julia**	A2	Eh:; can I have eh:; a basket of strawberries please?
6	**S4**	A1	Sure,
		K2	anything [else]?
7	**Julia**	K1	No
		K1f	thank you
....			

In this episode, Service was realized by a sequence of two exchanges, one action oriented (turns 5-6) followed by a knowledge oriented (turns 6-7). Each, in turn, was realized by an adjacency pair, with a follow up (f, turn 7) in the case of the second exchange.

To summarize, findings show that Julia realized all the elements of schematic structure in shopping exchanges, albeit some of them in the L1 or thanks to teacher mediation. Contrary to this, she requested service using *can I have…?* only, even in Situation 2 where a more formal realization was desirable. In addition, she expressed quantity using only two of the four possible variations that were taught. Unfortunately, data was not enough for a more complete analysis of these two last aspects. In terms of exchange structure, findings show that Julia performed all the

speech functions that were taught, but these did not go beyond three exchanges during Service, all of them realized mostly through adjacency pairs.

6.2.2 Julia as a meaning maker in oral recipe procedures

Julia explained four recipes in front of classmates or the video recorder. My analysis centers on generic and lexicogrammatical features and their relation to register variables in those recipes. Unlike Yini, Julia did not use any time conjunctions (e.g., *first, next*) in her recipes.

6.2.2.1   Julia's generic choices: Schematic structure of recipes.

Transcript 29 shows the structural elements that Julia realized at the end of instruction. Julia and her partner stood at the front of the classroom as they explained, behind a desk with some of the ingredients and utensils for her recipe. Julia's classmates, her regular teacher, and an unknown guest were the audience.

Transcript 29. Julia's realization of a recipe at TP8

1	**S14**	*God afternoon, my name is S14 and/*
2	**Julia**	*Julia*
3	**S14**	*We will make/ tamarind juice yummy yummy*
4	**Julia**	*Eh:: [Our] ingredients are eh:: two XXX tamarind, sugar to taste and::* (.3) *five cups of water, okay* ((holds her hands nervously as she talks))
5	**S14**	*Okay* ((giggles))
6		(.3)
7	**S14**	*First* (.4) *¿cómo es que'es?* ((*how is it?*)) (.3 looks at the ceiling)
8	**Julia**	XXXX ((taps on desk with her indexes, nervously))
9	**S14**	*Pour pour pour pour*
10	**Julia**	*Pour*
11	**S14**	*Pour*
12	**Julia**	⌐ *pour A Blender into the blender*
13	**S14**	*No*

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	14	**Julia**	*Si* ((yes))
	15	**S14**	*Pour tamarind into the blender hmm*
	16	**Julia**	*Add sugar sugar*
	17	**S14**	*Eh:: add sugar to taste eh:: and five cups of water, add/ five cups of water*
	18	**Julia**	└ *XXX*
	19	**S14**	*And:: blend*
	20	**Julia**	*blend* ((.5 gesture and sound of blending)) *y/ serve* ((grabs juice container and simulates serving))
	21	**S14**	*Serve*
	22	**Julia**	*serve*
	23	**S14**	*enjoy*
	24	**Julia**	*Enjoy, thank you*

Julia and partner realized all the structural elements of a recipe in Transcript 29: Greeting (Gr, turn 1), Introduction (I, turns 1-2), Purpose (Pu, turn 3), Enticement (Ent; *yummy yummy*, turn 3), Ingredients list (Ing, turn 4), Method (M; turns 7-24), and Closing (Cl, turn 24). The sequence of those elements was Gr ^ Int ^ Pr ^ Ent ^ Ing ^ M ^ Cl. Table 27 shows the structural elements of Julia's recipes.

Table 27. Elements of schematic structure in Julia's recipes

	Text 1 TP5	*Text 2* TP7	*Text 3* TP8	*Text 4* TP8
Greeting	x	x	x	x
Introduction	--	--	x	x
Purpose	x	x	x	x
Enticement	x	x	x	x
Ingredients list	--	x	x	x
Method	x	x	--	x
Goodbye/Closing	--	--	--	x

The number of structural elements varied from TP5 to TP8. This indicates that Julia's potential to mean in recipes developed during instruction, as she used different L2 resources to

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create the meanings that each structural element required. Text 3 (TP8), for example, was to be uploaded to YouTube and thus the audience was unknown (Situation 3, see Table 23 above). Text 4 (TP8) occurred in the classroom with an unknown guest in the audience (Situation 2). Consequently, Julia realized Greeting and Introduction in texts 3 and 4. Texts 1 (TP5) and 2 (TP7), on the other hand, occurred in front of classmates (Situation 1), hence Julia did not do Introduction or Goodbye.

Table 27 also shows that Julia did not always realize all elements. Whereas she did Greeting, Purpose, and Enticement in all texts, only texts 3 and 4 had Introduction and Text 1 did not have Ingredients list. Interestingly, she did not realize Method, the core stage of recipes, in Text 3. Since this recipe was going to be uploaded to YouTube, Julia and her partner were nervous and made various mistakes, which made Julia's partner to abruptly stop their performance in frustration before the Method. In sum, findings indicate that Julia realized the structure of recipes to respond to register configuration in three texts, whereas in the other one she failed to realize some elements due to her limited ability or the conditions of performance. Although the number of structural elements in texts 1 to 4 varied, the sequence of those elements remained almost unchanged: Gr ^ (Int) ^ Pur ^ Ent ^ (Ing) ^ (M) ^ (GB/Cl); elements in parentheses occurred only in some texts. The ordering of elements is consistent with how recipe procedures are sequenced in the L2 for instructing somebody to prepare a dish.

6.2.2.2   Julia's register choices in recipes: Realization of field, tenor and mode.

Julia's recipes reflected the register configurations described in section 6.1.2.2. I will focus mainly on choices related to experiential meanings (i.e., field). For field, I determined the transitivity constituents of all clauses where Julia gave cooking instructions (N = 20 clauses) and then analyzed how those constituents ordered in transitivity templates. Julia's choice of

constituents reflected the activity of '*explaining to somebody how to act on various ingredients to produce a dish*' thus they matched field values. For instance, in Transcript 29 above Julia used: material processes (e.g., *pour, add*, *blend, serve,* and *enjoy,* turns 12, 16, 20, and 24), participants as goal (names of ingredients), and one circumstance of location (e.g., *pour *blender into the blender,* turn 12). Julia did not use any explicit participant as actor (e.g., *we* in *we cut the* apples).

Four variations of the transitivity template to give cooking instructions in recipes were observed in Julia's texts (Table 28). However, variation 2 and 3 were the most frequent. Elided or missing constituents appear in brackets; asterisks signal errors.

Table 28. Julia's realization of material clauses

Template	*Text 1* TP5	*Text 2* TP6	*Text 3* TP8	*Text 4* TP8
1. Goal	*[add] six cups of water*	*[rinse] fruit two strawberries ((does action of rinsing))* *[rinse] fruit two grapes ((does action of rinsing))* *[rinse] fruit three pears ((does action of rinsing))*		
2. Process	*Stir*	*Stir, Serve, Enjoy*		*Blend, Serve, Enjoy*
3. process + goal	*Cut orange, Add cubes of ice, Add *a tables of sugar*	*Rinse fruit, Cut apples, Cut pears, Cut grapes*		*Add sugar*
4. Process + goal + Circums.: location				*Pour a *blender into the blender*

The majority of Julia's clauses during the Method stage consisted only of the constituent *process:material* (number 2 in table 28) or included the constituents *process:material + goal*

(number 3). In both variations the actor [*you*] was elided. All texts included both variations, which reveals that Julia started using the prototypical transitivity template for recipes since TP5. Nonetheless, Julia realized some of the constituents of the template non-linguistically, as in variation number 1 in Table 28. For example, Julia's partner did the action of adding as Julia uttered *six cups of water* (Text 1) and, in Text 2, Julia did the action of rinsing as she uttered *fruit two strawberries*. Unlike Yini, Julia used the constituent *circumsntace:location* only once, but did not use any other circumstance. In sum, findings reveal that Julia used the typical transitivity of recipes, initially with support (Texts 1 and 2) and then independently (Text 4). At TP5, however, she used non-linguistic actions to express a material process. Moreover, Julia's clauses consisted mainly of *process* or *process + goal*, and rarely included circumstances.

Unlike Yini, Julia's instructional clauses during the Method stage were little responsive to tenor values. In other words, Julia's clauses were realized congruently all the time (e.g., *add sugar*), independently of the tenor values of each situation. For example, whereas congruent imperatives seemed appropriate in Text 4 given the presence of an unknown older guest and thus the need to create a formal distant tenor, they were less appropriate in Text 1 in front of classmates, or in Text 2 where Julia and her partner had planned to create familiarity by sounding informal in YouTube. In the last two situations, using an inclusive imperative (e.g., *let's add sugar*) or a metaphorical command (e.g., *we add sugar*) would have been desirable. Figure 16 shows the complete Mood system network for Julia's interpersonal L2 choices in shopping exchanges and recipes.

Clause
- major 53%
  - MOOD
    - indicative 50%
      - modalized 15% — *Can I have one apple please?*
      - non-modalized 85% — *it's five dollars and one cent*
      - interrogative 30%
        - polar 83% — *anything else?*
        - non-polar 17% — *what?*
      - declarative 70% — *we will make strawberry and mango popsicle*
    - imperative 50%
      - exclusive 100% — *cut grapes*
      - inclusive
  - POLARITY
    - positive 98% — *my name is Julia*
    - negative 2% — *no*
- minor 47%
  - exclamation
  - call
  - greeting 63% — *hi, hello, hi guys, good morning, how are you today?, have a good day, bye*
  - alarm
  - other 26% — *yes, absolutely; sure, absolutely*
  - thanks 11% — *thank, thank you*

Figure 16. Julia's Mood system choices during shopping exchanges and recipes

Figure 16 reveals that 53% of Julia's meaning-making resources from the Mood system were major clauses whereas 47% were minor clauses like greetings, thanks and other (e.g., *sure, absolutely*). The frequency of Julia's major clauses increased towards the end of instruction. Since major clauses select for Mood (i.e., tense, polarity, and modality), and mood is realized by construing clauses that include subject and/or finite (i.e., the element realizing tense and polarity) and predicate (i.e., the verb process), it follows that Julia's L2 meaning making became more elaborate during instruction for recipes. In other words, during recipes Julia used more

declaratives and exclusive imperatives (e.g., *[you] add sugar*). Julia did not use any inclusive imperative (e.g., *let's cut rise the grapes),* negative polarity, or interrogatives.

To summarize, Julia's realization of the structural elements of recipes was responsive to mode and field in all texts but failed to reflect tenor in two of them. Specifically, she failed to start her instructional clauses with an inclusive subject (i.e., *let's*) or to realize those clauses metaphorically, using a declarative as a command, when the situation demanded the creation of an informal tenor. In addition, she realized the Method stage of recipes using the prototypical transitivity template, though she used circumstances only once.

6.3 ALICIA AS A MEANING MAKER IN THE L2

6.3.1 Alicia's meaning-making potential in shopping exchanges

Alicia did six shopping exchanges, either as customer or salesperson, which I analyzed to show her L2 choices in genre, register, discourse, and lexicogrammar.

6.3.1.1 Alicia's generic choices in shopping exchanges: Schematic structure.

Transcript 30, from the farmers market task (TP4), illustrates the elements of schematic structure that Alicia realized in shopping exchanges. Alicia was the salesperson and S4 the customer.

Transcript 30. Alicia's realization of a shopping exchange at TP4

1	**S4**	*Hi*
2	**Alicia**	*Hi::*
3	**S4**	*How are you today?*
4	**Alicia**	*Good*

	S4	Can I have (some) strawberries?
5	**S4**	*Can I have (some) strawberries?*
6	**Alicia**	((puts strawberries in a bag))
7	**S4**	((unintelligible))
8	**Alicia**	*Anything else?*
9	**S4**	*Ehm:: ehm:: that's all thanks*
10	**Alicia**	*Eh:: three:: three dollars*
11	**S4**	((stretches out hands to demand for goods))
		Yo no tengo plata ((*I don't have money*))
12	**Alicia**	˪((Hands over goods to S4))
12	**S6**	*Coge* ((*here*)) ((gives $5 dollar toy bill money to S4))
13	**S4**	*Cuanto?* ((*how much?*))
14	**S12**	*Three dollars*
15	**S6**	*devuélvale dos* ((*give her two back*)) ((addressing S12))
16	**S12**	((gives change to S4))
17	**S4**	((receives change)) Thank you bye
18	**S12**	bye

Alicia realized all the structural elements of a shopping exchange but the Closing, as follows: Greeting (Gr, turns 1-4), Service (S, turns 5-9), Pay (P, turns 10-16), Goods Handover (GH, turns 16-17), Goodbye (GB, turns 17-18). Closing (C) was performed by S4 in turn 17. Interestingly, it was S4 who did a complete formulaic greeting as customer but not Alicia in her role of salesperson, as is typical of this genre. Table 29 shows the elements of schematic structure in all of Alicia's texts. Alicia was customer only in texts 1 and 3.

Table 29. Elements of schematic structure in Alicia's shopping exchanges

	Text 1 TP1	*Text 2* TP3	*Text 3* TP4	*Text 4* TP3	*Text 5* TP4	*Text 6* TP4
Greeting	--	x	x	x	x	x
Service	x	x	x	x	x	x
Goods handover	x	x	x	--	x	x
Pay	x	x	x	x	x	x
Closing	x	--	--	--	--	--
Goodbye	x	x	x2	x	x	--

There was little difference between the structural elements Alicia realized at TP1 and those she realized independently at TP4. However, Alicia did not realize all the structural elements in any one text. In addition, she realized Closing only in Text 1 (TP1), reading from a list of expressions as she talked. As salesperson, Alicia did not respond to her interlocutor's Closing in Texts 5, and in Text 6 she did not respond to Goodbye. This shows Alicia's failure to match her realization of structural elements to the respectful tenor between customer and salesperson in those two texts. Alicia realized Goods handover verbally in Text 1, but not in Text 4, where her customer took the goods from the table. Moreover, in Text 5 the Goods handover was prompted by Alicia's interlocutor rather than initiated by Alicia. Conversely, Alicia realized Pay verbally in all texts but 3 and 5. The nonverbal realization of Goods handover and Pay matched the face-to-face Mode of shopping exchanges. From texts 1 to 3, Alicia realized the structural elements with support, but from texts 4 to 6 she realized them independently.

The sequence in which Alicia realized the structural elements of shopping exchanges only became stable in Text 6, thus: Gr ^ S ^ P ^ GH ^ (GB). Before that, Alicia sequenced some of those elements inappropriately. For instance, in Text 1 she completed Service after Goods handover and Pay. In Text 3 she said goodbye before Pay, and thus had to realize Goodbye again after Goods handover. In Text 5 the Goods Handover was prompted by her customer and in Text 4 she failed to realize it, which led her customer to take the goods from the table herself.

6.3.1.2   Alicia's register choices: Realization of field, tenor and mode.

Alicia's shopping exchanges took place in the two register situations described in section 6.1.1.2 above. Namely, one informal (Situation 1) and one formal register (Situation 2). Field and mode values were the same in both situations. The mode of all exchanges was face-to-face, interactive and oral. Accordingly, Alicia's interaction moves occurred as a sequence of turns, she was

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oriented visually towards the goods, and realized some of those moves nonverbally. As was explained for Yini and Julia, the values for field varied in terms of whether the goods were countable or mass and whether they were displayed in itemized units or in bulk. In most texts, Alicia requested the goods using appropriate quantity expressions or complied to her customers' requests with the quantity of goods being requested. Alicia requested goods only three times, using 'numerative + head' twice (e.g., *two banana*, text 1) and 'indefinite deictic + head' once (e.g., *some strawberries*, Text 3). She also complied with requests including these same patterns. Only in Text 6 did Alicia fail to understand the request, which suggests a gap in her field knowledge.

Alicia's L2 choices in the service request were analyzed for grammatical mood and modality. When she was customer, Alicia used *can I have...please?* to request service. Transcript 31 shows one example from the farmers market task (TP4).

Transcript 31. Alicia's service request at the end of TP4

1	**Alicia**	*Hi, how are you today?*
2	S2	*Good, and you?*
3	**Alicia**	*Ah::: good, eh:: can I have one banana?*
4	**S2**	*Sure, abso- absolutely* ((.10 puts banana in a bag)), *anything else?*
5	**Alicia**	*Eh:: strawberry* (.3) *some straw- eh:: SOME strawberries*
6	**S2**	((.14 puts strawberries in the bag)) *Anything else?*
7	**Alicia**	*No*
8	**S2**	*That's all thanks*
9	**Alicia**	*That's all thanks*

.....

After the informal greeting (turns 1 to 3), Alicia requested goods with a modulated question (turn 3). By choosing this realization instead of a more formal one (e.g, *could I have*

…?), Alicia matched the informal tenor of the situation. Her elliptical request in turn 6 (*some strawberries*) seems also consistent with that tenor, too. However, Alicia did not include an explicit plea (e.g., *please*) in any of her requests for goods, thus failing to create the usual respectful tone of service requests during shopping exchanges. Unfortunately, in none of the exchanges in which she was customer she interacted with an older person like the teacher or with one of her classmates pretending to be older. This prevented me to see whether she was able to respond to or create formal tenor by using a formal request like *could I please have….?*. In sum, the findings just presented suggest that Alicia was able to request service informally, but without the respectful tone required in the Service stage of shopping exchanges.

The L2 resources from the Mood system that Alicia used are mapped in Figure 17. Alicia used slightly less major than minor clauses during shopping exchanges, the latter to greet, thank, or comply. Two thirds of Alicia's major clauses were declarative and one third interrogative, mostly polar. She used only one non-polar interrogative (i.e. *wh-* question), during TP1. Given her infrequent role as customer, Alicia used only a few modulated interrogatives, mostly at TP4. The great majority of Alicia's clauses were positive; she used only one negative clause (*No, [I don't]*) in response to a salesperson query if she needed more goods.
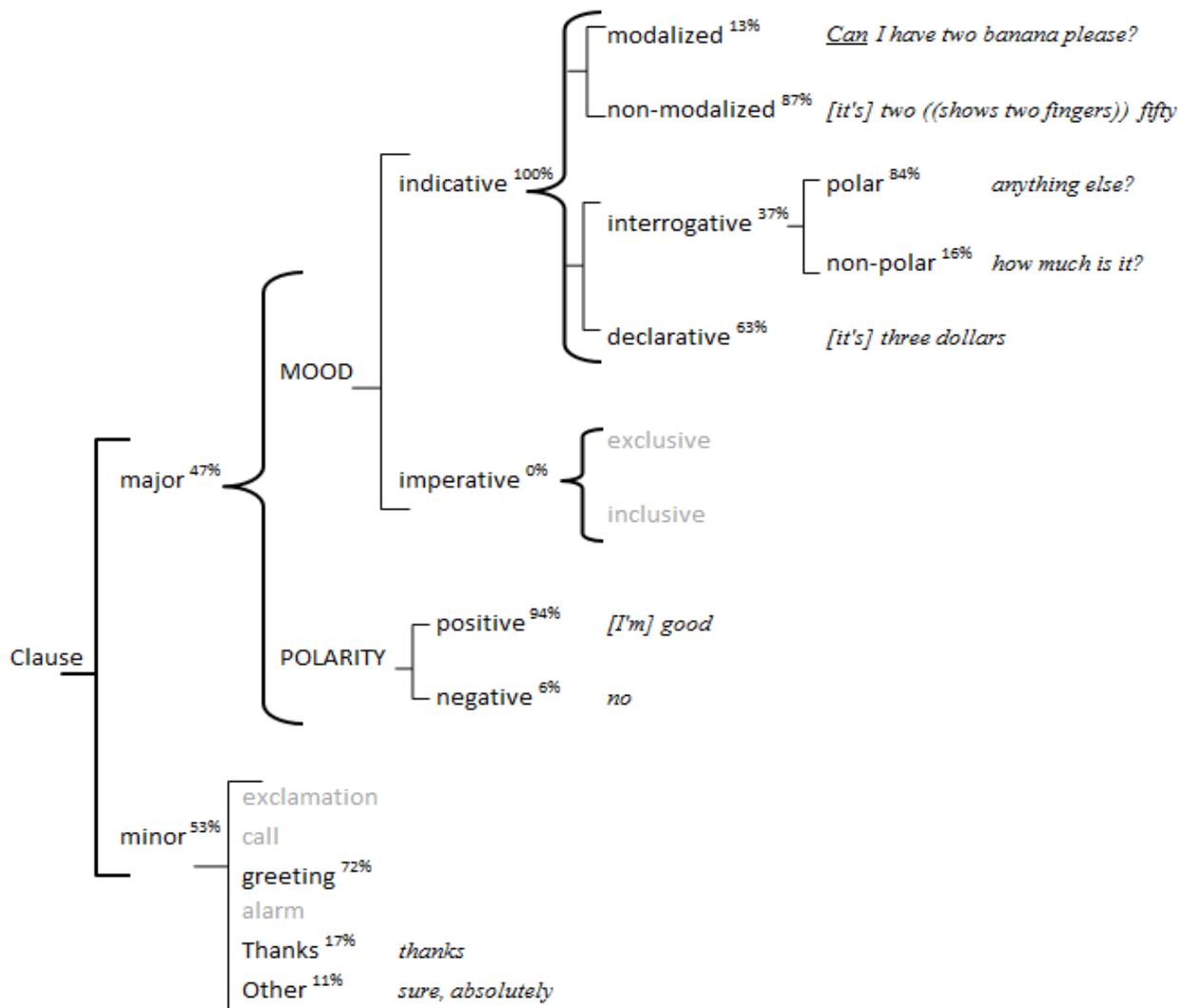
Figure 17. Alicia's Mood system choices during shopping exchanges

6.3.1.3   Speech functional variety and exchange analysis.

Alicia performed all the speech functions that were taught for realizing Service when shooping.

Table 30. Alicia's realization of speech functions during Service

	TP1	*TP2*	*TP3*	*TP4*
Request service	*Can I have two banana please? (1)*			*Can I have one banana? (1) Some strawberries (1)*
Comply			*Sure absolutely (1)*	(non-verbal) (3)
Inquire for more needs			*Anything else? (1)*	*Anything else? (2)*
Specify additional needs	[that's all thanks] (1)			[that's all thanks] (1)
Thank	[thanks] (1)			[thanks] (1)

Alicia achieved five of those speech functions during the service stage, most of them at TP4. All speech functions were the expected response and some of them were realized nonverbally or thanks to peer support (in brackets), as I show next. Transcript 32 comes from the pre-instruction task (TP1), where Alicia and her partner performed a shopping exchange. Both were reading from a list of expressions for shopping and selling as they performed.

Transcript 32. Alicia's exchange structure at TP1

79	**Alicia**	A2	*Can I have two banana please?*
80	**S2**		*Uhmm::* ¿*cómo se pronuncia eso?*((how do you pronounce that?))
81	**Alicia**		Cual? ((which one?)) (.3) [here] you are [here] you are
82	**S2**	A1	*[here] you are*
83	**Alicia**		*ésta* ((this one))
84	**S2**	K2	Anything else?
85	**Alicia**	K2	*El cuatro* ((number four)) *[how much is-] [how much is is in is it]?*
86	**S2**	K1	*Is:: is [five] dollars*

87	**Alicia**		└ *[Is it]* └ *is [five] ¿por dónde vas?* ((where are you at?))
88	**S2**		└ *Viene la seis* ((number six follows))
89	**Alicia**	K1	*La seis* ((number six)).. *LA SEIS* (NUMBER SIX)) *[that's all]*
		K1f	*[thanks]*

....

This example consists of two exchanges and five moves. The first exchange goes from turn 79 to turn 82 and is an action oriented adjacency pair, with Alicia as A2. The second goes from turn 84 to turn 89 and is knowledge oriented, consisting of three moves with Alicia as K1. The third move is a follow up (f) move by Alicia (*thanks*, turn 89). Interestingly in this example, in turn 85 Alicia provided the wrong responding move to S2's K2 move in turn 84. In other words, instead of providing the response to S2's query in turn 85, Alicia asked another question, which itself initiated a new exchange in the Pay stage of shopping exchanges. This evidences Alicia's little mastery of the moves to realize the Service stage at TP1. Transcript 33, below, shows a more appropriate realization of Service. This episode follows a joint planning task at TP3 in which Alicia and S2 decided speaker roles and register values of their upcoming performance. S2 decided to act as a grumpy and unkind old male customer.

Transcript 33. Alicia's exchange structure at TP3

1	**Alicia**		*Hi Mr. Johnson, how are you today?*
2	**S2**	A2	((makes grumpy face)) *[six] limes eh:: some, carrots and some strawberries*
3	**Alicia**		└ *carrots*
4	**SS**		└ ((giggle))
5	**Alicia**	A1	*Sure, ab- eh:: sure, [absolutely]*
6	**S?**		└ *absolutely*
7	**S2**		*Échalo en una bolsa* ((put all in a bag))
8	**S?**		└ *absolutely*
9	**Alicia**	A1₁	*[absolutely]* ((attempts to hand in goods))
10	**S2**		*Anything else*
11	**Alicia**	K2	*Anything else?*

| 12 | **S2** | K1 | *That's all* ((looks somewhere else, still grumpy)) |

....

This episode consists of an action oriented exchange (turns 2 to 5) followed by a knowledge oriented one (turns 11-12), but without a follow up thanking move since S2 is acting as a grumpy old man. Unlike Transcript 32, Alicia's moves were sequenced inappropriately. Transcript 33 is the only case in the data where Alicia realized an A1 move verbally, albeit with classmates support (turns 5 to 8). In all other exchanges, she realized this move non-verbally, as shown in the following transcript from the farmers market task at TP4.

Transcript 34. Alicia's exchange structure at TP4.

1	**S14**		*Hi*
2	**Alicia**		*Hi::*
3	**S14**	A2	*Ehm::: (.4) eh:: can I have, eh:: pineapples please?*
4	**Alicia**	cf	*apple*
5	**S14**	rp	*PINEAPPLE*
6	**Alicia**		*qué es pineapple?* ((what's pineapple)) ((.20 she does not know what pineapples are, nor are there pineapples in her stand))
7	**S14**		*Bueno entonces ¿cómo se dice esta?* ((alright, how do you say this one then?)) ((points to oranges as she talks))
8	**S6**		*One orange please?*
9	**S14**	A2	one orange please?
10	**Alicia**	A1	((puts orange in a bag))
		K2	*Anything else?*
11	**S14**	K1	*Eh::* ((waves head as no))
		K1f	*thanks*

....

Three exchanges occurred in the previous episode, from turns 3 to 5, 9 to 10, and 10 to 11. In the first exchange, S14's request for goods (turn 9) was followed by Alicia's confirmation (cf) that S14's request has been heard. For this, Alicia repeated softly what she thought was the main experiential content of S14's request, *apples* (turn 4). Since Alicia was wrong, S14

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repeated (rp) what she really wanted to buy (turn 5). However, Alicia did not understand what S14 was referring to (*pineapples*) and was thus not able to comply, making this exchange unsuccessful. The next two exchanges repeat the sequence of the previous two episodes, namely one action oriented exchange (turns 9 to 10) followed by a knowledge oriented one plus a follow up (turns 10 to 11). In the action exchange, however, Alicia's fulfilled her A1 role (i.e., complying) nonverbally, by putting the requested goods into a bag.

To summarize, Alicia realized all the elements of schematic structure in shopping exchanges, albeit some of them with support at the beginning of instruction. In some cases, Alicia failed to realize structural elements even though her interlocutor had realized their part (e.g., failing to respond to a Goodbye). Only at the end of TP4 was Alicia able to sequence structural elements of shopping exchanges appropriately. Alicia requested service informally in all cases using *can I have…?*, but without the necessary explicit plea (e.g., *please*) to achieve the respectful tone typical of shopping exchanges. In addition, she could express quantity, but using only two of the four possible patterns that were taught. As with Julia, data was not enough for a thorough analysis of the last two aspects. Findings also show that Alicia realized the typical exchange structure of shopping/selling texts, namely an action oriented adjacency pair followed by a knowledge oriented one, albeit with frequent support from classmates.

6.3.2 Alicia as a meaning maker in oral recipe procedures

In this section I report the analysis of three recipe texts resulting from Alicia's performance. As with Julia and Yini, I will not describe speech functions and their sequence because all speech functions were commands or statements in which Alicia acted as A2 or K1, respectively. Alicia used only one time conjunction to organize her explanation of the method of a recipe at TP8

(*first*, turn 18 in Transcript 35 below), but started to combine clauses paratactically with *and* at that same time period (turns 30-32).

6.3.2.1   Alicia's generic choices: Schematic structure of recipes.

Transcript 35, from the presentations at the end of instruction, illustrates structural elements of Alicia's recipes. Alicia and her partner stood at the front of the room, the ingredients and utensils were displayed on a desk in front of them. Peers, her regular teacher, and an unknown guest were the audience.

Transcript 35. Alicia's realization of a recipe at TP8

1	**S2**	*Good afternoon, eh:: my name is S2 and*
2	**Alicia**	*My name is S12* ((elbows S2, meaning: it's your turn))
3	**S2**	*We will make/ eh:: fruit salad and:: delicious:: hmm yummy yummy*
4	**Alicia**	*[our] gredients*
5	**S2**	∟ ((elbows S2)) *Our ingredients* ((talks with clenched teeth, angry))
6	**Alicia**	*Our ingredients are/* ((elbows S2))
7	**S2**	Eh:: di los ingredientes ((elbows S12)) ((say the ingredients))
8	**Alicia**	*Banana one banana, one mango and::s:: slice of watermelon*
		(…)
13	**S2**	*Hmm, di el procedimiento, dale* ((say the procedure, go ahead)) *first* ((jostles S12, angrily))
		(…)
15	**S2**	*Fisrt*
16	**Alicia**	*Eh::*
17	**S2**	*First*
18	**Alicia**	*First eh::*
19		∟ ((S12 is chopping the watermelon slices as she talks)),
20	**S2**	*Peel the mango* ((S2 grabs S12's hand and tosses it away as she tells her what to say))
21	**Alicia**	*Peel the mango*
22	**S2**	Pela el mango pelá:: ((*peel the mango you girl*))
23	**Alicia**	((.5 S12 tries to peel the mango but knife is not sharp, so she can't))
		(…)
29	**S2**	Peel the mango y ya ((*peel the mango and that's it*)) ((grabs mango and puts it away))

30	**Alicia**	*Peel the mango eh::*
31	**S2**	And cut
32	**Alicia**	*And cut mango* ((.6 attempts to cut mango but again she can't))
33	**SS**	((laughter))
34		(.9)
35	**Alicia**	*Cut mango and:: peel*
36	**S2**	⌐ *and:: peel the banana*
37		((both S2 and S12 attempt to grab the banana at the same time, S2 snatches it angrily from S12's hand))
38		((S2 peels the banana and then tosses it onto the cutting board in front of S12))
39	**Alicia**	*Eh::*
40	**S2**	*And cut*
41	**Alicia**	*And cut the banana*
42	**S2**	⌐ *AND SLICE the banana*
43		(.3)
44	**S2**	Corta::: ((cut))
		(…)
50	**S2**	*Eh:: spoo- eh:: spoon out* (.2) *the::: watermelon*
51	**Alicia**	((spoons out watermelon))
52	**S2**	*And cut*
		(…)
56	**S2**	*Now*
57	**Alicia**	Dale S2 ((go ahead S2))
58	**S2**	*And fina-* ¿cómo es que es? ((how is it?))
59	**S7**	*Finally*
60	**S2**	*And finally* (.2) *add eh::: [condensed] milk*
		(…)
67	**Alicia**	((puts fruit salad in a cup))
68		(.8)
69	**S2**	*and:: add the condensed milk* y::: ((and))
70	**Alicia**	⌐ ((pours condensed milk into cup))
71	**S2**	*and enjoy*
72	**Alicia**	*Bye* ((waves hands))
73	**SS**	((classmates applaud))

Alicia and S2 realized all the structural elements of a recipe in: Greeting (Gr, turn 1), Introduction (I, turns 1-2), Purpose (Pu; turn 3), Enticement (Ent, turn 3), Ingredients list (Ing, turns 4 to 8), Method (M; turns 13-71), and Goodbye (GB, turn 72). During performance, however, Alicia needed constant support from S2 (turns in grey font). Table 31 shows the structural elements of Alicia's recipes.

Table 31. Elements of schematic structure in Alicia's recipes

	Text 1 TP5	*Text 2* TP8	*Text 3* TP8
Greeting	--	x	x
Introduction	--	x	x
Purpose	x	x	x
Enticement	--	x	x
Ingredients list	--	x	x
Method	x	x	x
Goodbye/Closing	--	x	x

Alicia and her partner realized all the structural elements of recipes by TP8, but not during TP5 before instruction, where only Purpose and Method were realized. Since recipes were explained in pairs, in texts 2 and 3 Enticement and Purpose were realized by Alicia's partner only. As Transcript 35 shows, Alicia realized some of the elements thanks to partner support. The realization, or lack thereof, of some elements reflected several register situations but also Alicia's developing L2 ability. For example, Text 1 (TP5) lacked some of the elements that are crucial for achieving the purpose of recipes, such as the specification of ingredients. Alicia and partner did not greet classmates in this text, thus failing to achieve the respectful tenor usually required when addressing an unknown audience (Situation 1; Table 23 above, page 165). Conversely, Text 2 (TP8) was realized with the purpose to be uploaded to YouTube and thus the audience was unknown (Situation 3), while Text 4 (TP8) was realized in the classroom with an unknown guest in the audience (Situation 2). Consequently, texts 2 and 3 realized Greeting and Introduction, thus matching the tenor situation.

In all texts, Alicia named the ingredients and their quantities accurately and did the different cooking actions of the recipe as she said them. Consequently, Alicia's recipes matched

field and mode values. The sequence of structural elements in Alicia's recipes matched how this genre is staged in the L2, namely Gr ^ (Int) ^ Pur ^ Ent ^ (Ing) ^ (M) ^ (GB/Cl); elements in parentheses occurred only in texts 2 and 3.

6.3.2.2   Alicia's register choices in recipes: Realization of field, tenor and mode.

Alicia's recipes reflected the register configurations shown in Table 23. As a reminder, in Situation 1 and 2, mode was face to face but in situation 3 it was virtual. Field values were the same in all three situations but tenor values were different. These values influenced Alicia's lexicogrammatical L2 choices to create experiential meanings in recipes.

My analysis of transitivity constituents and their ordering reveals that Alicia's clauses (N = 13) created the activity of '*explaining to somebody how to act on various ingredients to make a dish*', matching thus the field for recipes. For instance, in Transcript 35 above Alicia used material verb processes (e.g., *cut and peel*, turns 21, 30, 32,) and participants as goal (e.g., *mango, banana*). As Table 32 shows, she also used a circumstance of location (e.g., *Pour [mango] into the blender*) and one of time:extent (e.g., *for three hours*). Three variations of the transitivity template to give cooking instructions were found in Alicia's recipes (Table 32). Elided or missing constituents appear in brackets; grey font indicates elements uttered by Alicia's partner, but not by Alicia, in co-constructed talk.

Table 32. Alicia's realization of material clauses

Constituents	*Text 1* TP5	*Text 2* TP8	*Text 3* TP8
1. Process	*Cut* *Squeeze* *Serve*	*Enjoy*	
2. process + goal	*Add cup of water*	*Peel mango*	*Peel the mango and cut mango* *Cut mango and:: peel the banana* *Cut the banana*
3. Process + Circums. (location and time)		*Pour [mango] into the blender* *Freeze for three hours*	

In the first recipe presentation, at TP5, Alicia realized most instructional clauses by simply uttering the process constituent at the time that she did the action the process referred to, as shown in the first column in Table 32. In only one clause did she include the constituent goal, but with peer support. In the second and third recipes (beginning and end of TP8, respectively), Alicia included the goal in all her clauses, except for *enjoy*. During her second recipe she also used a circumstance of location and one of time. In sum, findings reveal that Alicia was able to use an abridged version of the transitivity template for recipes, including mostly *process* and *goal*, but was beginning to incorporate circumstances, albeit with help from her partner. Alicia did not use any explicit actor (e.g., *you*, *we*, *let's*) in her clauses. At the beginning of instruction, however, she used non-linguistic actions to express a material process.

Unlike Yini, Alicia's instructional clauses (Table 32) were little responsive to tenor values. In other words, Alicia's clauses were directive all the time and were realized congruently (e.g., *peel the mango*), regardless of the tenor values of each situation. For example, whereas congruent imperative clauses seemed appropriate in Text 3 when there was an unknown guest, they were less appropriate in Text 1 realized in front of classmates or in Text 2 where Alicia and

her partner performed for a YouTube audience with whom they wanted to relate. The choice of an inclusive imperative (e.g., *let's peel the mango*) or metaphorical command (e.g., *we peel the mango*) would have been more desirable.

Figure 18 shows the complete Mood system network for Alicia's interpersonal L2 choices during shopping exchanges and recipes.
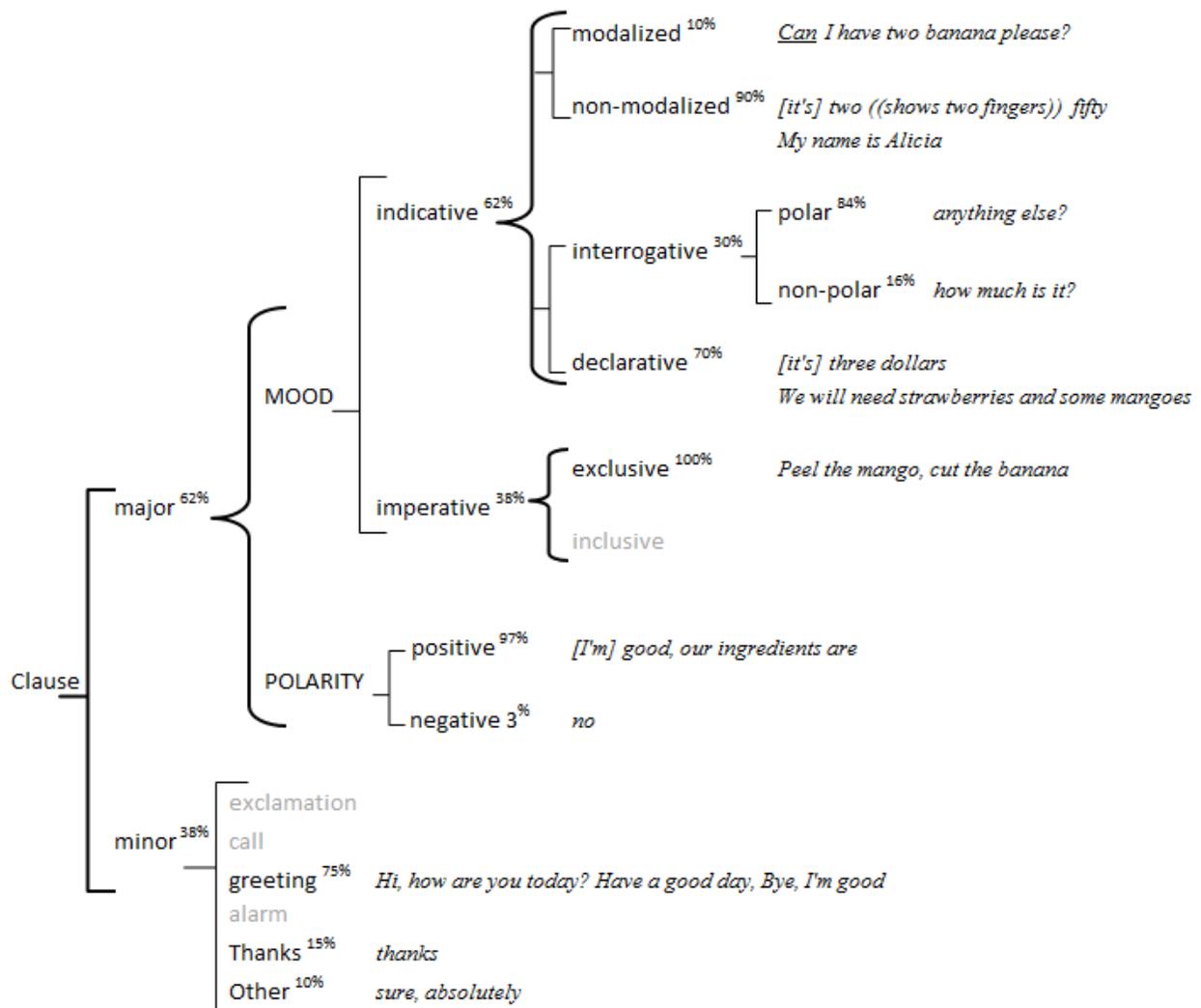

Figure 18. Alicia's Mood system choices in shopping exchanges and recipes

Figure 18 reveals that Alicia used more major than minor clauses by the end of instruction (TP8). This resulted mainly from her use of imperatives as commands (e.g., *serve*), but also from declaratives to introduce herself or to list the ingredients of the recipe. Alicia did not use any interrogatives or negative polarity during recipes. Moreover, some Mood choices were not made by Alicia at all during performance, such as inclusive imperatives (e.g., *let's cut the bananas*) and exclamations (e.g., *yummy*).

To summarize, Alicia realized almost all the structural elements of recipes in response to register configuration in all texts. In addition, she realized the Method stage of recipes using various constituents, but these only combined in *process + goal* or *process + circumstance* sequences. In other words, Alicia did not combine more than two transitivity constituents in any of the clauses that were analyzed, which reveals the developing nature of her L2 meaning-making potential to give cooking instructions in recipes. Although Alicia's L2 lexicogrammatical resources matched the field and mode values in all cases, they failed to match tenor values in two of her recipes. Specifically, she failed to start her cooking instructions clauses with an inclusive subject (i.e., *let's*) or to realize those clauses metaphorically, using a declarative as a command, when the situation demanded the creation of a more familiar tenor.

6.4   COMPARATIVE SUMMARY

Findings revealed that the quantity and quality of L2 resources used to create meaning in shopping exchanges and recipes varied from learner to learner. To begin with, Yini engaged in 20 performances combining the two genres, whereas Julia did 15 and Alicia only nine. This meant, for example, that Yini had more opportunities than Julia or Alicia to play salesperson or

customer and thus to use the L2 resources associated to those roles. In what follows, I compare the L2 resources Yini, Julia, and Alicia used to create meaning before and during instruction.

There was not much difference between the elements of schematic structure each learner realized in shopping exchanges at TP1, before genre-based instruction on exchanges, and those at TP4 during independent performance. Conversely, learners realized all the elements of schematic structure of recipes only at TP8, towards the end of instruction, but not at TP5. This suggests that indeed learners' meaning making potential in recipes developed, albeit at different rates, during instruction. However, only Yini realized all the elements of schematic structure following their usual sequence and in response to the register configuration of various situations, whereas Julia and Alicia failed to realize some of the elements of schematic structure even though the interactional situation demanded them. For instance, Julia did not respond to her interlocutor's Goodbye to show respect when interacting with an older person in a shopping exchange. Similarly, Alicia did not respond to Closing or Goodbye moves by her interlocutors, hesitated frequently when handing over the goods, and did not entice her audience in any of her recipes. Yini sequenced the elements of schematic structure of shopping exchanges appropriately in all cases, but Julia sequenced them inappropriately at the beginning of instruction and Alicia sequenced those elements inappropriately in all her exchanges except for the last one at TP4. All learners sequenced recipes appropriately.

There were also important differences in how the three learners realized the values for mode, field, and tenor. Regarding mode, learners' L2 choices matched the face-to-face and oral nature of both genres and the interactive nature of shopping exchanges. Accordingly, they had a recourse to non-linguistic means of communication such as visual orientation towards the goods when shopping, performance of physical actions as the actions were explained verbally,

realization of some of the stages of the genre nonverbally (e.g., goods handover), and organization of their L2 discourse moves in exchanges as a sequence of alternating turns. Only Alicia failed to realize meaning in shopping exchanges nonverbally, for example by not handing over the goods when this was necessary, as shown in Table 33 below.

In terms of field, although learners' L2 choices constructed the activities of shopping-selling or of explaining how to make a dish, Yini used the greatest variety of transitivity L2 resources. Indeed, she used three different noun group patterns to express quantity and even combined them paratactically (Table 33), whereas Julia and Alicia used only two of them. In addition, only Yini gave instructions using four variations of the transitivity template for material clauses in recipes. Conversely, Julia's and Alicia's material clauses were mainly made of *process* only or combined *process + goal*. Julia used one circumstance of location (e.g., *into the blender*), whereas Alicia used one circumstance of location (e.g., *into the blender*) and one of time (e.g., *for three hours*). Julia used this constituent independently, whereas Alicia needed support from her partner. The number of transitivity constituents (i.e. *actor*, *process*, *goal*, *circumstance*) that learners used to give cooking instructions increased for all learners from TP5 to TP8, from the beginning to the end of instruction on recipes, which suggests they developed their L2 resources from the beginning to the end of instruction on recipes.

Table 33. Lexicogrammatical L2 choices for all learners

Register variables	Yini	Julia	Alicia
Mode	Visual orientation towards goods when shopping, physical actions accompanying language use, non-linguistic realization of Goods Handover and Pay in shopping exchanges		
Field	**Expressing quantity**: Numerative + head (e.g., *one onion*) Extended numerative + head (e.g., *a head of lettuce*) Indefinite deictic + head (e.g., *some bananas*) Noun group complex linked paratactically (e.g., *three apples and some bananas*) **Instruction clauses:** Process (e.g., *stir*) Process + goal (e.g., *add water*) Process + goal + circumstances: time, location, result (e.g. *freeze for one hour,* [put] *grapes into the bowl, cut the mango in little chunks*) Process + beneficiary + goal: *serve yourself some* Metaphorical realization: *we cut strawberries in half*	**Expressing quantity**: Numerative + head Extended numerative + head **Instruction clauses:** Goal: *[add] six cups of water* Process Process + goal Process + circumstance: location	**Expressing quantity:** Numerative + head Indefinite deictic + head **Instruction clauses:** Process Process + goal Process + circumstance: location and time (with help)
Tenor	**Requesting service:** Modulated interrogatives with explicit plea (e.g., *Can I have…please?* *Could I please…?*) **Mood choices:** All choices from Mood except inclusive imperatives, 63% major clauses, four types of minor clauses	**Requesting service:** Modulated interrogative with explicit plea (e.g., *Can I have…please?*) **Mood choices:** All choices from Mood except inclusive imperatives, 53% major clauses, three types of minor clauses.	**Requesting service:** Modulated interrogative without explicit plea (e.g., *Can I have…?*) **Mood choices:** All choices from Mood except inclusive imperatives, 62% major clauses, three types of minor clauses.

As Table 33 also shows, Yini used the greater variety of L2 resources to realize tenor values in both shopping exchanges and recipes. For instance, Yini requested service using both *can I have…please?* and *could I please …?* patterns, whereas Julia and Alicia used the first one only, even when the situation demanded the second. In addition, Alicia did not include an explicit plea (e.g., *please*) in any of her service request clauses. Similarly, only Yini gave cooking instructions metaphorically by choosing a declarative instead of a command. This shows Yini's ability to deploy specific L2 resources to match tenor. None of the learners used *let's* to give instructions. Finally, all learners created instances of what I have called situationally hybrid texts, that is texts including L2 choices that realize formality and informality.

Findings for speech function and exchange structure also profiled Yini as a more versatile meaning-maker than Julia or Alicia. Indeed, Yini realized nine different speech functions during the Service stage of shopping exchanges, whereas Julia and Alicia realized six and five, respectively. The speech functions realized by Yini included expected and discretionary responses on various occasions. Conversely, Julia realized only one discretionary response to ask for clarification, whereas Alicia did not realize any. Although all three learners performed action and knowledge oriented speech roles, Yini performed them the most since she was part of more shopping exchanges than Julia or Alicia. The exchange structure was also more complex in the case of Yini, followed by Julia and then Alicia. For example, whereas Yini's realization of the Service stage when shopping included up to six exchanges and 12 moves, Julia's and Alicia's realization of the same stage included up to three exchanges and seven moves. Only in the case of Yini did exchanges frequently involve a follow up that challenged her interlocutor's moves. In the case of Julia and Alicia, exchanges consisted mainly of adjacency pairs or included only a

follow-up thanking move. All three learners, however, realized the Service in a sequence of an action oriented exchange followed by a knowledge oriented one.

In sum, findings have shown a clear difference between the three learners' L2 meaning-making potential in the genres that were taught. However, more subtle differences were found between Julia and Alicia, which suggest these learners represent three profiles of L2 use during shopping exchanges and recipes. As shown in this chapter, the three profiles differentiated regarding the quantity and quality of meaning making L2 resources that were used from the pre-instruction tasks to the final independent construction tasks. In the next chapter, I explain the mediating role of academic L2 concepts, or FL2Cs, in learners' development of their meaning-making potential in the two genres that were taught.

7.0   FINDINGS (3): ROLE OF CONCEPTS IN STUDENTS ORAL L2 PERFORMANCE

This chapter answers Question 1: *What role(s), if any, do the FL2Cs explicitly provided through genre-based instruction play in learners' oral performance of service encounters and everyday procedures in the L2?* and Question 4: *What role(s), if any, do the FL2Cs explicitly provided through genre-based instruction play in learners' performance of an unfamiliar L2 genre?* I analyzed whether learners used concepts (academic and spontaneous), other mediational means, or required no mediation to orient their L2 oral performance before, during and after the genre-based lessons. My analysis brings together learners' academic concepts (Chapter 5) and learners' L2 resources (Chapter 6) into the unit of analysis I have called *concept mediated linguistic choice*. Consequently, I refer to academic concepts in this chapter as functional concepts of a second language, henceforth FL2Cs, to emphasize their functional role. The chapter focuses on Yini as the paradigmatic case, since the roles FL2Cs played varied little among learners. Nevertheless, I will briefly describe the most salient aspects of that variation among the students at the end of the chapter.

7.1 YINI'S L2 CHOICE: FROM OBJECT TO SELF REGULATION USING FL2Cs

At the end of instruction on shopping exchanges, Yini could shop and sell fruits spontaneously in the L2, adjusting her L2 choices to the specific demands of her interactions. As I show next, her ability originated in the use of FL2Cs as tools of mediation. Before instruction, however, Yini used mostly non-conceptual means of support to orient her L2 choices.

7.1.1 Yini's use of other forms of mediation before instruction

At TP1, I asked learners to plan and do a shopping exchange using a list of L2 expressions whose L1 meaning was provided. With this task, I sought to elicit learners' spontaneous knowledge. To my surprise, Yini deployed little of such knowledge, planning instead their performance by ordering the expressions based on L1 meaning.

Transcript 36. Planning performance by assigning numbers to expressions

26	**S15**	*Primero es esta,* me da tres manzanas por favor?*, uh huh, ahora viene ésta,* aquí tiene
27	**Yini**	*Viste*
28		(.12)
29	**Yini**	*La segunda es/, no, yo lo voy a escribir porque después si me confundo, ¿cuál es?* Aquí tiene, *la tercera debe ser,* cuánto es?
30	**S15**	No, el va a preguntar, *algo más?* Y tu preguntas, *cuánto es?* Así
31		((.4 both write numbers in front of each expression))

…

Translation

26	**S15**	First is this one, *can I have three apples please?*, uh huh, now comes this one *here you are*
27	**Yini**	see
28		(.12)

29	**Yini**	the second one is/, no, I'm going to write it because then I get confused, which one? *Here you are*, the third must be *how much is it?*
30	**S15**	No, he is going to ask *anything else?* And you ask *how much is it?* like that
31		((.4 both write numbers in front of the shopping expressions as they talk))
….		

Yini and S15 first ordered the shopping expressions based on L1 meaning and their familiarity with the shopping genre (turn 26), assigning numbers to each expression accordingly (e.g., turn 29). Whereas sequencing expressions in order may be considered a conceptual means of mediation because it involves knowledge of L1 turn taking, Yini and S15 did not recruit such knowledge explicitly in Transcript 36 and thus this form of mediation was considered non-conceptual. Once the expressions had been ordered, Yini and S15 followed that order to orient their performance or to assess how well they had performed, below.

Transcript 37. Mediating ongoing performance by following a pre-determined sequence of turns

1	**Yini**	Can I have three/ pear please? ((reads from list of expressions))
2	**S15**	Here you [are] ((reads from list of expressions))
3		(.11)
4	**Yini**	How much is it? ((reads from list of expressions))
5	**S15**	It's five dollars ((reads from list of expressions))
6		(.9)
7	**Yini**	[Have a good day] ((reads from list of expressions))
8	**S15**	*¿Cuál dijiste tú?*
9	**Yini**	*La cinco, te toca la seis*, you too
10	**S15**	[Have a good day] ((reads from list of expressions))
11	**Yini**	XXX XXX
12		(.6)
13	**S15**	[you] too ((giggles)) ((reads from list of expressions))
14	**Yini**	Thank you (.3) *comenzamos porque S15 se equivocó*
15	**S15**	*Ay no::*
16	**Yini**	*No pero XX*
17	**S15**	*No estuvo malí::sino*
18	**Yini**	*Mira, si yo digo esta tú tienes que deci* [here you are]*, la uno, te toca la dos*
19	**S15**	*Mira ve-*

| 20 | **Yini** | *Es que yo dije la cinco, ibas a deci otra vez la cinco, tenías que deci la seis, otra vez otra vez* |
| 21 | | ((S1 wants to go again, but S15 refuses)) |

Translation

1	**Yini**	Can I have three/ pear please? ((reads from list of expressions))
2	**S15**	Here you [are] ((reads from list of expressions))
3		(.11)
4	**Yini**	How much is it? ((reads from list of expressions))
5	**S15**	It's five dollars ((reads from list of expressions))
6		(.9)
7	**Yini**	[Have a good day] ((reads from list of expressions))
8	**S15**	*which one did you say*
9	**Yini**	*number five, you have to do number six, you too*
10	**S15**	[Have a good day] ((reads from list of expressions))
11	**Yini**	XXX XXX
12		(.6)
13	**S15**	[you] too ((giggles)) ((reads from list of expressions))
14	**Yini**	Thank you (.3), *we start again because S15 made a mistake*
15	**S15**	*ah no::*
16	**Yini**	*no but XX*
17	**S15**	*no, it was so:: wrong*
18	**Yini**	*look, if I say this you have to say [here you are], number one, you have to say number two*
19	**S15**	*look*
20	**Yini**	*I said number five, you were going to say number five again, you had to say number six, again again*
21		((S1 wants to go again, but S15 refuses))

The episode reveals that Yini read from the list of expressions to support her performance (turns 1, 4, and 7) and to support and assess S15's (turn 9 and 20). Yini oriented her actual L2 choices by reading each expression in its numbered order. As Yini, classmates, and their regular teacher noted, reading from a written script was common practice in L2 lessons before this research. Table 34 presents the number and the role of Yini's means of mediation at TP1.

Table 34. Mediated L2 choice for shopping exchanges at TP1

Mediation type	Mediation function			
	Conceptualize	Plan	Orient online	Assess
Conceptual				
Spontaneous	1	3	0	0
Non-conceptual				
Classmate	0	0	0	0
L1 meaning	0	8	2	0
Model text	1	0	0	0
Numbered expressions in sequence	0	0	11	1
Teacher	0	1	4	0

Although Yini was able to plan and then perform thanks to the tools in Table 34, it is unlikely that Yini could have performed successfully without them. Before her performance, Yini asked whether she could use the list of expressions as support, implying she could not perform without it. This suggests that Yini's L2 choices in the pre-instruction lesson were mediated by non-conceptual external tools, external in the sense that those tools existed, materially and symbolically, independently of Yini's self-regulating talk.

7.1.2 Yini's use of FL2Cs for meaning-making in shopping exchanges

7.1.2.1 Spontaneous concepts as mediating tools.

At TP2, Yini resorted mainly to spontaneous knowledge as mediating tools. In Transcript 38, from the researchers task, Yini used spontaneous concepts to make sense of the sequence of discourse moves in a shopping exchange.

38	**T**	*saludaba el cliente y ¿qué pasaba?*
39	**S12**	*El otro también saludaba*
40	**S14**	*└ Decía hágame el favor*
41	**S18**	*└ XXX*
42	**T**	*Ah eso es clave, El cliente saludaba y el/*
43	**S14**	*Otro también saludaba*
44	**T**	*└ VENDEDOR también saludaba, el cliente solicitaba el producto, hacia la solicitud, y ¿qué decía el vendedor, qué decía?*
45	**Yini**	*Se lo entregaba*
46	**T**	*Decía por ejemplo::: me vende una libra arroz por favor?*
47	**S12**	*└ ((Giggles)) └ Algo más?*
48	**Yini**	*Le decía si había o no había*
49	**T**	*Le decía si había o no había, ACCEDIA A VENDER*

….

Translation

38	**T**	the customer greeted and what happened?
39	**S12**	the other also greeted
40	**S14**	└ (he) said please
41	**S18**	└ XXX
42	**T**	Ah, that is important, the customer greeted and the/
43	**S14**	other also greeted
44	**T**	└ SALESPERSON also greeted, the customer requested the goods, did the request, and what did the salesperson say? What did he say?
45	**Yini**	he gave it ((the goods)) to him
46	**T**	He said for example:: can I have a pound of rice please?
47	**S12**	└ ((Giggles)) └ Anything else?
48	**Yini**	He said whether the goods were available or not
49	**T**	He said whether the goods were available or not, HE COMPLIED TO THE REQUEST

Yini's contribution in turn 48 was coded as spontaneous because it employed everyday terms and an example of concrete linguistic behavior to explain language use (see Chapter 5). Yini's contributions was recasted into academic metalanguage by the teacher (turn 49; also turns

42 and 44). Such conceptual recast was typical of how the teacher mediated learners' adoption of

FL2Cs early in instruction. Yini also used FL2Cs for various functions, described next.

7.1.2.2 Conceptualizing L2 use.

Yini also recruited FL2Cs for conceptualizing L2 use. In transcript 39, Yini, the teacher, and

peers generalize (i.e., conceptualize) the stages of a shopping exchange and their optionality

based on tenor. The transcript comes from the lesson where SCOBA 1 for shopping exchanges

was introduced (Appendix D.1). The teacher pointed to SCOBA 1 as he talked.

Transcript 39. Using FL2Cs for conceptualizing L2 use

1	**T**	*Vamos a ir explicando entre ustedes y yo, me van a ir ayudando a completar la explicación que yo voy dando, okay? Aquí va … La primera parte de una interacción de compra es el/*
2	**S14**	*Saludo*
3	**SS**	└ *saludo*
4	**T**	*En el saludo-, ¿siempre ocurre?*
5	**SS**	*Hay veces que no*
6	**T**	*Hay veces que no, o sea, esta parte del saludo se puede o/ mitir, verdad=*
7	**Yini**	└ *omitir*
8	**T**	*=y depende de la relación que hay entre/*
9	**Yini**	*Las dos personas*
10	**S2**	└ *Las dos personas, el comprador*
11	**SS**	*Las dos personas*
12	**T**	*Entre/*
13	**Yini**	*El el vendedor y el cliente*
14	**T**	└ *el* costumer and salesperson
15	**S2**	*El vendedor y el cliente*

….

Translation

1	**T**	Let's explain together, you are going to help me complete the explanation I will give, okay? Here it goes, the first part of a shopping exchange is the/
2	**S14**	greeting
3	**SS**	└ greeting

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4	**T**	In the greeting-, does it always take place?
5	**SS**	Sometimes not
6	**T**	Sometimes not, I mean, this part, the greeting can be o/ mitted, right?=
7	**Yini**	∟ omitted
8	**T**	=and depends on the relationship between/
9	**Yini**	The two persons
10	**S2**	∟ The two persons, the buyer
11	**SS**	The two persons
12	**T**	between/
13	**Yini**	The the seller and the client
14	**T**	∟ the *costumer and salesperson*
15	**S2**	The seller and the client

Yini conceptualized schematic structure (turns 1-4) and how it may be influenced by tenor (turns 4-15) using materialized FL2Cs (i.e., depicted in SCOBA 1) under teacher guidance (turns 1, 6, 8, 12). Since conceptualizing means generalizing L2 use, teacher and learners resorted to the general statement of the concepts of schematic structure (i.e., the first part of a shopping exchange is the greeting; the greeting can be omitted) and tenor (i.e., such omission depends on the relation between salesperson and customer), with no explicit reference to concrete L2 resources (i.e., specific lexicogrammar). In addition, mediation by the teacher (turn 12) led Yini to replace her everyday terms (turn 9) with specialized metalanguage (turn 13).

7.1.2.3 Making sense of L2 use.

At TP2 Yini also recruited FL2Cs to make sense or understand L2 use. Unlike conceptualizing, making sense involved reference to concrete situations and texts. In Transcript 40 Yini, teacher, and peers used FL2Cs to summarize their deconstruction of the two shopping exchanges recorded by native speakers.

24	**T**	*Y despedirse, vamos a mirar los pa- a concentrarnos no más en los pasos, ¿qué ocurre primero, el pago o la entrega del producto?* ((to whole class))
25	**S4**	*La entrega del producto*
26	**S2**	˪ *La entrega del produc-*
27	**Yini**	˪ *EL PAGO y después la entrega del producto*
28	**S14**	*Si:::*
29	**T**	*Miren a ver* ((plays tape))

….

Translation

24	**T**	Let's look at the s- concentrate only on the steps, what happened first, pay or goods handover? ((addressing whole class))
25	**S4**	Goods handover
26	**S2**	˪ goods hand-
27	**Yini**	˪ PAY and then goods handover
28	**S14**	yes::
29	**T**	look and check ((plays tape))

In turn 24, the teacher asked a forced-choice question using academic metalanguage to mediate Yini's use of FL2Cs (turn 27) for making sense of the schematic structure of an exchange. Notice that sense making occurred without explicit reference to the L2 resources that realized those stages. Yini also recruited FL2Cs to identify the purpose of shopping exchanges, to provide an interpersonal rationale for the realization of greetings and goodbyes, and to describe the mode of the shopping exchanges shown in the videos. The difference between *can* and *could* to request service was also explained by the teacher at TP2 using the FL2C of tenor.

7.1.2.4 Planning L2 choices.

At TP3 Yini also employed FL2Cs for planning the L2 choices she would later make in performance. Unlike conceptualizing and making sense, planning involved explicit reference to

L2 resources. This is shown in Transcript41, where Yini and S15 jointly decided how Gloria
(adult, salesperson) and Sussy (young teen, customer; imaginary characters, Appendix R), should
realize the service request.

Transcript 41. Using FL2Cs for planning L2 choice

56	**S15**	Can I hav-
57	**Yini**	*No:, Con más respeto,* Could*:: ¿cómo es que se escribe no sabes? ¿Dónde está la hojita?*
58	**S15**	*Yo no tengo la hoja*
59		(.3)
60	**Yini**	*No*
61	**S15**	XXX
62	**Yini**	Could (.3) *profe ¿cómo es que se pronuncia la más decente? En vez de* Can I have?
63	**T**	Could I please:::
64	**Yini**	*Eso::::* (.4) could I please ((.3 writing Exchange in two columns)) please
65	**S15**	˪ Please *se escribe* [please] ((Spanish pronunciation))
66	**Yini**	*Bueno*
….		

Translation

56	**S15**	*Can I hav-*
57	**Yini**	No::, with more respect, *Could::* how do you write it, do you know? Where is that little sheet of paper? ((referring to the model text))
58	**S15**	I don't have it
59		(.3)
60	**Yini**	No
61	**S15**	XXX
62	**Yini**	*Could* (.3) teacher, how is the more decent one pronounced? Instead of *Can I have?*
63	**T**	*Could I plea:::se*
64	**Yini**	Tha::t's it (.4) could I please ((.3 writing Exchange in two columns)) *please*
65	**S15**	˪ *Please* it's written [please] ((Spanish pronunciation))
66	**Yini**	Okay

Yini interrupted S15 to suggest a more respectful request (turn 57), a suggestion that was clearly based on her awareness that the relationship between participants (i.e., FL2C of tenor) influences what is said. Such awareness led Yini to search for the appropriate expression (end of turn 57) and to request teacher support (turn 62). The teacher provided the expression Yini needed, leaving it incomplete (turn 63) so that she added the rest. Unfortunately, Yini failed to notice the teacher's cue and thus adopted the incomplete clause as her default L2 choice to request service formally. In other words, Yini's omission of the predicate *have* in requests with *could,* revealed in my analysis in Chapter 6 (section 6.1.1.2), originated in this episode.

As the previous analysis shows, at TP3 Yini linked the general statement of concepts and their values to specific L2 resources (see analysis of concept of tenor in Chapter 5). The value of such link was that it explicitly matched verbalization of concepts to specific L2 wordings, thus offering Yini an opportunity to develop her awareness and control of L2 resources. In addition to deciding when to use *could* instead of *can* to request service, Yini and S15 decided to greet formally with *hello, how are you today?* and reply with *good,* to comply with a request using *sure absolutely*, to ask for additional goods with *anything else* and reply with *that's all thanks*, to close the exchange formally with *thank you*, to say goodbye formally with *have a good day* and to reply with *you too*. Later, during actual performance, Yini deployed those L2 resources as planned, either uttered as her own L2 choices or provided to S15 as support.

7.1.2.5 Predicting L2 choices in hypothetical situations.

At TP3, Yini also used FL2Cs to predict L2 choices in hypothetical situations. Transcript 42 shows one example, which occurred as the teacher explained how to express quantity using SCOBA 2 for the grammar of expressions of quantity (Appendix D.2).

5	**T**	*Una de las cosas que hay que pensar es si el comprador necesita/*
6	**S15**	*La cantidad*
7	**T**	*La cantidad exacta de lo que va a comprar, esa es la clave allí de todo, cuando ustedes vayan a hacer sus interacciones de compra deben tener en cuenta si lo que van a comprar es una cantidad exacta, si usted sabe que necesita tres manzanas o necesita siete limones si no sabe la cantidad exacta simplemente usa la palabra/*
8	**Yini**	Some
9	**T**	Some
10	**Yini**	*Algunos*
11	**T**	*Eso quiere decir algunos* some apples
12	**Yini**	*Algunas manzanas*

Translation

5	**T**	One of the things we have to think about is whether the buyer needs/
6	**S15**	The quantity
7	**T**	The exact quantity of what he's going to buy, that is the key, when you do your shopping exchanges you must take into account whether what you're going to buy is an exact quantity, if you know that you need three apples or seven limes, if you don't know the exact quantity you simply use the word/
8	**Yini**	*Some*
9	**T**	*Some*
10	**Yini**	Algunos
11	**T**	That means *algunos* some apples
12	**Yini**	Some apples

Yini used the field values of the interaction the teacher provided in turn 7 (*if you don't know the exact quantity you simply use the word/*), to predict the use of *some* (turns 8, 10). As with conceptualizing and making sense at TP2, Yini's use of FL2Cs to predict L2 choice occurred almost invariably under teacher guidance.

7.1.2.6 Orienting online.

Yini's recruitment of FL2Cs at TP4 decreased almost by half. Conversely, her non-mediated L2 choice increased almost seven times. What is more, Yini's L2 choices were mediated only for

the realization of novel speech functions such as non-complying with a request (e.g., *I'm sorry, I don't have* any) or challenging the customer's approach to be served (e.g., *wait a second*, see Table 21). During performance, however, Yini used FL2Cs to mediate her partners' ongoing oral L2 performance online, that is as she and her partner were performing. Transcript 43, from the farmers market task, shows one example.

Transcript 43. Using FL2Cs for orienting L2 use online

1	**Yini**	*Di* Hi S1 *si nos conocemos*
2	**S16**	Hi S1
3	**Yini**	Hi S16, How are you today?
4	**S16**	*Eh::*
5	**Yini**	Good thanks
6	**S16**	Good thanks
7		(.2)
8	**Yini**	*Soli- que- solicita servicio*
9	**S16**	Ah:: (.6)
10	**Yini**	*¿Qué vas a comprar dime?*
11	**S16**	Strawberry
12	**Yini**	*tu dices*, a basket of strawberries
13	**S16**	A basket of strawberries

….

Translation

1	**Yini**	*say* hi, *we do know each other*
2	**S16**	Hi S1
3	**Yini**	Hi S16, How are you today?
4	**S16**	*Eh::*
5	**Yini**	Good thanks
6	**S16**	Good thanks
7		(.2)
8	**Yini**	*req- what- request service*
9	**S16**	Ah:: (.6)
10	**Yini**	*what are you gonna buy, tell me?*
11	**S16**	Strawberry
12	**Yini**	*you say*, a basket of strawberries
13	**S16**	A basket of strawberries

In this episode, Yini used FL2Cs to support S16 on two occasions (turn 1 and 8). On the second occasion, S16 failed to follow Yini's conceptual support (turn 9), which made Yini provide the exact wording S16 needed. Yini's use of FL2Cs to orient L2 choice online occurred in the context of social rather than private speech and for regulating others rather than for self-regulation.

7.1.2.7 Assessing L2 use.

Besides orienting others' L2 choices online, Yini verbalized FL2Cs to assess the appropriateness of specific L2 choices made by classmates or that appeared in texts. To be true, most of Yini's FL2Cs at TP4 fulfilled such assessment function and addressed all language dimensions but mode. In the following episode, Yini explained the mistakes that she found in an invented shopping exchange between Gloria and Mrs. Lopez, two imaginary characters (Appendix R).

<div align="center">

Transcript 44. Using FL2Cs for assessing L2 use

</div>

1	**T**	*Vamos a revisar muy rápidamente todos los problemas que hay* ((in the the transcript))
2	**S2**	*En el saludo, en el servicio*
3	**T**	*Vamos por donde Mrs. Lopez dice*, can I have three cilantros apples and some stamps? *Analizamos la siguiente, Gloria respondió con*
4	**S6**	*gracias*
5	**T**	Thanks
6	**S2**	*Con gracias*
7	**S4**	Thanks
8	**T**	*¿Cuál es el problema que hay?*
9	**S4**	*Que no no*
10	**Yini**	└ *No accedió a la venta*
11	**T**	*como expertas que son, levante la mano quien quiera explicar*
12	**Yini**	*Yo profe yo*
13	**T**	*Bueno, comenzamos con Yini y después S4 nos ayuda y después S2 y S14*

		okay
14	**Yini**	*Ehh:: Dijo* thanks
15	**T**	okay/
16	**Yini**	*y tenía que decir allí, tenía que acceder a la venta como* sure abso- absolutely
17	**T**	okay
18	**Yini**	[absolutely] *es más formal, como es Gloria con Mr. Lopez, Mr. Lopez, tiene que ser/, ¿cómo es?*
19	**S15**	*formal*
20	**Yini**	*¿Cómo es que es?,* [absolutely]
….		

Translation

1	**T**	Let's review very quickly all the problems there are ((in the the transcript))
2	**S2**	In the greeting, in the service
3	**T**	We are where Mrs. Lopez says *can I have three cilantros apples and some stamps*? Let's analyze the following, Gloria replied with
4	**S6**	thanks
5	**T**	*Thanks*
6	**S2**	with thanks
7	**S4**	*Thanks*
8	**T**	what is the problem there?
9	**S4**	That she did not
10	**Yini**	└ Did not comply with the request
11	**T**	Like the experts you are, put your hand up if you want to explain
12	**Yini**	teacher me
13	**T**	Okay, we start with Yini and then S4 helps us and then S2 and S14, okay
14	**Yini**	Er:: she said *thanks*
15	**T**	okay/
16	**Yini**	and there she had to say, she had to comply with the request like *sure abso- absolutely*
17	**T**	okay
18	**Yini**	[*absolutely*] it is more formal, since it is Gloria and Mr. Lopez, Mr. Lopez, It has to be/, how is it?
19	**S15**	formal
20	**Yini**	how is it, [*absolutely*]
….		

In this episode, Yini used the FL2C of discourse moves (turns 10, 14, and 16) to assess the inaccurate choice of *thanks* for complying with a request. Based on that assessment, Yini provided an appropriate realization (turn 16-18), fine-tuned to the formal tenor of the situation. Such come and go between intended meaning and concrete L2 wordings was revealing of Yini's

awareness and control of the L2 in shopping exchanges, allowing her to orient her L2 meaning-making and that of others, as I have demonstrated so far. The extent to which such awareness and control became available for oral recipes is the focus of the next section.

7.1.3 Regression to earlier forms of mediation during recipes

This section describes whether Yini used FL2Cs to mediate her meaning making in a new genre. As noted in Chapter 2 and 4, learners' re-contextualization of the tools of mediation suggest that appropriation has been put into motion. Contrary to that, during the pre-instruction phase on recipes Yini used FL2Cs for conceptualizing but not for other functions.

Transcript 45. FL2Cs for conceptualizing in the extension stage

1	**Yini**	*Mira ve (.5) una explicación de receta es un diálogo o un escrito o verbal o como sea entre dos personas o más ¿cierto? Entre dos o más personas, el propósito, siempre en una receta o en algo diferentes cosas hay un propósito, pero en este caso el propósito de la receta es* ((laughter))
2		(.7)
3	**Yini**	*Mira, el propósito puede estar en una receta en una interacción de compra, en algo, en lo que sea, pero en este caso estamos explicando es cómo se hace la receta y el propósito es para ensenar a hacer eh:: yo te enseño a ti, tú aprendes y ya se logró el propósito*

Translation

1	**Yini**	Look (.5) a recipe explanation is a dialogue or a piece of writing or verbal or whatever between two people or more, right? Between two or more people, the purpose, always in a recipe or in anything different things, there is a purpose, but in this case the purpose of the recipe is ((laughter))
2		(.7)
3	**Yini**	Look, the purpose can be in a recipe in a shopping exchange, in anything, in whatever thing, but in this case we're explaining is how to make a recipe and the purpose is to teach how to make er:: I teach you, you learn, and already the purpose is achieved

Yini conceptualized that all texts have a purpose, without mediation by teacher or other means (turns 1 and 3). Such use of FL2Cs is thus an example of Yini's ongoing appropriation of the conceptualizing function of the FL2C about the purpose of a text. The value of such re-contextualization nonetheless, Yini failed to recruit FL2Cs systematically for other functions at TP5. Not unlike TP1, at TP5 Yini planned her L2 choices for recipes using teacher support or L1 meaning, and assessed her classmates' performances using spontaneous concepts. Yini's planning task was specially revealing. For this task I wrote a list of L2 words on the board that students could use to explain an orange juice recipe, their L1 meaning written in front. Then students started planning their recipe descriptions in pairs. To my frustration, not only did Yini fail to plan using FL2Cs, but was confused about what the planning task itself entailed.

Transcript 46. Yini's recruitment of previous mediation tools at TP5

1	**Yini**	*Profe como se dice paso en ingles*
2		(.3)
3	**T**	*Eh::* steps
4	**Yini**	One step
5	**T**	*No es para que lo escribas en el cuaderno, es para que lo converses con tu compañera* ((addressing another student))
6	**Yini**	*Yo no entiendo*
7	**S15**	*Yo tampoco*
8	**T**	*Es para que lo conversen*, okay? ((addressing whole class))
9	**Yini**	*Profe pero todo el mundo lo está escribiendo*
10	**T**	*No:: nadie lo va a escribir* ((addressing whole class))
11	**Yini**	One step, *bueno, vamos a hablar en inglés como expertas XXX*
12		((.20 off task conversation))
13	**Yini**	*Bueno*
14	**T**	*Miren chicas, lo que yo quiero que hagan es lo siguiente, lo que quiero es que conversen, no quiero tanto que escriban, lo que quiero es que conversen y digan,* ((simulating students' voice)) *bueno, vamos a hacer una receta, el propósito de explicar una receta es que las personas que están escuchando aprendan, listo, entonces, para poder hacer eso primero*

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> *voy a decir tal cosa y después tú dices esta otra cosa y por ultimo explicamos tal otra cosa, en la primera parte voy a usar esta expresión, por ejemplo para decirles, corten las naranjas, voy a usar la expresión* cut the/

15	**SS**	oranges
17	**T**	└ oranges, *para decirles agregue azúcar voy a usar la expresión* add/
18	**Yini**	Add (tablespoon) sugar

….

Translation

1	**Yini**	Teacher, how do you say step in English?
2		(.3)
3	**T**	Er:: *steps*
4	**Yini**	*One step*
5	**T**	((addressing another student)) You don't have to write the dialogue in your notebook, you have to talk about it with your partner
6	**Yini**	I don't understand
7	**S15**	Me neither
8	**T**	You have to talk about the dialogue, okay? ((addressing whole class))
9	**Yini**	Teacher, but everybody is writing it down
10	**T**	No:: nobody is going to write it ((addressing whole class))
11	**Yini**	*One step*, okay, let's talk in English like experts
12		((.20 off task conversation))
13	**Yini**	okay
14	**T**	Look girls, what I want you to do is the following, what I want is that you converse, not that you write, what I want is that you converse and say ((simulating students' voice)) okay, let's do a recipe, the purpose of a recipe explanation is that people who are listening learn, right, so, to be able to do that I'm first going to say such and such and then you say this other thing, finally we explain this other thing, in the first part I am going to use this expression, for example, to tell them cut the oranges, I am going to use the expression *cut the*/
15	**SS**	*oranges*
17	**T**	└ *oranges,* to say add sugar I will use the expression *add*/
18	**Yini**	*Add some sugar*

Yini failed to understand the task (turn 6) and tried to justify her need to script the conversation on the fact that some of her classmates were scripting it as well (turn 9). She also asked off-tape if she could write her recipe, otherwise she would forget, a request I rejected. Even after I modelled what planning entailed (turns 14 to 21), Yini and her peer resumed her planning by describing the orange juice recipe in their L1. All this shows that Yini understood

the planning task as rehearsing and scripting performance, rather than as using FL2Cs to make L2 choices in advance. During the whole class report of their planning, however, students and I conceptualized oral recipes from all language dimensions and planned the greeting, ingredients list, and method. Despite that, Yini's recipe consisted only of two directive clauses.

Transcript 47. Yini's unsuccessful performance despite conceptual mediation

1	**Yini**	Example one step eh:: orange cut ((simulates cutting orange)) *profe pero mire::* ((complaining that S15 is not talking))
2	**S15**	((stands still, hard-faced))
3	**T**	continue
4	**Yini**	*Ay pero dilo, si ella no lo quiere decir*
5	**S2**	*Yo te ayudo S15*
6	**Yini**	Orange [squeeze] ((simulates squeezing))
7	**S4**	*Pero tu lo puedes hacer* ((S15 remains silent))
8	**Yini**	*Ay profe pero:: se supone que es entre las dos*
9	**T**	That's okay, *si no están listas no hay problema, lo pueden hacer la próxima clase*
10	**Yini**	*Ah bueno, la próxima clase* ((S1-S15 go back to their seats))

Translation

1	**Yini**	*Example one step* er:: *orange cut* ((simulates cutting orange)) tacher but loo::k ((complaining that S15 is not talking))
2	**S15**	((stands still, hard-faced))
3	**T**	*continue*
4	**Yini**	Oh! but say it, she doesn't want to say it
5	**S2**	I can help you S15
6	**Yini**	Orange [squeeze] ((simulates squeezing))
7	**S4**	But you can do it ((S15 remains silent))
8	**Yini**	Oh teacher but:: we're supposed to do it in pairs
9	**T**	*That's okay*, there's no problem if you're not ready, you can do it next lesson
10	**Yini**	Alright, next lesson ((S1-S15 go back to their seats))

Yini's recipe consisted of two ungrammatical directives and their non-linguistic representation (turns 1 and 6). Contrary to our planning decisions, Yini did not greet or list ingredients, probably due to S15's refusal to speak, which rendered their explanation unsuccessful. Although it is uncertain whether Yini would have been able to present the recipe on her own, it seems not surprising that their presentation was unsuccessful, reliant as it was on planning using non-conceptual mediation such as rehearsal in L1, as Table 35 sums up.

Table 35. Yini's mediated L2 choice for recipes at TP5

Mediation type	Mediation function			
	Conceptualize	Plan	Monitor online	Assess
Conceptual				
Spontaneous	2	0	0	3
Academic	7	1	0	0
Non-conceptual				
Classmate	0	0	0	0
L1 meaning	0	6	0	0
Model text	0	0	0	0
Number of expressions	0	0	0	0
Teacher	0	5	0	0

On the lessons prior to instruction at TP5, Yini and S15 did not recruit any FL2Cs. Rather, they used their L1 or teacher support to plan what they were going to say or to assess what others had said. Yini used FL2Cs only for generalizing the purpose of recipes and stating that recipes had stages, without explicitly mentioning those stages.

7.1.4 Mediating the mediation: Ongoing appropriation of FL2Cs.

Once instruction on recipes began, Yini started to use FL2Cs for all functions. The pattern was the same as for shopping exchanges: conceptualizing and making sense were more common initially, whereas planning and assessment were more common towards the end of instruction. Unlike in shopping exchanges, Yini referred to specific L2 resources more systematically, as Transcript 48 reveals. The episode comes from planning performance at TP8 using the planning chart (Appendix N).

Transcript 48. Yini's systematic use of FL2Cs following teacher mediation

49	**Yini**	*Profe, ayúdenos profe, ¿cómo escribimos acá en influencia lo que decimos, en las etapas?*
50	**T**	*Aja, es decidir que van a decir, es básicamente, ¿van a decir todas las etapas? ¿Cuáles etapas van a decir y por qué?*
51	**Yini**	*Ya entendimos*
52		(.3)
53	**Yini**	*Si no- usted dijo que es probable que vengan o que no vengan los invitados*
54	**T**	Uh huh
55	**Yini**	*Si no vienen uno no usa la presentación*
56	**T**	Okay
57	**Yini**	*Ni usa el saludo*
58	**T**	Okay, *y aquí en este caso* ((points at planning chart)), *¿vas a usar siempre* we o let's? (.2) *porque eso es informal, ¿y si vienen?*
59	**Yini**	*Si vienen, nada más nada más, si queremos ser formal nada más usamos las acciones*
60	**T**	*¿Como por ejemplo?*
61	**Yini**	*Eh::* cut the orange in half
62	**T**	*Okay, está claro, entonces anota aquí pues las etapas que van a ir de acuerdo a la situación y tu relación con las personas, ya, si crees que las vas a usar todas y si que esa etapa se puede omitir, entonces colócala entre paréntesis y si no vienen los invitados omites esa etapa*
63	**Yini**	∟ *escribo saludo presentación y entre paréntesis*
64	**T**	*Correcto, y si es saludo por ejemplo, ¿cómo saludarías?*
65	**Yini**	*Este::* good afternoon
66	**T**	*¿A tus compañeras?*
67		(.3)

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68	**T**	*¿Si están ellas solas?*
69	**Yini**	*Si están ellas solas::* hi
70	**T**	Hi
71	**Yini**	*O* hello
72	**T**	Okay, *o* hello girls, *chicas*, hello girls, *pero como yo estoy en la audiencia no vas a decir* girls
73	**Yini**	*Si no* guys
74	**T**	*Hello guys*
75	**Yini**	*Hello* ((writes *hello guys*))

Translation

49	**Yini**	teacher, help us teacher, what do we write here in influence what we say, in the stages?
50	**T**	it means to decide what you'll say, it's basically, are you going to say all the stages? Which stages will you say and why?
51	**Yini**	We understood already
52		(.3)
53	**Yini**	If not- you said it was likely that the guests could or could not show up
54	**T**	Uh huh
55	**Yini**	If they don't show up we don't use the introduction
56	**T**	Okay
57	**Yini**	Nor the greeting
58	**T**	Okay, and here in this case ((points at planning chart)), will you always use *we* or *let's*? (.2) because that is informal, and if they show up?
59	**Yini**	If they do, only only, if we want to be formal we use only the actions
60	**T**	Like for example?
61	**Yini**	er:: *cut the orange in half*
62	**T**	Okay, it's clear, so write here the stages that should go according to the situation and your relation with the other persons, right?, if you think you'll use all the stages or if that stage can be omitted, write it between parentheses, if guests don't show up you omit that stage
63	**Yini**	⌊ I write greeting introduction and between parentheses
64	**T**	Correct, and if the greeting, for example, how would you greet?
65	**Yini**	er:: *good afternoon*
66	**T**	[to greet] your classmates?
67		(.3)
68	**T**	if it's only them in the room?
69	**Yini**	if it's only them:: *hi*
70	**T**	*Hi*
71	**Yini**	Or *hello*
72	**T**	Okay, or *hello girls*, girls, *hello girls*, but since I am part of the audience you will not say girls
73	**Yini**	but *guys*
74	**T**	*Hello guys*
75	**Yini**	*Hello* ((writes *hello guys*))

In stark contrast to Yini's planning at TP5 (see above), in this episode Yini resorted to the FL2C of tenor to decide whether to realize introduction and greeting (turns 53 to 57) and the concrete L2 resources she would use for the latter (turns 64 to 75). She also planned which L2 resources to use for instructional clauses following the contingencies of the upcoming interaction (turns 58-61). During her explanation of the recipe in front of classmates, her regular teacher, an older guest, and myself, Yini adjusted her L2 choices to the tenor of the situation, as she had planned in Transcript 48 above (see also my analysis in sections 6.1.1.1 and 6.1.1.2).

Some changes in instruction occurred that may have helped Yini to re-adopt FL2Cs to orient her L2 activity, linking concepts and L2 resources more systematically from TP6 to TP8 and then deploying the latter during performance. Among those changes, I gave learners a set of expert cheat cards, co-constructed with them the meaning of words like *planning*, *analyze* and *influence*, frequently urged them to talk like experts (i.e., to use FL2Cs in their talk), and introduced a planning chart (Appendix N) that, unlike SCOBAs 1 and 2, guided Yini to verbalize FL2Cs of all language dimensions and spell out the related L2 resources. The way the planning chart was used is intriguing in that it struck a balance between Yini's need to script performance and the instructional requirement of talking like experts using FL2Cs. For example, during joint planning with the chart learners and I used FL2Cs to brainstorm some expressions for realizing the purpose stage of a recipe. I wrote the expressions on the board for later reference during rehearsal and performance (see Appendix M). Rather than a script that directed Yini's L2 activity materially and externally, as was common at TP1, those notes oriented performance socially and conceptually, since they derived from collective talk using FL2Cs. In the performance that ensued, Yini and S11 video recorded the same recipe without support from any

form of mediation, as I showed in section 6.1.2 in my analysis of Text 3. Not unlike shopping exchanges, this suggests that Yini's unmediated performance of recipes at TP8 had its genesis in mediated performance using FL2Cs for planning and rehearsal.

7.1.5 Yini's appropriation of FL2Cs: The extension task

As noted in Chapters 3 and 4, the aim of including an extension stage was to see whether students recruited FL2Cs to orient their L2 choice in a novel genre, an evidence of appropriation and L2 development. Findings revealed that Yini indeed used FL2Cs as support during the extension stage (see description of TP9, Chapter 5), albeit thanks to non-directive and general teacher mediation. Five days after the last lesson on recipes, students watched a video in which Frank (pseudonym), an adult male American, explained and acted out his morning routine. After watching, I asked students to 'analyze' the video, to see whether they could describe Frank's routine using FL2Cs. Yini and her partner talked about the purpose of the video, but without any recursion to FL2Cs. Consequently, I provided additional support on what 'analyzing' entailed.

Transcript 49. Explaining the word meaning 'analyze'

14	**T**	*Okay, recuerdan cuando decimos analizar, ¿qué es lo que hacemos?*
15		*(.2)*
16	**T**	*Recuerden que hablamos de esa palabra y yo les dije, cada vez que diga analizar/ tenemos que hacer esto*
17	**Yini**	*Hablar sobre los cinco aspectos*
18	**T**	*Hablar sobre los cinco aspectos, entonces, hablemos de los cinco aspectos, ¿cuál es el primero?*
19	**Yini**	*Propósito*
20	**Julia**	*Propósito*
21	**SS**	*Propósito*
22	**T**	*¿Allí en el video que pasa?*

23	**Yini**	*Eh:: explicar las partes de la casa*
24	**Julia**	⌐ *el propósito XX es ensenar::: lo que hace mediante el día*

((For the following 60 turns we assessed Yini's and Julia's opinions (turns 23 and 24). We concluded that Frank's purpose was to explain his routine and, to that end, he said and demonstrated a series of actions. Then we talked about the other aspects that the analysis involved, as shown below))

85	**T**	*Bueno, son cinco aspectos y me han dicho solo uno, el siguiente ¿cuál es?*
86	**Yini**	*Las etapas*
87	**Julia**	*Las etapas*
88	**T**	*Todos- siempre que se usa el idioma hay unas etapas, ¿en este caso?*
89	**S?**	*Salu-*
90	**Yini**	*Saluda*
91	**T**	*¿Saludó?*
92	**Alicia**	*No se:: por que-*
93	**Yini**	*Todavía no sabemos, tenemos que mirar otra vez el video*
94	**T**	*¿Se presentó?*
95	**S?**	*Uh uh*
96	**Alicia**	*No:::*
97	**Yini**	*No sabemos*
98	**T**	*Vamos a mirar el video nuevamente, pero antes de eso yo les voy a pasar/*
99	**Alicia**	⌐ *creo que no se presento*
100	**Yini**	*La hojita de:: traducir el video*
101	**T**	*La hojita que nos muestra lo que dice Frank en la explicación de su rutina*

Translation

14	**T**	Okay, do you remember, when we say *analyze*, what is it we do? 15 (.2)
16	**T**	Remember we talked about that word and I told you, each time I say *analyze*/ we have to do such and such
17	**Yini**	to talk about the five aspects
18	**T**	to talk about the five aspects, so, let's talk about the five aspects, which one is the first?
19	**Yini**	Purpose
20	**Julia**	purpose
21	**SS**	purpose
22	**T**	what happens there in the video?
23	**Yini**	Er::: to explain the parts of the house
24	**Julia**	⌐ the purpose XX is to tea::ch what he does throughout the day

((For the following 60 turns we assessed Yini's and Julia's opinions (turns 23 and 24). We concluded that Frank's purpose was to explain his routine and to that end he said and demonstrated a series of actions. Then we talked about the other aspects that the analysis involved, as shown below))

85	**T**	Alright, it's five aspects and you've said only one, the next one is?
86	**Yini**	The stages
87	**Julia**	The stages
88	**T**	All- always that language is used there are stages, in this case?
89	**S?**	Gree-
90	**Yini**	He greeted
91	**T**	did he greet?
92	**Alicia**	I don't know:: because-
93	**Yini**	We still don't know, we have to watch the vide again
94	**T**	did he introduce himself?
95	**S?**	Uh uh
96	**Alicia**	No:::
97	**Yini**	We don't know
98	**T**	Let's watch the video again, but before that I will hand out/
99	**Alicia**	˩ I think he did not introduce himself
100	**Yini**	The little sheet of paper:: to translate the video
101	**T**	The little sheet of paper that shows what Frank says in the explanation of his routine

From turns 14 to 17, my general questions about the meaning of *analizar* helped Yini focus on FL2Cs. Interestingly, it only took that little push for her to remember she should consider the five dimensions of language or 'five aspects' (i.e., purpose, stages, tenor, field, and mode), to make sense of Frank's routine (turn 17). After that, Yini made sense of Frank's L2 choices (turns 85 to 88 above) and identified one stage of Frank's routine (turn 90) on her own. FL2Cs also provided a heuristics to orient her viewing of the video, as Transcript 50 reveals. The episode occurred as Yini read the transcript of Frank's routine.

Transcript 50. FL2Cs as heuristics in the extension stage

1	**S20**	s*i se presentó, si saludó*
2	**Yini**	My name is Frank ((Reading from transcript))
3	**S20**	XXX (good morning)

4	**Yini**	*Y* my name is Frank, *se presentó, saludó formalmente*
5	**S20**	XXX
6		((1.0 silence and off task))

Translation

1	**S20**	He did introduce himself, he did greet
2	**Yini**	My name is Frank ((Reading from transcript))
3	**S20**	XXX (good morning)
4	**Yini**	And *my name is Frank*, he introduced himself, he greeted formally
5	**S20**	XXX
6		((1.0 silence and off task))

Yini and S20 identified two of the stages of Frank's routine (turns 1 and 4), the specific L2 resources that realized those stages (turns 2 and 4), and the tenor such resources created (turn 4). Unlike more controlling and explicit mediation provided earlier in the research (e.g., creating elliptical frames), Yini only needed general teacher questioning to use FL2Cs. The same type of mediation was also necessary to encourage Yini to plan her L2 choices for her daily routine presentation (Transcript 51). Yini and S15 reported the L2 choice decisions they had written in the planning chart during their planning of the routine presentation.

Transcript 51. FL2Cs for planning during the extension task

127	**T**	*La actividad y el tema, ¿cuál es la actividad?*
128	**Yini**	*Explicar una* receta
129	**S15**	*Una RUTINA*
130	**Yini**	*Una rutina, yo y que una receta ((laughs))*
131	**T**	*¿Cómo influencia eso lo que vas a decir, si la actividad es explicar una serie de acciones?*
132	**Yini**	*Ah bueno, mostramos algunas acciones y una secuencia*
133	**T**	*Pero no dice allí nada de secuencia*
134	**Yini**	*Si mire* ((shows planning chart to Teacher))
135	**T**	*Por ejemplo, ¿qué palabras vas a usar?*
136	**Yini**	First
137	**T**	*Dígalo pues, ¿y qué acciones de rutina vas a utilizar?*

138	**Yini**	*Vamos a buscarlas en la hojita, ¿pero tenemos que escribir cinco?*
		¿O una de ejemplo?
139	**T**	*Escribe las cinco que vas a usar*
140		((.6 off task comments))
141		((Yini and S15 each chose the action words they will use from the list of words they have. Yini writes the words on the planning chart))

Translation

127	**T**	The activity and the topic, what is the activity?
128	**Yini**	To explain a recipe
129	**S15**	A ROUTINE
130	**Yini**	A routine, I said a recipe ((laughs))
131	**T**	How does that influence what you'll say?, if the activity is to explain a series of actions?
132	**Yini**	Alright, we show some actions and a sequence
133	**T**	But it does not say there anything about sequence
134	**Yini**	yes, look ((shows planning chart to Teacher))
135	**T**	for example, which words will you use?
136	**Yini**	*First*
137	**T**	Say it then, and what routine actions will you use?
138	**Yini**	Let's look them up in our little sheet of paper, but do we have to write five or one as example?
139	**T**	Write the five you will use
140		((.6 off task comments))
141		((Yini and S15 each chose the action words they will use from the list of words they have. Yini writes the words on the planning chart))

Yini and S15 reported the topic and activity of the routine they were planning (turns 127 to 130). Then, following the teacher's open questions (turns 131, 135, and 137), Yini disclosed their L2 choice decisions (turns 132, 134, and 136) and the L2 resources they would use (turn 136; and turn 141). In addition, since their presentation would occur at a parents meeting, Yini also planned to greet, to introduce herself, and to say goodbye formally.

7.1.5.1 Combining various forms of mediation during performance.

The previous analysis shows that Yini used FL2Cs to plan the L2 choices she would realize during performance. This does not mean, however, that Yini incorporated such planning decisions immediately and smoothly during her rehearsal of performance. Rather, she also had a recourse to other forms of mediation to orient her actual L2 choices.

Transcript 52. Combining various forms of mediation in performance

1	**Yini**	*Bueno, vamos a hacer que estamos frente a los padres de familia y esto va a ser en la tarde, comencemos*
2		(.2)
3	**Yini**	Good afternoon, my name is Yini

….

| 11 | **Yini** | *Ay profe, mejor lo explico en la mañana que es más fácil* |
| 12 | **T** | *Cuando quiera* |

….

16		(.2)
17	**Yini**	Good morning, my name is S1 when I [get up] in the morning ((reading from transcript of Frank's routine))
18		(1.35 off task)
19	**Yini**	*Eh:: profe, ¿cómo se dice, cuando me levanto en la mañana esto:: eh:: estoy de buen humor?*
20	**T**	*Pero si él lo tiene aquí*
21	**Yini**	*Malgeniado*
22	**T**	When I get up in the morning, I'm happy
23	**Yini**	*Ah verda, gracias*
24		(.9)
25	**Yini**	Good morning, my name is S1, when [I get up in the morning] I am happy, [the first thing that I do] ((reading from transcript of Frank's routine)) *ve, yo estoy leyendo eso, no estoy diciendo lo que yo hago en la mañana*
26		(.4)

….

| 30 | **Yini** | *Profe, ¿cómo se dice cara en inglés?* |
| 31 | **T** | *face* |

32	**Yini**	Face face (.3) face face face face ((giggles)) eh, [the first thing that I do] ((reads from Frank's routine)) eh:: [rinse face] to rinse face uuuuu ((victory or happy call)) to rinse face

…..

42	**Yini**	Eh:: [then I start to wake up] ((reads from Frank's routine)) after [I] have-
43	**T**	*Estas haciendo la de Frank, ¿es la de Frank o es la tuya?*
44	**Yini**	*Es la de Frank pero, explico allí algunas palabritas de Frank y de mi mañana*
45	**T**	XXX (*tienes que hacer la tuya*)
46	**Yini**	*Entonces así nunca la iré a hacer*
47	**T**	*Claro, si la vas a hacer, sabes que palabras son, sabes que tienes que saludar, sabes que tienes que decir tu nombre y sabes que tienes que decir las acciones, ahora sabes que las acciones las debes decir siguiendo una secuencia primero segundo después etcétera*
48	**Yini**	*Ah profe pero en una que me equivoque, ¿puedo mirar la hojita*? ((she's referring to the transcript of Frank's routine))
49	**T**	*Puedes mirar el listado de palabras o puedes mirar aquí* ((points at the planning chart))
50	**Yini**	((.6 Loks at planning chart))
51	**Yini**	*Ah verda, que pa que tenemos el listado de palabras*

…..

Translation

1	**Yini**	Alright, let's pretend we are in front of the parents and this is gonna be in the afternoon, let's start
2		(.2)
3	**Yini**	*Good afternoon, my name is Yini*

….

11	**Yini**	Teacher, I rather explain it ((the routine)) as if it were in the morning, it's easier
12	**T**	whenever you want

….

16		(.2)
17	**Yini**	*Good morning, my name is S1 when I [get up] in the morning* ((reading from transcript of Frank's routine))
18		(1.35 off task)
19	**Yini**	Er:: teacher, how do you say, *cuando me levanto en la mañana esto:: eh:: estoy*

		de buen humor?
20	**T**	It's in Frank's routine
21	**Yini**	bad tempered
22	**T**	*When I get up in the morning, I'm happy*
23	**Yini**	Oh sure, thanks
24		(.9)
25	**Yini**	*Good morning, my name is S1, when [I get up in the morning] I am happy, [the first thing that I do]* ((reading from transcript of Frank's routine)) oh, I am Reading Frank's, but not what I do in the morning
26		(.4)

….

30	**Yini**	teacher, how do you say *cara* in English?
31	**T**	*face*
32	**Yini**	*Face face* (.3) *face face face face* ((giggles)) er::, *[the first thing that I do]* ((reads from Frank's routine)) *er:: [rinse face] to rinse face* uuuuu ((victory or happy call)) to rinse face

….

42	**Yini**	Eh:: *[then I start to wake up]* ((reads from Frank's routine)) *after [I] have-*
43	**T**	You're doing Frank's, is it Frank's or yours?
44	**Yini**	It is Frank's but, I explain some words from Frank and from my own morning
45	**T**	XXX (it has to be yours)
46	**Yini**	So I will never be able to make it
47	**T**	Of course, you will, you know the words, you know you have to greet, you know you have to say your name and you know you have to say the actions, now you know you have to day the actions following a sequence, first, second, after, etcetera
48	**Yini**	Okay teacher, but if I get one wrong, can I look at the little sheet of paper? ((she's referring to the transcript of Frank's routine))
49	**T**	You can look up in the list of words or here ((points at the planning chart))
50	**Yini**	((.6 looks at planning chart))
51	**Yini**	yeah right, that's what we have the list of words for

….

Yini used the FL2C of tenor for deciding a formal greeting (turns 1-17), the transcript of

Frank's daily routine for her own description (turns 25 and 42), and help from the teacher when

she realized imitation of the daily routine description was not the purpose of the task (turns 43 to

48). By consciously combining (turn 44) those mediational means, Yini was able to explain her first routine action. For the rest of the episode, Yini and the teacher negotiated her planning process through the use of her own notes as a mediating tool, a form of self-assistance that was based on conceptual knowledge and sustained throughout performance, as Transcript 53 reveals.

Transcript 53. Yini's L2 performance using the planning chart

8	**Yini**	Good morning, my name is S1 ((looks up at the ceiling)) *ay se me olvido* ((Translation: I forgot))
9		(.12 Takes out planning chart but does not look at it)
10		hmmm first first first first ((looks at planning chart)), *no me miren que me da pena, en serio* ((Translation: don't look at me that I get nervous, seriously))
11		(.8)
12		[FIRST] I rinse ((looks at ceiling)), rinse my face
13		(.8 looks at planning chart, intently)
14		My face ((giggles))
15		(.14)
16		Good morning, my name is Yini, XX Firs::t ((looks at ceiling)) I rinse my face/, ehm:: ehm::
17		(.3 looks at planning chart)
18		Eh:: brush my teeth, next make to bed make to bed NEXT/, take a shower, shower, get dressed, get dressed ((all this segment looking at planning chart))
19		(.3)
20		Get dressed ((looking at chart))
21		(.4)
22		Next/ [eat breakfast] ((looking at chart))

Yini presented her daily routine using most of the L2 choices she planned in Transcript 51. She introduced herself formally (turn 8), marked sequence (turns 10, 18 and 22), and used the five routine actions as planned (turns 18 to 22). Compared to how she organized her L2 activity before instruction on shopping exchanges and recipes (TP1 and TP5, respectively), during routines Yini efficiently combined FL2Cs and other forms of mediation to orient the L2 choices she would later realize in performance. As I will discuss later, this seems robust evidence that

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FL2Cs became the genetic precursors of Yini's oral L2 use in the two genres that were taught and during the extension task, orienting her specific L2 choices. More importantly, FL2Cs transformed the way she conceptualized, made sense, planned, oriented others online, and performed orally in the L2.

7.2   SUMMARY AND COMPARISON WITH JULIA AND ALICIA

Yini recruited FL2Cs for six interrelated functions: conceptualizing how the L2 is used in shopping exchanges, recipes and daily routines, making sense of the L2 choices that realize those genres, planning what L2 choices to make in particular register situations, predicting L2 choice given certain conditions, orienting L2 choices online, and assessing the L2 choices made by herself or others. The frequency of such functions changed during the research, thus conceptualizing and making sense were more frequent at the onset of instruction, during modelling and deconstruction activities, whereas the remaining functions became more common as Yini began to produce the L2 during joint and independent construction (see Table 36 below). The roles played by FL2Cs also changed in terms of the extent to which they involved explicit reference to concrete L2 resources. To be true, such reference became more systematic during the unit on recipes, after the teacher mediated learners' use of the word meanings *influencia* and *analizar*, introduced the expert cheat cards, and encouraged learners to use a planning chart. The six functions that Yini's FL2Cs fulfilled over time appear in Table 36, below.

As Table 36 indicates, whereas Yini did not use any FL2C at TP1 for any function, she used them for conceptualizing, planning, and making sense at TP5 and TP9. Specially revealing is her use of FL2Cs for making sense of a novel genre at TP9, something she had not done at

TP1 or TP5. As was described in Chapter 5, TP1, TP5, and TP9 marked the beginning of instruction in three different genres. Consequently, Yini's use of FL2Cs at TP5 and TP9 seems to indicate an ongoing transformation in how she approached new L2 texts. A similar pattern of FL2Cs use was found for Julia and Alicia (Appendix S): They did not use any FL2Cs at TP1 for any function, then used them for conceptualizing and making sense at TP2, and then for planning and other functions from TP2 to TP4. This pattern repeated during the unit on recipes, except that at TP5 only Julia used FL2Cs for making sense whereas Alicia recruited FL2Cs for conceptualizing only, and only once. At TP9, both Julia and Alicia used FL2Cs for various functions, particularly for making sense and planning. However, Alicia used the least FL2Cs for assessing. Overall, Yini recruited the greater amount of FL2Cs, followed by Julia and then Alicia. Like Yini, Julia and Alicia used FL2Cs for orienting L2 choice online in the context of social rather than private speech. Unlike Yini, however, such function was not only addressed to their partners but to themselves as well, in the form of a social think-aloud.

Table 36. FL2Cs used by Yini during the research

	TP1		TP2		TP3		TP4		TP5		TP6		TP7		TP8		TP9	
Conceptualizing	0	0%	20	44%	12	24%	5	16%	7	70%	14	50%	16	31%	7	14%	2	7%
Making sense	0	0%	25	56%	17	34%	2	6%	0	0%	11	39%	19	37%	1	2%	15	54%
Planning	0	0%	0	0%	15	30%	0	0%	2	20%	0	0%	8	16%	13	26%	10	36%
Predicting	0	0%	0	0%	5	10%	2	6%	1	10%	3	11%	4	8%	2	4%	0	0%
Orienting online	0	0%	0	0%	1	2%	2	6%	0	0%	0	0%	0	0%	6	12%	1	4%
Assessing	0	0%	0	0%	0	0%	20	65%	0	0%	0	0%	4	8%	21	42%	0	0%
Total FL2Cs used	0		45		50		31		10		28		51		50		28	

Yini's use of FL2Cs was mediated by the teacher through different means, which became more general and non-directive as instruction progressed. Thus, whereas early in instruction Yini used FL2Cs thanks to teacher's forced-choice questions, elaborating questions, and elliptical frames, by the end of instruction she only needed general open teacher questions. These findings are preliminary, however, since teacher mediation of learners' use of FL2Cs was not the focus of this research. Initial nonetheless, those findings shed some light into how FL2Cs need also be mediated before they can become part of a learners' self-regulation toolkit.

Findings also revealed that other forms of mediation and non-mediated performance were important aspects to consider to understand the role of FL2Cs. Findings in this sense were intriguing: Whereas Yini had recourse to other forms of mediation and to spontaneous concepts before instruction, she increasingly replaced those tools with FL2Cs. Figure 19 plots FL2Cs, spontaneous concepts, non-mediated performance, and other forms of mediation (OFM) for Yini.
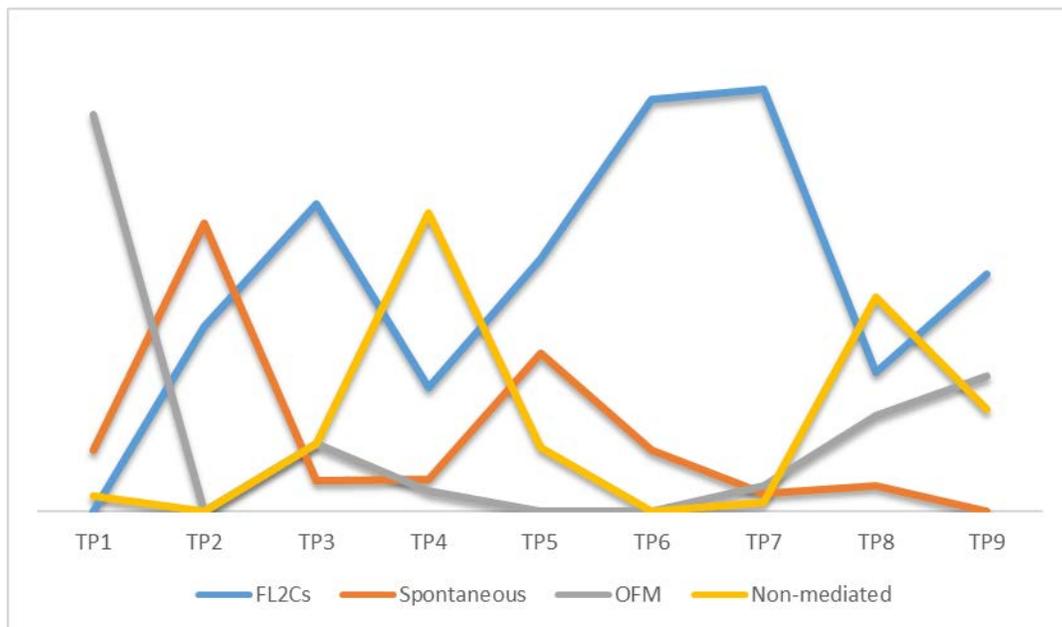
Figure 19. Forms of mediation and non-mediated performance for Yini

Yini's FL2Cs increased considerably at TP3 and TP7, during joint construction, to later decrease at TP4 and TP8 during independent construction. The decrease in FL2Cs use took place at the same time that non-mediated realization of L2 resources increased. As suggested several times already, that fact places FL2Cs at the genesis of Yini's unmediated performance in shopping exchanges and recipe procedures. Concerning daily routines at TP9, Yini combined OFM and FL2Cs in her approach to that new genre, especially during performance.

Similar to Yini, findings for Julia and Alicia show that FL2Cs became more frequent than spontaneous concepts and OFM during instruction (Appendix T). This was particularly the case during the unit on shopping exchanges, where FL2Cs were frequent during the joint construction tasks (TP3), but later decreased during independent construction (TP4). Although FL2Cs became more frequent during instruction on recipes for all three learners, only Yini recruited FL2Cs more frequently than other forms of mediation at TP8. Compared to TP4, the three learners' L2 activity at TP8 was more frequently mediated by FL2Cs and by OFM than it occurred without mediation, suggesting that learners did not achieve the same level of mastery in recipes as they did for shopping exchanges. A similar situation occurred at TP9 during instruction on daily routines. As shown in Figure 19 above and in Appendix T, all three learners required FL2Cs and OFM in order to perform in this new genre, the former mostly for making sense and for planning. Although all three learners had recourse to OFM during performance, only Yini and Julia used the L2 choice decisions they had written in their planning charts. Alicia, on the other hand, used the model text of Frank's routine and read from it. As I will argue in the next chapter, this is compelling evidence that making sense and planning using FL2Cs foreshadowed Yini's and Julia's performance at TP9, but not Alicia's.

8.0   DISCUSSION

In this section I discuss the implications of findings for L2 research and pedagogy. Three main themes will be addressed: 1) The role of FL2Cs in learners' oral L2 performance, 2) the extent to which FL2Cs fulfilled a developmental function, and 3) the insights gained from implementing a genre-based approach with explicit instruction on concepts about oral genres.

8.1   FL2CS AND LEARNERS ORAL L2 PERFORMANCE

8.1.1 FL2Cs and learners' oral L2 performance

Chapter 6 provided evidence that all three learners developed, albeit to different degrees (e.g., see Table 33), their L2 meaning-making potential for shopping at a farmers market and explaining a recipe. For instance, learners became able to structure their texts according to tenor, to use modalized requests to index formality, to express quantity using various expressions of quantity, to give instructions using various transitivity patterns, to achieve a variety of speech functions, including discretionary options, and to co-create complex exchange structures during the service stage of shopping exchanges. As was shown in chapters 5 and 7, it can be concluded that learners L2 meaning-making emerged from their collaborative use of academic L2 concepts, or FL2Cs as I have called them. Those findings confirm prior concept based (CB) studies that

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argue for the consequential role of concepts in L2 instruction (Ferreira & Lantolf, 2008; Negueruela, 2003, 2008; Serrano-Lopez & Poehner, 2008; van Compernolle, 2011). But those findings also expand that argument in two important ways. On the one hand, findings suggest that students' mastery of other aspects of L2 spoken proficiency (e.g., schematic structure, speech function, and exchange structure) may also be mediated through concepts. On the other hand, findings also provide evidence that CB instruction can be implemented with young teenagers in a poor under-resourced school, as was the case in this research. One caveat is in order, however. The learners' mastery of L2 resources may not have resulted exclusively and unequivocally from their use of FL2Cs as mediating tools. I recognize that other non-conceptual activities and forms of mediation occurred that may have played a role, for example in helping learners memorize vocabulary or by providing models of performance for imitation. However, the findings have shown clearly that FL2Cs had a crucial role to play in the learners' development of the two genres that formed the basis of this study.

To say that FL2Cs played such role is not to say that FL2Cs were equally consequential for all learners, as Negueruela (2003) remarked a decade ago. Indeed, Yini mastered the greater variety of L2 resources, followed by Julia and Alicia, as was summarized in Table 33 (Chapter 6). Although various factors such as learners' lack of familiarity with CB instruction and a lack of L2 learning experience may account for such differential mastery, two other possible reasons were revealed in the findings: learners varied in how agentive they were in using FL2Cs and also in how willing they were to adopt FL2Cs as mediating tools. For instance, Yini relied more on FL2Cs than on other forms of mediation (e.g., reading from a script, getting support from the teacher, spontaneous concepts) throughout instruction (see Figure 19 above), whereas Julia and Alicia used FL2Cs to a lesser extent (see Appendix T). In addition, Yini engaged in all tasks that

involved FL2Cs eagerly and continuously volunteered to participate, whereas Julia and Alicia frequently engaged in off-task talk and found it boring to use the SCOBAs. Although assessing the opportunities learners had for using FL2Cs or their willingness to adopt them as mediational tools was not the aim of this research, the differential use of FL2Cs across learners suggests that opportunities for practice and willingness to use the tools of mediation (M. Poehner, 2008) are relevant aspects to consider when designing, implementing, and researching CB instruction. In sum, learners' acquisition and use of concepts as mediating tools appears to be a more complex issue than is commonly reported in CB research[39].

8.1.2 The functions of FL2Cs in learners' L2 choice

That academic concepts support and shape L2 performance has been a recurring claim in CB research that this study has confirmed. Based on the work of Paradis (2009), Lantolf (2011, p. 37), claims: "Through speeded-up declarative knowledge [i.e., conceptual scientific knowledge], learners can become quite fluent and proficient in meeting their communicative needs". The reason for the facilitating effects of declarative knowledge, CB researchers explain (Lantolf, 2011; Negueruela & Lantolf, 2006; van Compernolle, 2013), is because academic concepts mediate learners' use of specific language features, since they provide a rationale for why particular features are used in particular situations and, with practice, can be applied to planning and carrying out oral performance. Findings from this research have confirmed that FL2Cs can indeed play such role, allowing learners to link specific L2 resources to the characteristics of

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[39] Notable exceptions are recent studies by Williams, Abraham, and Negueruela-Azarola (2013) and van Compernolle (2013) regarding teachers' attitudes towards CB instruction and how conceptual mediation may be related to other forms of assistance such as dynamic assessment.

situated L2 communication. In particular, FL2Cs allowed learners to 1) conceptualize, make sense, predict, and plan the L2 choices they would later realize in performance, 2) orient their and their classmates' L2 choices during performance, and finally 3) assess their L2 choices and those of others.

Following Gal'Perin (1967), Ferreira (2005) states that academic concepts may fulfill orienting, executive, and control functions in learners' L2 activity. The orienting function mediates L2 use prospectively as learners plan upcoming performance, the executive function mediates ongoing deployment of L2 resources, and finally the control function monitors or assesses L2 performance once it has happened. Findings revealed that verbalized FL2Cs appeared more frequently in learners' L1 talk for conceptualizing, making sense of, planning and assessing L2 performance (i.e., orienting and control functions) than for orienting their L2 choices as performance was under way (i.e., executive function). This does not mean that concepts were unimportant for mediating ongoing L2 choices, as Kellog (2010) seems to suggest in response to Poehner and Lantolf (2010): "it is interesting that he [Lantolf] considers development to be reducible to the control of features such as the imparfait and the passé composé, *something over which we do NOT actually require or even desire conscious control at all*" (italics added). Rather, what it means is that the mediating role of FL2Cs was more easily observable in the tasks that precede and follow oral L2 performance than as performance was taking place. To be sure, there seems to be a functional difference between using FL2Cs to consciously mediate ongoing performance and using them to mediate upcoming performance historically, by consciously orienting and controlling it through planning.

The fact that few FL2Cs were verbalized by learners during ongoing performance may be attributed to the nature of mediational tools in general. The canonical explanation indicates that

once mediational tools are internalized, they become transparent and cease to be an object of consciousness (Roth, 2007). Accordingly, once learners mastered FL2Cs as tools for choosing specific L2 wordings in this study, FL2Cs may have been no longer needed to mediate ongoing L2 use, for those wordings had become automatic. Another explanation, however, seems equally plausible. Unlike studies that focused on learners' performance under testing conditions (Serrano-Lopez, 2003; Swain et al., 2009), learners' grammatical explanations or grammaticality judgments in questionnaires (Ganem-Gutierrez & Harun, 2011; van Compernolle, 2011), or during their drafting of written texts (Ferreira, 2005; Negueruela, 2003; Yanez-Prieto, 2008), this research addressed oral L2 use in pairs during communicative tasks. Since those tasks as well as the verbalization of FL2Cs are realized though external speech, it follows that FL2Cs could not be simultaneously verbalized during ongoing oral performance. As Gal'Perin (1967, p. 37) notes, the action of speaking to oneself "is too protracted and slow", which would have clearly constrained ongoing L2 production. That would explain why FL2Cs decreased during independent construction for each genre and suggests that learners' recruitment of FL2Cs as mediational tools is dependent on the discourse modality of instructional tasks. Further research should explore how learners' use of FL2Cs may be related to task modality.

Saying that FL2Cs were consequential for L2 learning does not imply that FL2Cs were consequential from the onset of instruction until the end. Findings revealed that when a new genre was introduced, the tasks were challenging, or teacher support was withdrawn, learners' used spontaneous concepts and other forms of mediation more frequently than FL2Cs (see Figure 19 and Appendix T). This indicates that the process of developing FL2Cs is marked by "regression, gaps, zigzags, and conflicts" (Vygotsky, 1997, p. 221). Based on this idea, it can be anticipated that over time and with continuing meaningful experiences, FL2Cs might become

learners' primary means for orienting activity in new L2 genres (more about this later). Unlike studies that argue for the consequential role of academic concepts based on short-term, laboratory-inspired research designs (Swain et al., 2009), the findings of this research suggest that the development of FL2Cs is a process that takes time and requires multiple and meaningful opportunities for practice (Ferreira & Lantolf, 2008; Gal'perin, 1992).

Despite the supporting role of FL2Cs for learners' oral L2 meaning-making, as I have shown, explicit teaching of such declarative knowledge is not held in high regard by many SLA researchers. The following observation by vanPatten (2010, p. 36, emphasis in original), worth presenting in full, illustrates the dominant view about the matter:

> I also want to be clear that I am not proposing new explanations for *ser* and *estar* to include in language textbooks—and most assuredly I am not advocating teaching learners about perfectivity, functional categories, feature checking, or any other such abstract notions related to syntax and semantics. Indeed, it would be absurd to expect learners to grasp issues related to theoretical linguistics as part of their language learning experience. What I am advocating here is not related to the explanation that learners get but to *the data* they are exposed to. (…) Learners do not need some newfangled explanation about *ser* and *estar*; they need lots and lots of more contextualized examples (i.e., in the input) than they currently get.

The point that vanPatten is making is that functional knowledge of language results incidentally from exposure to input and students' inductive reasoning abilities, rather than from explicit teaching. Based on the findings of this study, vanPatten's pejorative dismissal of teaching L2 conceptual knowledge explicitly seems unwarranted in the case of language learning theory. To be sure, this study has proved that academic L2 concepts can be taught explicitly –as functional L2 knowledge of various dimensions of language, and can be grasped and used by learners to facilitate their oral L2 performance and development (see Chapter 5 on development of academic concepts). Based on these findings, this research supports Ellis et al.'s (2009) call for a

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less radical position in SLA regarding the value and nature of explicit L2 knowledge. This study also provides evidence that conceptual L2 knowledge is not the same as syntactic rules, that if appropriately taught conceptual L2 knowledge can become declarative knowledge that is useful for oral communication, and that it should therefore be a worthwhile component in the design, implementation, and evaluation of L2 instruction. Further classroom-based research should explore the extent to which the approach used in this study can be implemented in similar ways in other instructional contexts.

Explicit reference to L2 concepts of other language dimensions besides grammar is commonly absent from language policy documents such as national L2 learning standards. As a case in point, the Colombian standards that guide instruction in the context of this study (MEN, 2006) present L2 concepts as a component of linguistic competence (p. 11) and therefore include three proficiency descriptors that address conceptual L2 knowledge in terms of grammar, as follows (my translation): "I can use common grammatical structures and patterns adequately" (p.21), "I can demonstrate knowledge of the basic structures of English" (p.19), and "I can edit what I write, taking into account spelling rules, vocabulary appropriateness, and grammatical structures" (p. 25). Based on the findings of this study, I argue that conceptual L2 knowledge of various dimensions of language (i.e., genre, register, discourse-semantics, and lexicogrammar) should be addressed explicitly and unambiguously in national standards documents.

8.2   CHANGES IN FL2CS DURING INSTRUCTION

8.2.1 The pattern of conceptual change and its linguistic description

Findings in chapters 5, 6 and 7 revealed that FL2Cs underwent qualitative change along three dimensions. First, they evolved from materialized to verbal forms of mediation, starting with a general explanation by the teacher, then materialized and used in SCOBAs, and finally verbalized without any visual support. Second, FL2Cs changed in how they were worded by learners, which initially included quotes of interaction as generalizations of language use (e.g., *first, you arrive in the store and say 'good morning'*), then everyday lexis to name language use phenomena (e.g., *that is the part where you greet*), and finally specialized lexis, in either congruent or metaphorical forms (e.g., *first is the greeting*). Third, FL2Cs also changed in how concrete they became: FL2Cs initially consisted of a general statement of L2 use made by teacher or learners (e.g., *the relation among people influences what they say*), then those statements were related to a particular genre (e.g., *the age of salesperson and customer influences how we greet in a shopping exchange*), and were finally linked to concrete L2 resources (e.g., *if the salesperson is older, we use 'good morning' to show respect*). In sum, changes occurred in terms of the degree of verbalization, specialization, and concretization of FL2Cs. These changes confirm the idea, presented by Vygotsky (1986) and adopted by Gal'Perin (1992), that concepts-as-mediating-tools are not static entities but rather evolve during instruction, both in their form and function (see also Arievitch, Lantolf). In addition, these findings suggest that concepts are not monolithic and undifferentiated, but rather constitute networks of word meanings that change, ascending to the concrete (Engeström et al., 2012), as they fulfill their mediating function.

Pointedly, conceptual development implies change in learners' meaning-full uses of language and hence requires analytic tools that allow for semantic or semiotic descriptions (Vygotsky, 1997). The work of Negueruela (2003) and Swain et al. (2009) are examples of the former, whereas that of Engeström et al. (2012) exemplifies the latter. Findings from this study add to that body of literature by revealing that learners' conceptual talk changed along the Mode continuum regarding 1) use of or absence of deictics to index attachment or detachment of talk to SCOBAs, 2) use of nominalizations and complex nominal groups, and 3) the extent to which gaze was coupled to SCOBAs when talking. Linguistic change also occurred along the Field continuum, regarding the use of quotes and everyday or specialized language. Following Eggins (1997), figures 20 and 21 represent the linguistic change of conceptual talk in this research.

Figure 20. Changes in conceptual talk along the Mode continuum
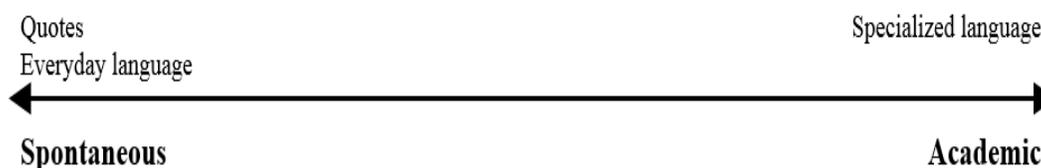
Figure 21. Changes in conceptual talk along the Field continuum

Though preliminary, the description in Figures 20 and 21 may be used by teacher-researchers to plan, monitor, and document learners' conceptual knowledge systematically. For example, such description may serve to identify what type of evidence to look for when investigating learners' developmental use of L2 concepts. In addition, this description may facilitate the creation of instructional strategies for promoting conceptual change, such as the one of 'talking like experts' used in this research. Not unlike what researchers from various persuasions have suggested regarding literacy development (Boccia et al., 2013; Delpit, 1995; Lee & Smagorinsky, 2000; Schleppegrell et al., 2004), being explicit to learners about the linguistic resources that characterize language use in a specific discourse community is a fundamental requirement for the development of academic knowledge and use of an L2. Unfortunately, such explicitness is seldom found in current pedagogic L2 practice, perhaps due to the usual association of academic L2 knowledge to ungraspable explanations from theoretical linguistics (cf. vanPatten, 2010) or to widespread skepticism about educational linguistics and what it has to offer to pedagogical practice and research (Byrnes, 2006; Christie, 1994).

The linguistic description of concepts also provides a way out of an apparent contradiction between SFL and SCT, namely the common use of the term mental and mind in SCT and SFL's rejection of the idea of mind as an unreachable black box. As Halliday (2004, p. 53, inverted commas in original) unambiguously states: "there is no need to postulate some mysterious entity called 'mind'." Instead of an abstract mind to which the brain is subservient, Halliday proposes we talk of 'higher order semiotic consciousness', a function of the individualized brain (Halliday, 2013). By describing concepts linguistically, this study advocates that the mind is semiotic activity that is made of signs and is thus observable in social speech (Vygotsky, 1978). What is important to this view of mind is that learners' can consciously

combine various semiotic means (e.g., verbalized and material concepts as in FL2Cs) to control meaning-making L2 activity. This perspective contrasts with the metaphor of the mind as an invisible container in which learners store and access semiotic resources independent of social context. In addition, such a perspective locates the mind, and the signs it is made up, on the social side in the continuum of semiotic consciousness that Halliday (2013) talks about and that Werstch (1991, p. 14) refers to by saying that the mind "extends beyond the skin." In other words, conscious use of FL2Cs as tools for L2 meaning-making is the mind at work and under construction in the social milieu of verbal interaction; the mind as "dialogical sign activity" (Silvonen, 2013, p. 51). This conception precludes the existence of an isolated and abstract mind, waiting to be filled and unresponsive to social interaction (Packer, 2014), and hence coincides, rather than collides, with SFL's notion of higher order semiotic consciousness. One important lesson that derives from that conception is that learners' conceptual L2 talk in interaction with others, or what Donato (1994) would call conceptual collective scaffolding, stands as crucial data for understanding concept-based L2 development, complementing the current emphasis of CB research on individual verbalization. In this way, rather than reject the concept of mind that is central to the psychology of Vygosky, mind is redefined as a semiotic psychological unity that is dialectically and dialogically constituted in social context, as the title of Vygotksy's book Mind in Society clearly indicates.

8.2.2 Learners' use of materialized FL2Cs or SCOBAs

One dimension of conceptual change deserving special attention was learners' use of materialized concepts or SCOBAs. SCOBAs are a distinctive feature of CB instruction and are conceived as an intermediate step in the mastery of verbal forms of thinking (Arievitch &

Stetsenko, 2000; Gal'perin, 1992). Findings revealed that SCOBAs served various metacognitive functions, especially those of conceptualizing L2 use, making sense of L2 texts, and planning oral interactions. Accordingly, SCOBAs helped the three learners gain awareness of the L2 resources used for realizing shopping exchanges and recipes and how to exercise control of those resources during planning and later performance. As various students stated in their questionnaire responses (Appendix U, my translation):

> *"With every time that I practiced* [using the graphs] *I understood more and I think that it was easy to understand for me and my classmates, something that I did not know I would look at the graphs and that helped me a lot"*

> *"The graphs (referring to SCOBAs) helped me a lot to remember when I forgot something and to understand better what a shopping exchange is, because when you were doing a shopping exchange you could follow the posters"*

> *"The graphs explained step by step what we had to do in a recipe explanation"*

This finding confirms Gal'Perin's (1992) and more recent researchers' (Lantolf, 2011) arguments that materialized academic concepts are paramount in the process of L2 mastery. More comprehensive qualitative accounts of how SCOBAs are used in actual classroom instruction should be a central component of CB studies that, unfortunately, appears underrepresented in the relevant literature to date.

As was noted in Chapter 5, most of the FL2Cs learners used during the unit on shopping exchanges addressed schematic structure and discourse semantics. Such finding may be explained by the fact that the design of SCOBA used in this study emphasized those two dimensions of language use by devoting more graph space to them (see Appendixes D.1 and D.3). Consequently, both aspects were frequently addressed in classroom interaction, as noted in Chapter 5. One additional explanation, however, may be that the design of the generic SCOBA

for shopping exchanges (SCOBA 1, Appendix D.1) provided learners a more efficient orientation on schematic structure and discourse than on purpose, tenor, field, and mode. Indeed, SCOBA 1 depicted schematic structure and discourse moves of shopping exchanges using a flow chart and included explicit written instructions which facilitated learners' L2 choice (e.g., *solicita servicio*, request service). Conversely, the other dimensions of language were represented iconically with no accompanying written instructions to help leaners make the link between conceptual L2 knowledge and specific L2 choices.

Two implications for SCOBA design seem to derive from the previous interpretation. On the one hand, design is extremely consequential for how SCOBAs may work in actual teaching and learning. As Gal'Perin notes, the effectiveness and productivity of mental actions "depends on the means with which they are outfitted" (1989b, p. 74). Hence, it is crucial that the components of SCOBAs are presented visually according to instructional goals and that the connections among the network of word meanings that constitute concepts are materialized in the SCOBA from the onset of instruction. On the other hand, SCOBAs seem useful only to the extent that they provide an added advantage for learners' L2 choice (Podolskij, 2013): Since the flow-chart generic SCOBAs for shopping exchanges and recipes provided that advantage regarding schematic structure and discourse semantics, learners' focused on those two dimensions mainly.

Various forms of SCOBAs appear in the CB literature, including flowcharts (Negueruela, 2003), clay models (Serrano-Lopez, 2003), and pedagogical diagrams (van Compernolle, 2011). However, the contents of SCOBAs have remained the same across most studies, namely grammatical concepts to orient learners' L2 choice in terms of morphosyntax (e.g., tense and aspect in Spanish, negative particles in French). Findings from this research revealed that

SCOBAs can also address academic L2 knowledge related to the purpose, schematic structure, discourse semantics, and register of oral texts, orienting learners' L2 choices that may be responsive to those aspects.

As a response to the limited application of SCOBAs in previous research, let me propose three types of SCOBAs that can be used in text-based L2 instruction. First, there can be generic SCOBAs, designed preferably as flowcharts that emphasize the dynamic nature of oral interaction (Negueruela, 2003). Those representations would serve to highlight the concepts of purpose, schematic structure, and discourse semantics, raising learners' awareness and orienting their L2 choices to those three aspects, as the findings of this study revealed. Second, there may be lexicogrammatical SCOBAs with a focus on key morphosyntactic L2 features, such as quantifiers or choice of actor in directives (e.g., Appendix D.2 and D.4, SCOBAs 2 and 4). Although findings revealed that the flowchart design is feasible for this second type of representation, other designs may be equally possible, as was explained in Chapter 2. A third type of materialization was also used in this study to emphasize all aspects of language use, not only schematic structure and discourse. Particularly, it used the word ASPECTOS (aspects) to refer to the dimensions of language (i.e., purpose and schematic structure, discourse, register, and lexicogrammar), a double-headed arrow to represent the word meaning *influencia* (influence), and a speech bubble to represent language choice (see Figure 6). Although I represented the various language dimensions with the word ASPECTOS, those dimensions can be represented graphically as well, as shown in Figure 22 below.
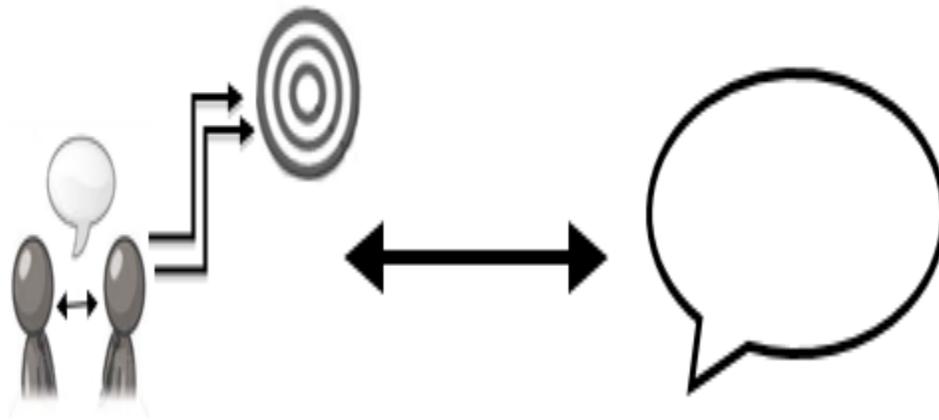
Figure 22. Conceptual materialization as a general heuristics of L2 use

Following van der Veer (2000), I hypothesize that this third materialization can stand as a general heuristics of oral L2 use, orienting learners' approach to *any* oral genre. The various dimensions of language are represented on the left, including purpose (icon of target), schematic structure and discourse semantics (laddered arrows), and the register variables of field, tenor and mode (the icons of persons and speech bubble). Based on the finding that what is prominent in SCOBA design appeared more frequently in teacher' and students' talk, the double headed arrow appears in the middle, giving central status to the concept *influencia* (influence) to help learners associate FL2Cs to specific L2 choices, the latter represented by a speech bubble on the right. As the findings revealed, the concept *influencia* was key for helping learners link functions and L2 resources more systematically and thus needs to be highlighted in this third type of SCOBA design. Table 37 summarizes the three types of SCOBAs, their purpose, and design features.

Table 37. Summary of SCOBA types

Type	Purpose	Key design feature
Lexicogrammatical	Orient learners' decision-making in relation to discrete grammar features (e.g., quantifiers, prepositions, verbal tense, aspect)	- Flowchart or any other form of representation - Provides specific linguistic options within the design
Generic	Orient learners' L2 choice of textual purpose, schematic structure, and sequence of discourse moves in relation to specific aspects of register	- Preferably flowcharts that illustrate dynamic nature of oral interaction - Double lines to emphasize dialogical discourse - Can be completely iconographic or also include specific linguistic instructions
General Heuristics	Orient learners' approach to new texts and genres	- In abbreviated form, using the word 'ASPECTOS' (or a similar one) or represented iconically as in Figure 22. - Needs to represent the concept *influencia*, all dimensions of language and linguistic choice - All aspects of language use need to be given equal status

In sum, various types of academic L2 knowledge may be used to orient learners' L2 choices and various representations in the form of SCOBAs can be fruitfully implemented to suit instructional goals. The comparative benefits of each type of SCOBA representation, their design features, their evolution during instruction, and their interdependence are crucial and intriguing themes that open the door for further classroom-based research.

8.3 FL2CS AND LEARNERS' ORAL L2 DEVELOPMENT

This section discusses the extent to which FL2Cs contributed to learners' development of their oral meaning-making potential in an L2. Development was understood in this study as a transformation of the way in which learners approached the task of communicating orally in the L2, particularly during the extension stage when they had to communicate in a novel oral genre. Transformation was operationalized as learners' appropriation (Wertsch, 1998) of the tools of mediation that were provided by instruction. Consequently, learners' self-motivated use of FL2Cs for conceptualizing, making sense, planning, orienting online, and assessing oral L2 performance was interpreted as evidence of L2 development. Although chapters 5 and 6 separated FL2Cs into academic knowledge and L2 resources, it should be clear by now that such separation was intended to facilitate analysis rather than to imply a functional divide between academic knowledge and actual L2 choice. For this study, both knowledge and choice are subsumed under the notion of FL2Cs and are implied by the adoption of *concept-mediated L2 choice* as unit of analysis. In what follows I maintain 1) that FL2Cs played a developmental role and 2) that such role can be best understood in the context of the variety of mediational tools at a learner's disposal that may be used to facilitate L2 production.

8.3.1 The developmental potential of Fl2Cs

Gal'Perin's central concern was to design instruction that harnessed the developmental potential of scientific concepts in order to transform how learners solved disciplinary problems:

Can one not teach a high-school graduate a method for analyzing material that would enable him later to devise a schema for the orienting basis of an action *independently for each new assignment* and then, on its basis, learn new knowledge, also independently, and acquire the abilities associated with that knowledge? (Gal'perin, 1992, p. 73; my emphasis)

The findings of this study revealed that FL2Cs indeed provided such developmental potential, for through their use learners transformed the way they made sense of, planned, and then realized their L2 choices during performance. As was shown in Chapter 7, Yini made sense of the purpose and stages of a new L2 genre using FL2Cs – albeit initially thanks to non-directive teacher support. She also used FL2Cs independently to justify the need to comply formally with requests, something not addressed during instruction. More importantly, she used FL2Cs as a heuristics to identify some of the stages of the new genre and the tenor with which they were realized in a model text she read. Such uses of FL2Cs stand as instances of appropriation of the tools of mediation, for they were completely self-motivated, automatic, and occurred in the context of new tasks.

In addition to making sense, Yini also planned her L2 choices using FL2Cs as mediating tools and then realized those choices during oral performance. Since Yini had recourse to the planning chart (Appendix N), both during planning and performance, her use of FL2Cs was not self-motivated and automatic. Compared to planning and performing by reading from a script, as was her approach at TP1 and TP5, however, it seems clear that using FL2Cs represented a transformation in Yini's approach to oral L2 meaning-making. In sum, Yini's self-motivated use of FL2Cs as a heuristics to make sense of new L2 texts, to plan her L2 choices, and later to follow those choices during performance provides unambiguous evidence that her approach to oral L2 communication was undergoing qualitative transformation, resulting in greater insight (Chaiklin, 2003; Cole, 2009) in how to deal with understanding and producing new oral L2 texts

in particular contexts. In other words, FL2Cs fulfilled a developmental role in Yini's L2 activity, as anticipated by Gal'Perin in the above quote and as has been suggested more recently by CB researchers (Negueruela, 2008).

Evidence of the transformation that took place in learners' L2 activity was confirmed in quantitative terms (see Figure 19 and Appendix T). Indeed, it was found that learners' use of FL2Cs as mediating tools for various functions increased considerably from the beginning to the end of this research. Accordingly, it is foreseeable that sustained participation in meaningful concept-based practice may lead to learners' self-motivated and automatic use of FL2Cs as the default means to approach new L2 communication demands.

Similar to the findings of Negueruela (2003), this study also revealed ongoing differences in the developmental function of FL2Cs across the three learners during the extension stage of this research, suggesting three different ZPD profiles supporting the development of FL2Cs. First, there was Yini's self-regulated use of FL2Cs for tenor and schematic structure as a heuristics to make sense of new texts. Followed by her teacher-mediated use of FL2Cs from other language strata, except from Mode. Second, there was Julia's use of FL2Cs after teacher support that helped her link academic knowledge to specific L2 choices. Both Yini's and Julia's use of FL2Cs mediated by the teacher fall within their conceptual ZPDs. Third came Alicia's inability to link the statement of the concepts and their values to the L2 resources that realized them, despite the support provided by the teacher or the planning chart. For Alicia, self-directed use of FL2Cs was therefore beyond her ZPD during the extension stage of this research. Consequently, she read from the model text of a routine description in place of her oral performance. These three different profiles reveal that the appropriation of the tools of mediation also needs to be mediated before those tools become part of learners' self-regulation toolkit, as

Vygotsky implied long ago: "scientific concepts evolve under the conditions of systematic cooperation between the child and the teacher" (Vygotsky, 1986, p. 148; see also van Compernolle, 2013). To put it more clearly, learners' use of already learned concepts to mediate new tasks needs to be planned and purposely mediated by the teacher. Describing the characteristics of teacher mediation and collaboration around students' use of conceptual tools (e.g., SCOBAs and verbalized concepts), however, will require a more detailed analysis than was provided in this study. This limitation notwithstanding, my interpretation of the findings indicates that the core argument of CB instruction, namely that academic concepts are developmental, needs to be empirically examined to explain who develops what concepts for what uses (Greeno, 2012) and at what point in instruction.

8.3.2 FL2Cs and other forms of mediation

Once conceptual instruction was provided, learners began to use FL2Cs for functions that they previously realized using other forms of mediation (OFM). OFM are those ways that learners oriented to the task that were not presented in the lessons and that did not involve the concepts introduced by instruction (e.g., reading from a script, numbering the expressions for shopping in order). Rather than being replaced completely, however, OFM resurfaced when learners faced challenging tasks (e.g., oral performance) or at the start of instruction on a new L2 genre (see Figure 19 and Appendix T). One interpretation of that situation may be, as I have noted several times already, that FL2Cs may eventually take over OFM as long as repeated opportunities for meaningful practice and teacher mediation are provided (Ferreira & Lantolf, 2008). Nevertheless, a more realistic interpretation could be that OFM do not necessarily disappear from learners' L2 activity (Frawley & Lantolf, 1985), but rather combine with FL2Cs as part of a

renewed system of psychological functioning. This interpretation is warranted, on the one hand, by the findings just described, and also by Vygotsky's (1999, p. 68) remark that higher forms of psychological functioning represent a combination of both symbolic and practical activity:

> Everything that has been said up to now compels one to acknowledge that the real psychological function which, in the process of child development, replaces its elementary practical intellectual operations, cannot be defined otherwise than as a psychological system. This concept includes the complex combination of symbolic and practical activity, which we have consistently insisted upon, the new co-relation of single functions characteristic of man's practical intellect, and the new unity which this heterogeneous whole is brought to in the process of development.

Although longitudinal research is needed to reach more robust conclusions, my interpretation calls into question whether the ultimate goal of CB instruction should be that learners use academic L2 concepts as their only means of mediation, as seems to be implied in Negueruela's (2003) claim that concepts should be the unit of L2 instruction. Or that, alternatively, learners' gain the mediational plasticity that derives from purposely and consciously combining conceptual and non-conceptual forms of mediation during L2 activity. Findings from this research as well as Vygotsky's position above lend support to the latter position. In any case, an overarching lesson to be gained from all this is that any attempt to ascertain the developmental role of academic L2 concepts should study them as part of the system of learners' mediating tools at any point in time. Van Compernolle's (2013) analysis of mediation through scientific concepts *vis a vis* dynamic teacher mediation seems a timely step into that direction.

In line with the previous observation, one important goal of future CB research should be to describe the nature of the relation between FL2Cs and other forms of mediation (e.g., support from peers). As revealed by my findings, such relation will likely be one of tension rather than

peaceful coexistence, since the introduction of FL2Cs clearly represents a rupture into learners' mediational *status quo*. To be sure, the analysis of Transcript 46 (page 221) showed that previous forms of mediation (e.g., reading from a scripted text) may be invoked to support performance instead of newly introduced FL2Cs. In addition, various degrees of teacher mediation were required as a condition for the three learners to choose FL2Cs to orient their L2 learning activity. What becomes obvious from these findings is that teacher mediation intended to lead to the appropriation of FL2Cs by learners, in addition to verbal and material mediation by SCOBAs, needs to be a planned component of CB instruction. Additionally, such forms of mediated conceptual development must be complemented with teaching strategies that add affective value to learners' use of FL2Cs. It is my intuition that by referring to conceptual L2 talk as 'talking like experts', as was the case in this study, instruction may index valued positionings in the classroom context (Davies & Harré, 1990; Ford, 2012) and hence help reduce the tension between previous forms of mediation and newly introduced FL2Cs. More research is needed along those lines.

8.4   GENRE-BASED INSTRUCTION WITH A CONCEPTUAL TWIST

In this section, I present some of the lessons learned from combining a genre-based L2 program with a concept-based instructional framework. Specifically, I will discuss the feasibility of teaching learners the metalanguage of L2 communication explicitly, the apparent limitations to achieving such goal in learners' L1, and some adjustments to the teaching-learning cycle that may be required when teaching oral L2 genres in a foreign language context. The ensuing reflections do not constitute a systematic evaluation of genre and concept-based approaches,

which is clearly beyond the scope of this study. Rather, they are a product of first-hand and first-time engaged practice with those two approaches, recorded in detailed field notes during lessons.

8.4.1 Explicit teaching of metalanguage for concepts in learners' L1 during genre-based instruction

As noted in Chapter 2, most genre-based researchers acknowledge that learners' development of a shared metalanguage to talk about texts is key for the success of genre-based interventions (Boccia et al., 2013; Ramos, 2012; Rose & Martin, 2012). As is commonly reported in that research, this shared way of conceptual talking occurs as part of scaffolded discussions "in the context of shared experience" where the teacher assumes a clear supportive role (Martin, 1999, p. 126). Without denying the value of interactive scaffolding, I argue that development of a shared conceptual way of talking should be explicitly taught using various–mediational means. As the findings demonstrated, Gal'Perin's stepwise procedure is a viable alternative, particularly because it provides various supportive tools like verbalization and SCOBAs that potentially lead to the level of conceptual appropriation as shown in previous chapters. Along those lines, Gal'Perin's approach can be integrated into GB instruction as a supportive system for learners' acquisition of the concepts they need for orientation during oral L2 performance.

As follows from genre-based instruction, learners had numerous opportunities for exposure to L2 texts in this study. For instance, learners watched videos, read transcripts, listened to recordings, and produced or listened to classmates produce shopping exchanges and recipes on various occasions (e.g., farmers market, recipe presentations, planning tasks). In addition, learners used the L2 frequently during games (e.g., lottery game, four corners, entry tickets) and for classroom routines (e.g., greetings, lesson introductions, basic oral instructions).

As illustrated in many of the transcripts in chapters five and seven, however, conceptual talk by teacher and learners occurred in L1 the majority of the time. This observation may represent a caveat to the research, especially if seen in light of input or usage-based SLA theories for which maximized exposure to the target language is a key condition for L2 learning (Tomasello, 2003; vanPatten & Leeser, 2006). Whereas that caveat seems warranted in terms of mainstream SLA theorizing, permeated as it is by a monolingual bias (Block, 2003), it seems less so from the sociocultural perspective underpinning this study. The sociocultural value of L2 exposure is that it creates affordances for L2 development (van Lier, 2000, 2004) as such exposure resonates and integrates with students' prior L2 knowledge and learning experiences. Based on this perspective, it is unclear whether engaging learners in conceptual L2 talk during instruction would have resulted in affordances for L2 development, particularly because learners had little or no prior experience with such ways of talking and knowing.

The theoretical discussion aside, the issue of L1 use during genre and concept-based lessons may raise practical concerns for the teacher, one of which surfaced in this study. First, not unlike what Troyan reported (2013), in the role as teacher I experienced tension between a belief that frequently exposing learners to the L2 was crucial for learning and a belief that engaging learners in conceptual talk in the L2 was unrealistic given their low L2 proficiency. Adding to the tension, there were frequent comments by students' regular teacher regarding the implications of L1 and L2 use for learners' motivation (my translation):

> *"I think English should be used a little more because they in sixth grade especially like to listen to the teacher speak in English"*

> *"Students participate more when they do activities in which they have to use the [target] language in some way. This can be noted in that they respond chorally to the teacher, they pay more attention, even the small group that is generally distracted during lessons"*

Unfortunately, data were not available from interviews or stimulated recall that could have provided insight into students' attitudes towards L1 use. In sum, although there is no conclusive evidence regarding the appropriate amount of L1 and L2 use during concept and genre based lessons, it is no less true that L1 use in those lessons may be a source of tension for the practicing teacher. Accordingly, a safe message for teachers willing to implement concept and genre based instruction for the first time is that conceptual talk in the L1 may be justified at beginning levels of L2 proficiency (Swain et al., 2009), for it facilitates learners' development of their meaning-making potential in the L2, as this study showed. However, as learners become familiar with genre and concept based instruction and their L2 proficiency increases, more conceptual talk about genres can be carried out in the L2. By consistently scaffolding learners' L2 talk about concepts (e.g., Troyan, 2013), we may actually see a transition into conceptual talk in the L2 by learners as instruction progresses, matching thus their expectations of L2 use and their need for L2 exposure during lessons. More research is needed to explore whether such transition is possible and whether it would lead to oral L2 production and development in similar ways as resulted from learners' conceptual talk in the L1 in this investigation. In addition, subsequent research should address the appropriate balance of L1 and L2 use in concept and genre based instruction, as well as learners' and teachers' attitudes to such forms of translanguaging (García & Kleifgen, 2010) and their value.

8.4.2 The teaching-learning cycle revisited

The teaching-learning cycle is grounded on the idea that learners' semogenetic development (i.e., their ability to create meaning in texts) should occur under the assistance of more capable others

(Rose & Martin, 2012). Two important adaptations to the cycle were made in this study that provided additional assistance to learners. First, learners collected ethnographic information about L1 use in shopping exchanges and recipe procedures (Appendix B). Although the GB literature suggests several types of activities that can be used during the deconstruction stage of the cycle (Feez & Joyce, 1998; Thai, 2009), ethnographic tasks have rarely been reported. My findings revealed that such tasks helped activate learners' background knowledge of shopping exchanges and recipes as well as provided a novel and lively point of departure for each instructional unit. As one of student noted in the questionnaire at the end of the unit on shopping exchanges:

> *to go to the stores helped me a lot because when I did the activity and then had to do the same but in English, that gives you an advantage because you would only need to learn what each word means [in English], because you knew already how to give them an order*

Implied in the previous statement is the student's recognition that knowing the stages of a shopping exchange in the L1 helped her learn that genre in the L2. As became obvious during classroom discussions, the awareness of how genres are realized in the L1 that resulted from the ethnographic tasks served to anchor academic L2 concepts later in instruction. One important pedagogical lesson that derives from this finding is that knowledge of generic L1 use can provide the necessary background to promote the development of a shared conceptual way of talking about L2 texts during GB instruction.

Second, findings revealed that scribing the texts that are produced by learners and teacher during joint construction, as the GB literature suggests (Rose & Martin, 2012), was both difficult to do and pedagogically inconvenient given the focus of this research on oral L2 genres. Unlike written discourse where text planning, production, and editing can occur simultaneously, oral

discourse is realized on-line and hence editing interruptions and pauses would make joint construction extremely confusing. What is more, writing out verbatim texts that were intended to be produced spontaneously in oral communication would be no different to learners' reported practice of scripting conversations to mediate subsequent performance. In order to meet both challenges, an oral performance planning chart was introduced during the unit on recipes (Appendix N), as a way to note down learners' L2 choices prior to oral performance. Rather than a script, the planning chart provided a means to organize concept-based L2 choice during joint construction as well as addressed students' need to script conversations before actual performance. Since learners' notes in the planning chart linked specific L2 wordings to specific situational variables without scripting complete conversations (see Appendix M), it was easier for students to use the chart as contingent support during rehearsals and then abandon it during performance (see Chapter 7), as students' regular teacher noted (my translation):

> *Yini and S15 were able to use the plan* [the planning tool] *to rehearse their recipe presentation. This plan helped them know exactly what they had to say and to use the L2 naturally and not mechanically* (May 30)

As can be inferred from this note, the planning chart gave learners confidence to engage in L2 production by providing an intermediate step between conceptually-guided L2 choice and actual meaning-making during realistic communication. As such, the planning task constitutes a helpful tool for L2 teachers willing to overcome the meaningless practice of students parroting a memorized script or reading from it as if it were real language use (Burns, 2010).

9.0   CONCLUSIONS

This research sought to explore the roles that functional second-language concepts (FL2Cs) played in students' oral L2 meaning-making and development in a Colombian sixth-grade EFL classroom. To that end, I followed three student dyads over the course of four months and collected data from classroom interaction, questionnaires, and observations (participant and non-participant) in order to describe how their conceptual knowledge and oral L2 meaning-making potential changed over time and to determine the mediational roles that FL2Cs played in that change. Instruction was designed following a genre-based approach for language development (Burns, 2010; Rose & Martin, 2012) and concept-based instruction, as proposed in Gal'Perin's (1992) stepwise procedure for teaching scientific concepts. Detailed data analysis of learner-learner and teacher-learner talk revealed that FL2Cs helped students master the L2 resources needed for oral L2 meaning-making in shopping exchanges and recipes, the two genres that were taught. More importantly, FL2Cs set L2 developmental processes in motion as they helped learners transform their approach to oral communication in a language not their own. Specifically, FL2Cs transformed the way learners conceptualized, made sense of, and planned their oral L2 choices before production, oriented their ongoing oral L2 production, and assessed their L2 choices once these had been realized.

Pointedly, this study corroborates the argument that academic or scientific concepts are consequential for learners' L2 learning and development (Lantolf, 2011) and suggests novel

insights and challenges to genre and concept based classroom research. Among the latter, this study indicates that the main claim of concept-based instruction, namely that academic concepts are developmental, needs further elaboration to account for a description of who develops what concepts for what uses when and how. As this research has shown, learners' concept-based L2 development is a complex process that needs to be addressed in more detail. Such task would include, for example, investigating various types of SCOBAs –their uses, design features, and compared effectiveness, as well as exploring how learners' verbalization of concepts may be influenced by the mode of L2 communication those concepts aim to mediate. In addition, further research should address the relation of academic concepts to learners' usual mediational means, learners' agentiveness with and willingness to adopt academic concepts as mediating tools, and the extent to which use of academic concepts may index valued positional identities in the L2 classroom.

As a second language teacher, implementing concept-based and genre-based instruction for the first time posed significant challenges and problems. On the one hand, it was difficult to balance L1 and L2 use in instructional talk in a way that matched students' expectations for L2 use as well as widely accepted beliefs concerning the significance of exposing learners to the new language as frequently as possible. On the other, it was particularly demanding to assume the position of teacher and researcher simultaneously, especially because teaching was to be carried out in two approaches I had not experienced before. These challenges notwithstanding, playing those two complementary identities provided the occasion for understanding classroom L2 learning more deeply as students engaged in the different tasks proposed by instruction. As a teacher, there may be no greater joy that watching others learn.

APPENDIX A

FL2Cs USED DURING ISNTRUCTIOM

A.1   FL2CS FOR SHOPPING EXCHANGES

Dimensions of language	Contents	FL2Cs
Context of culture (genre)	Purpose and context of shopping exchanges.	Whenever we use language we do it with a purpose. The purpose of a shopping exchange is to buy and sell goods. Many of those goods are food.
	Main stages of shopping exchanges: greeting, service, pay, goods handover, closing, goodbye.	To reach our purpose when communicating, we must always follow several stages. The main stages in a shopping exchange are greeting, service, goods handover, pay, closing, and goodbye.
Context of situation (register)	Tenor, mode, and field in shopping exchanges (i.e., age differences, familiarity-unfamiliarity; non-verbal aspects of shopping exchanges; and key expressions for selling and buying and names of fruits and	What we say when communicating depends of our relationship to the person we are talking to. In a shopping exchange, our degree of familiarity with the salesperson/customer and his/her age influences the way we talk.

The activity and topic of communication influences the words and phrases that we say. . For example, in a shopping exchange we use words and phrases to identify goods and their price. We also use phrases related to buying and selling. |

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	vegetables)	The mode in which we use language also influences what we say. For example, because shopping exchanges in a farmer's market are oral and face-to-face, the salesperson does not need to talk when handing over the goods.
Discourse semantics (text)	The relationship between turns (e.g. adjacency pairs in shopping exchanges).	In each stage of a shopping Exchange the speakers use the language in groups of turns. For each stage to reach its purpose, each turn must be related to the others. For example, a question about the price like '*can I buy four apples?*' requires an answer to give the price like '*sure, absolutely*').
Lexico-grammar (clause)	Expressions of quantity in English in shopping exchanges at farmer's markets (e.g. *cardinals (one, two, three..), a head of, a bunch of, a basket of, some*)	To express the quantity of what we need to buy in English, we have to take into account whether we want to buy an exact quantity of the food item or the exact quantity is not important. If we want to buy the exact quantity, we also have to take into account whether the food item is countable or non-countable. Countable means that the food item exists in individual units, for example apple, strawberry or orange. If the food item is countable, we use numbers to say the amount we need (for example, one/two/ three apples) when the food item is available in retail. We can also use a quantity expression (for example, a basket of strawberries) when it is NOT available in retail. Non-countable means that that the food item does not exist in individual units, for example cilantro or lettuce. If the food item is non-countable, we use a measure expression to define the quantity we want (for example, a head of lettuce, a bunch of cilantro).
Expression (graphology and phonology)	Pronunciation of names of fruits and vegetables.	*Not addressed directly but attended to through teacher or self-repair of pronunciation and spelling.*

A.2   FL2CS FOR RECIPES

Dimensions of language	Contents	FL2Cs
Context of culture (genre)	Purpose and context of cooking recipes. Main stages of cooking recipes: Greeting, Identification, Goal, Enticement, Ingredients, Method, and Goodbye.	Whenever we use language we do it with a purpose. The purpose of a recipe is to teach us how to prepare food. To reach our purpose when communicating, we must always follow several stages. The main stages in a recipe are Greeting, Identification, Goal, Enticement, Ingredients, Method, and Goodbye.
Context of situation (register)	Tenor, mode, and field in cooking recipes (i.e., age differences, familiarity-unfamiliarity; non-verbal aspects of recipes; key expressions used in recipes)	What we say when communicating depends of our relationship to the person we are talking to. In a recipe, the relationship of the speaker with the audience, for example, in terms of age, and familiarity, influences what the speaker says. The activity and topic of communication influences the words and phrases that we say. For explaining a recipe, we use words and phrases to identify the ingredients and their quantity. We also use words and phrases related to cooking. The way in which we use language also influences what we say. For example, when the recipes are presented orally and face-to-face, the speaker may greet his/her audience and talk at the same time that he/she does the cooking actions.
Discourse semantics (text)	The relationship between turns (e.g. time sequence).	In the Method stage, the speaker explains the actions to prepare the recipe in the time sequence in which they occur, using time words like *first, next,* and *finally.*
Lexico-grammar (clause)	Directives in cooking recipes in English (e.g., *you cut the potatoes into pieces, chop the onions, let's pour some water into the*	We can start action clauses with 'you' or 'let's' when our relation to the audience is (or we want it to be) informal and close. If we use 'you', we include only the audience as responsible for the action, if we use 'let's', we include ourselves as well. We can also start the action clauses in a recipe with the action verb only, when our relation to the audience is (or we want it to be)

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	blender).	formal and distant. The use or not use of 'you' or 'let's' depends then on the type of relation between us and the audience or the type of relation we want to build
Expression (graphology and phonology)	Pronunciation of names of fruits and vegetables.	*Not addressed directly but attended to through teacher or self-repair of pronunciation and spelling*

APPENDIX B

RESEARCHERS TASK

Ve a una tienda de tu barrio o al mercado y escucha con atención los diálogos entre el tendero(a) y tres de los(las) clientes. No olvides pedir permiso al vendedor(a) antes de comenzar. Llena el siguiente cuadro con base en lo que escuches y observes.

(Go to a retail store in your neighborhood, to the market, or to a street vendor stand and observe the interactions between the salesperson and three customers. Don't forget to ask the salesperson for permission before you start. Fill out the next chart based on what you hear and observe):

Ve a una tienda de tu barrio o al mercado y escucha con atención los diálogos entre el tendero(a) y tres de los(las) clientes. No olvides pedir permiso al vendedor(a) antes de comenzar. Llena el siguiente cuadro con base en lo que escuches y observes.

		Dialogue 1	Dialogue 2	Dialogue 3
	Cuál fue el propósito de la interacción entre el vendedor(a) y el(la) cliente? Se logró este propósito?	compro ver dura masoca y ñame	compro sal color y ñame	compro un desodorante y un colgate
	Describe las etapas que siguieron el vendedor(a) y el(la) cliente para lograr el propósito de la interacción. Es decir, cómo comenzó la interacción? Que pasó después? Cómo terminó la interacción?	La muchacha llego y dijo buenos dias como esta me hace el favor de dar me una ver dura una ma segura que verdura	el señor llego a la tienda y dijo buenas deme sal color y ñame	La señora llego a la tienda y dijo buenas diame un desodorante y un colgate
	Quien es mayor/menor entre el vendedor(a) y el(la) cliente en cada interacción? Crees que el vendedor(a) y el(la) cliente ya se conocían? Qué te hace pensar eso?	la cliente es mayor que el vendedor si se conocen	el vendedor es mayor que la cliente y se conocen	la cliente es mayor que el vendedor y si se conocen
	Cuál fue el tema de la interacción entre el vendedor(a) y el(la) cliente? Que palabras o frases usaron que son características de este tipo de interacción?	son los productos cuanto es por favor gracias buenas	los productos agame el favor buenos dias como esta	el producto buenas gracias
	En qué forma se usó el idioma en la interacción entre vendedor(a) y cliente? de forma escrita, hablada, ambas o ninguna? Da ejemplos. Que dijo cada quien y en que orden? Por qué?	en español hablada deme una verdura	en español hablada	en español hablado

APPENDIX C

EXAMPLE OF VERBALIZATION TASK

Students will get in pairs and prepare a verbal explanation to a friend from another class about how to do a shopping exchange in English. My instructions will be as follows:

> *Imagina que un amigo o amiga de otro curso quiere aprender a comprar frutas y verduras en inglés y te ha pedido por email que le expliques como hacerlo. Decide con tu compañero(a) de grupo lo que le dirías y graba un video corto de tu respuesta en español.*

> (Imagine that one of your friends from another class wants to learn to buy fruits in English and has sent you an email asking you to tell him(her) how to do it. In pairs, decide what you will tell him(her) and write it down in a reply email in Spanish).

I will encourage students to use SCOBA # 1 as support for their explanations as well as the necessary metalangauge.

APPENDIX D

SCOBAS

D.1 GENERIC SCOBA FOR SHOPPING EXCHANGES

SCOBA # 1
Representation of s shopping exchange
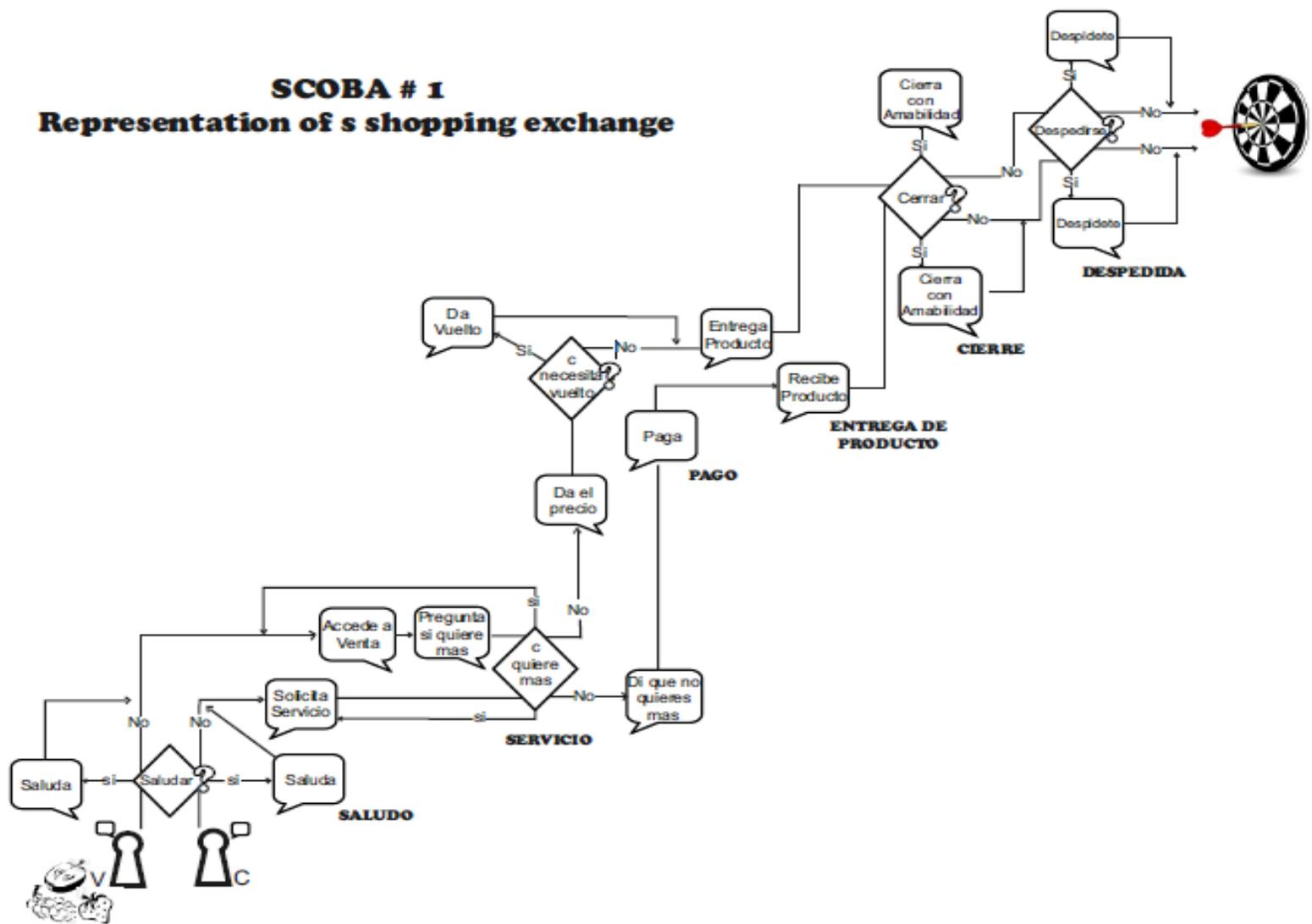
D.2 LEXICOGRAMMATICAL SCOBA FOR QUANTITY

EXPRESIÓN DE CANTIDAD EN UNA INTERACCIÓN DE COMPRA
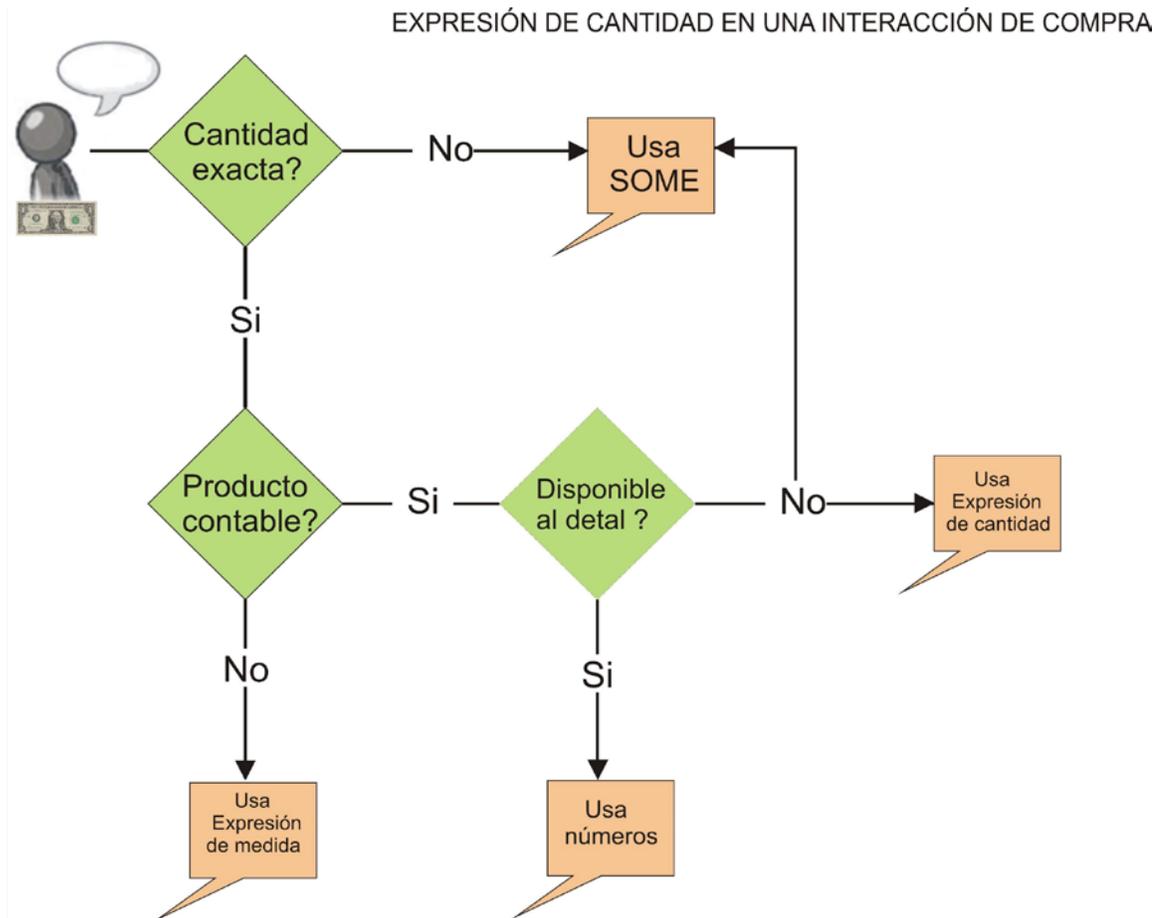
SCOBA # 3
The recipe genre
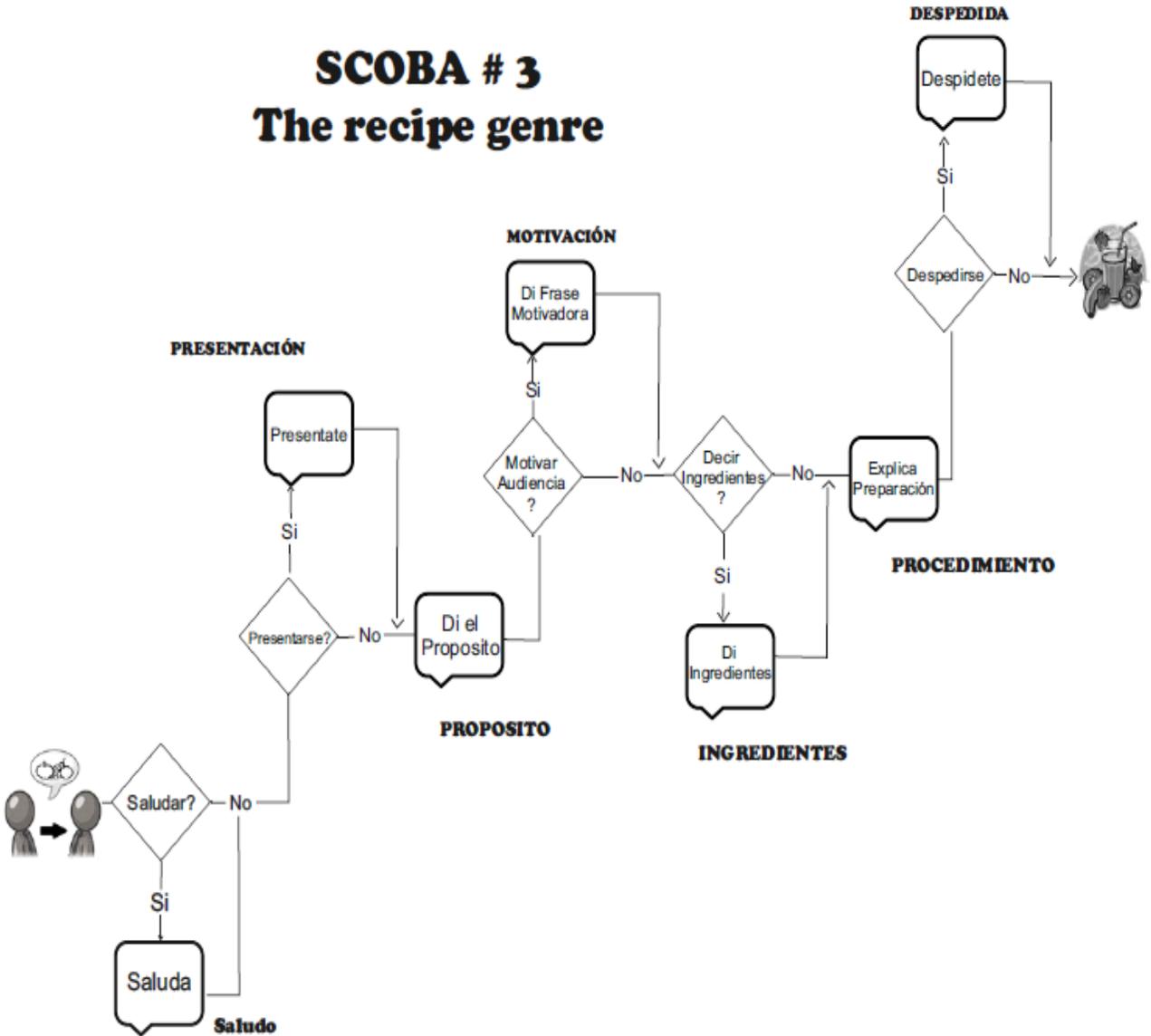
D.4 LEXICOGRAMMATICAL SCOBA FOR DIRECTIVES
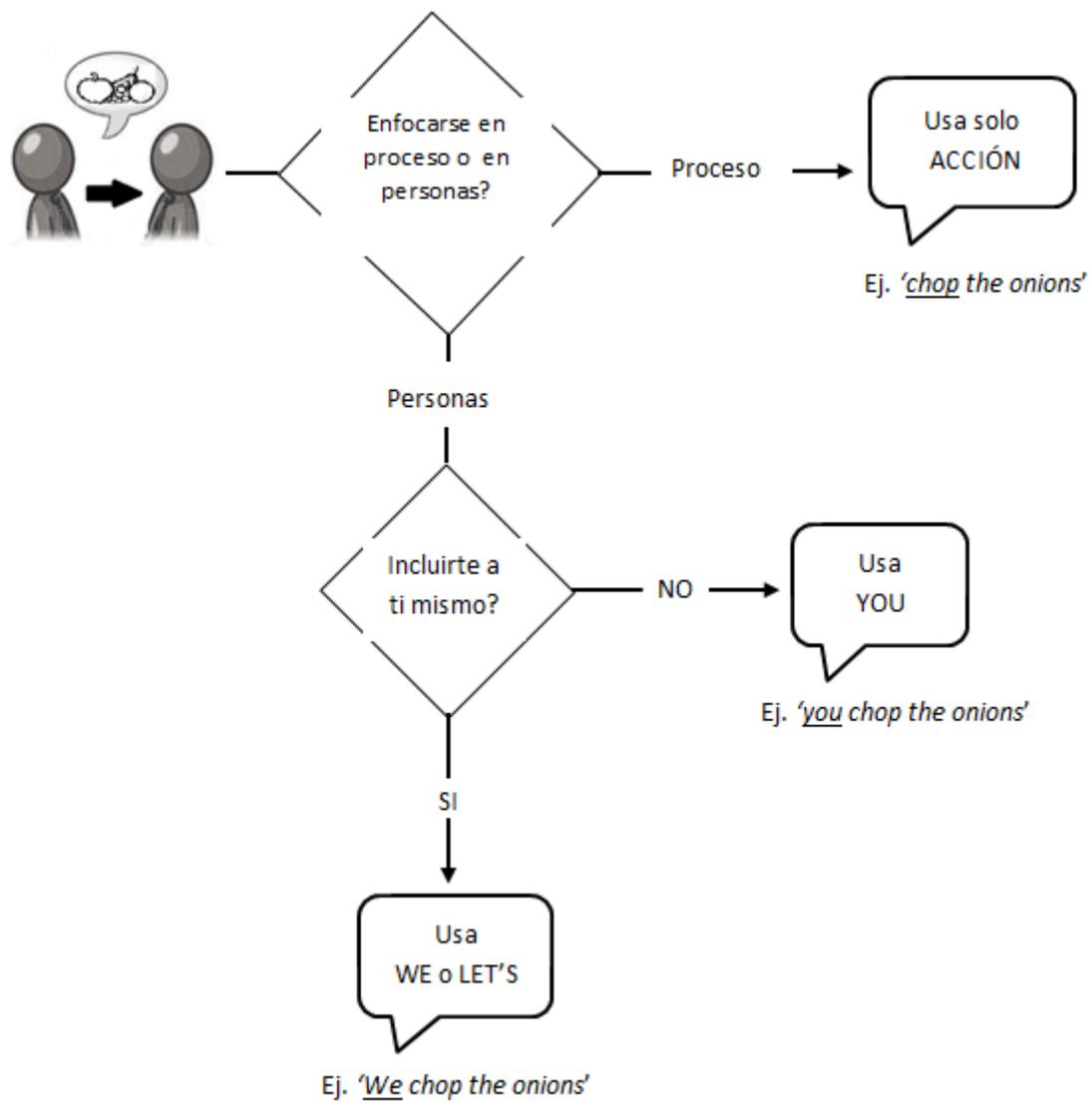
SAMPLE TEXTS

E.1 SHOPPING EXCHANGES

Customer: c   Salesperson: s

Text 1	Text 2
C: Hi	**C:** Could I please have some radishes and a head of lettuce?
S: Hi, how are you today?	**S:** Radishes and lettuce
C: Good, Can I buy four apples, four red apples?	**C:** Yeah
S: Sure can, yeah, absolutely ((*pone manzanas en una bolsa*)) Is that all you needed?	**S:** Would you like the romaine or the leaf lettuce?
C: Yeah, that's all thanks	**C:** Uhmmm…Which one's which?
S: That'd be two dollars please	**S:** This is the one I like to make sandwiches out of.. you just roll that in instead of bread
C: Exact change ((*da dinero a vendedor*))	**C:** Okay.. let's go with that
S: Alrighty, ((*entrega manzanas a compradora*)) thank you, I appreciate it	**S:** ((*pone la lechuga en la bolsa*)) Anything else you would like perhaps?
C: Thanks	**C:** Uhm.. I think that's it thanks
S: You have a good day	**S:** It's one fifty and… three fifty
C: You too, thanks	**C:** ((*da $4 a vendedora*))
	S: This is four ((*da vuelto a compradora*))
	C: Thank you

E.2   RECIPE PROCEDURES

Juicy Fruit Juice	Fruit Salad
You will be preparing juicy fruit juice You will need, six strawberries A half orange Half grapefruit One teaspoon of honey One cup of water Cut the top of your strawberries and place in the blender Cut the orange in half, then peel… Cut the grapefruit in half, peel, and place in the blender Add one teaspoon of honey Add one cup of water Put the top on your blender and blend enjoy	Hi guys, I'm Ginny and I'm gonna show you how to make a simple fruit salad Our ingredients are: some strawberries, some pineapples pineapple chunks, some blueberries, and some grapes, **First** we will pour all of the pineapple chunks into the bowl **Next** we rinse the strawberries. **now** we cut the strawberries and, **as** we cut, we place them into the bowl Next, we take a handful of blueberries and place them in here [*muestra el colador*] to rinse them off. We dump these into the bowl, we pour them in the bowl **Now** we take a good amount of grapes to rinse off as well… and.. pour into the bowl And, the last thing to do is mix everything up, together Alright…serve yourself some and enjoy

E.3   ROUTINE DESCRIPTION

Frank's Routine

Good morning, my name is Frank.
When I get up in the morning, I'm grumpy.
The first thing that I do is go down stairs and have a cup of coffee. Where is my coffee? Here it is. And then I start to wake up.
After I have coffee, I start to make breakfast, I make oatmeal. When the oatmeal is done, I eat breakfast.
After I finish breakfast, I brush my teeth.
After that, I get dressed for work. Then I leave home and ride my bike to work, to begin my work day.

ASSESSMENT CHART

Mira con atención los videos de las interacciones de compra de tus compañeros y completa el siguiente cuadro escribiendo SI o NO. Escribe los nombres de tus compañeros(as) en el cuadro.

Preguntas guía		Groups									
Tus compañeros(as).... (Your clasmantes)...		**S1**	**S2**	**S3**	**S4**	**S5**	**S6**	**S7**	**S8**	**S9**	**S10**
	▪ *¿lograron el propósito de una interacción de compra?* (achieved the shopping exchange purpose?)										
	▪ *¿incluyeron las etapas que se necesitaban según la situación de interacción?* (included the stages that were needed according to the interaction situation?) ▪ *¿siguieron las etapas en el orden adecuado?* (sequenced the stages in the appropriate order?)										
	▪ *¿usaron las expresiones adecuadas para cada etapa y según su relación con el otro(a) hablante?* (used appropriate expressions										
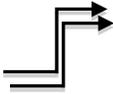
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	for each stage and based on their relation with the other speaker?)					
	▪ *¿Identificaron los productos que querían comprar y los pronunciaron correctamente?* (identified the goods they wanted to buy and pronounced them correctly?) ▪ *¿especificaron la cantidad de lo que querían comprar teniendo en cuenta si era contable o no contable, exacto o no exacto?* (specified the quantity of what they wanted to buy taking into account if it was countable/non-countable, exact/inexact?)					
	▪ *¿hicieron lo que se necesitaba en cada turno según lo que decía o hacía el otro(a) hablante?* (did what was needed in each turn according to what the other speaker said or did? ▪ *¿hablaron sin necesidad de ayudas como los gráficos o el dialogo escrito en un papel?* (spoke without the need for supports like the graphs or by writing their dialogues down?)					
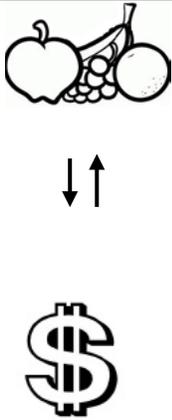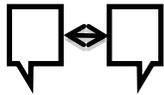
LABELLING TASK

For this activity students matched groups of turns of a shopping exchange to the corresponding stage they realized.

Une con una flecha cada grupo de turnos con la etapa de la interacciones de compra a la que corresponde (Customer = **C**; Salesperson = **S**) (Match each group of turns to the stage of the shopping exchange it belongs to).

Text 3.

C: can I have some sweet peas?
S: sure ((*pone alverjas en una bolsa*)) anything else?
C: ehh..yes, some strawberries, please
S: okay ((*pone las fresas en la bolsa*))

Four dollars and five is nine
C: ((*entrega $20 a vendedor*))
S: nine out of twenty.. you get eleven back ((*entrega $11 a comprador*))

((*entrega bolsa a comprador*))
C: ((*toma la bolsa*))

Thanks
S: thank you

have a great day
C: you too, bye

DESPEDIDA

CIERRE

SOLICITUD DEL SERVICIO

SALUDO

PAGO

ENTREGA DEL PRODUCTO

Students did the matching in pairs and then six volunteers came front and explain their matching. Handout # 4 was displayed on the board. Then, using the poster of SCOBA # 1, we again traced the route interactants took to realize Text # 3.

SITTING PREFERENCES

Purpose
This format (see sample version below) will be used to collect systematic data about learners' pair work preferences during the lessons preceding instruction. The data will be used as a basis for selecting the stable dyads of this research. The format is made up of three sections: lesson identification (e.g., date, time, topic), sitting chart, and observation notes. The sitting chart depicts students' sitting arrangement at the beginning of the lesson; each box will be labeled with the name of one student. Pair work arrangements will be indicated by double-headed arrows connecting the names (boxes) of the two students working together. Arrows of different color will be used to signal pairings at different times during each lesson.

Lesson Identification:
Date:_____ Time: _____ Lesson Topic: _____

Sitting grid:

(Student name)						

Observation notes:

APPENDIX I

PRE-INSTRUCTION STAGE LESSON PLAN

Activity 1[40]: Building background (5 minutes)
I will start a short conversation with students in Spanish about their shopping experiences:

> *¿Han comprado comida en una tienda o en el mercado alguna vez?* (have you ever bought food in a retail store), *¿que clase de cosas han comprado? ¿Por ejemplo, guineos, manzanas?* (what kind of food have you bought? For example, bananas, apples?) *¿Como se hace en español para comprar cosas en una tienda?* (how do you buy foods in a retail store in Spanish?).

I will then tell students in Spanish that today we will start learning how to buy food items, especially fruits and vegetables, in a farmers' market in English. I will give them a handout (see below) with some vocabulary of fruits and expressions for shopping in English. I will next start a pronunciation drill of those vocabulary and expressions, clarifying meaning when necessary. I will use English during the pronunciation drill.

Student Handout

Fruits and vegetables in English	Expressions for shopping
Apple: *manzana*	That's all, thanks: *eso es todo, gracias*
Pear: *pera*	You too: *usted tambien*
Banana: *banano/guineo*	How much is it?: *cuanto es?*
Mango: *mango*	Thanks: *gracias*
Watermelon: *patilla*	Here you are: *aqui tiene*
Coconut: *coco*	It's five dollars: *son 5 dólares (o pesos)*
Orange: *naranja*	Have a good day: *que tenga un buen día*
Melon: *melon*	Can I have three apples please?: *¿me da tres*
Cilantro: *cilantro*	*manzanas por favor?*
Peas: *arvejas*	Anything else?: *¿algo más?*
Lettuce: *lechuga*	

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[40] Since the purpose of this task was to provide initial data for later comparison after the genre-based instructional program, teacher support was kept to a minimum.

Activity 2: Performance planning task (15 minutes)
After the pronunciation drill, students will get in pairs and prepare a dialogue in order to buy some fruits at a farmer's market. For the dialogue, one student will act as a customer and the other as a salesperson. Oral instructions will be in Spanish.

Instructions:
> *En esta actividad deben preparar un diálogo para comprar frutas y verduras en un mercado campesino en Ingles. Uno(a) de ustedes será el vendedor(a) (salesperson) y el otro el(la) cliente (customer). Deben decidir lo que van a decir y en qué orden lo van a decir. No olviden justificar sus decisiones.*
>
> (In this activity you have to prepare a dialogue to buy fruits in a farmer's market in English. One of you will be the salesperson and the other will be the customer. You must decide what you will say and the order in which you will say it. Don't forget to justify your decisions.)

On the board I will write:

> In your groups*:*
> - *Decidan lo que van a comprar/vender* (decide what you are going to buy/sell)
> - *Decidan el orden en que van a hablar y lo que van a decir* (decide the order in which you will talk and what you will say)
> - *Expliquen por qué ese orden* (explain why you decided that order)
> - *Practiquen el dialogo* (rehearse the dialogue)

Activity 3: Performance task (15 minutes)
At least five pairs of students including the three research dyads will come to the front and perform the dialogues for the rest of their classmates, one pair at a time. Teacher feedback during students' performance will consist mainly of simple acknowledgement or praises like *okay* and *very good*. As each pair performs, the rest of the class will tick the names of the fruits and the expressions they hear in their classmates' dialogues using the handout. I will also ask students to record their dialogues at home, using their cellphones or a tape recorder, without stopping the tape recorder or erasing mistakes. Tape recorders will be available after the school day for students to record at school, in case students do not have recorders at home.

EXTENSION STAGE LESSONS

The extension stage lasted four lessons and involved students in the following activities

	MAIN ACTIVITIES AND MATERIALS
Lesson 1: Building context, field and deconstruction	- Students watched a video in which a native speaker of English (Frank) describes his morning routine. After viewing, students analyzed the video in terms of the various dimensions of language. - Teacher and students read a transcript of the video and talked about what each line in the transcript meant - Students watched the video again and took analytic notes about it using the planning chart. Then they met in pairs and share their notes.
Lesson 2: Building field	- Students analyzed a transcript of Frank's routine. The transcript was written on a poster and displayed on the board. As students analyze, teacher takes underlines and circles key lexicogrammar of the routine text - Students provide a list of action words in L1 for daily routines and the teacher writes the list on the board in English, assigning numbers to each word - Meaning and pronunciation practice: The teacher said a number from the list and students pronounced the corresponding action word. One student acted out a routine action word and the class guessed
Lesson 3: Building field	- Meaning and pronunciation practice: Students mimed words and the class guesses, students made a list of the actions they do everyday and shared that list with classmates
Lesson 4: Planning and independent construction	- Students planned their routine explanation in pairs using the planning chart. Then they performed their routine individually to the video cam

APPENDIX K

MEANINGFUL PRACTICE WITH SCOBAS
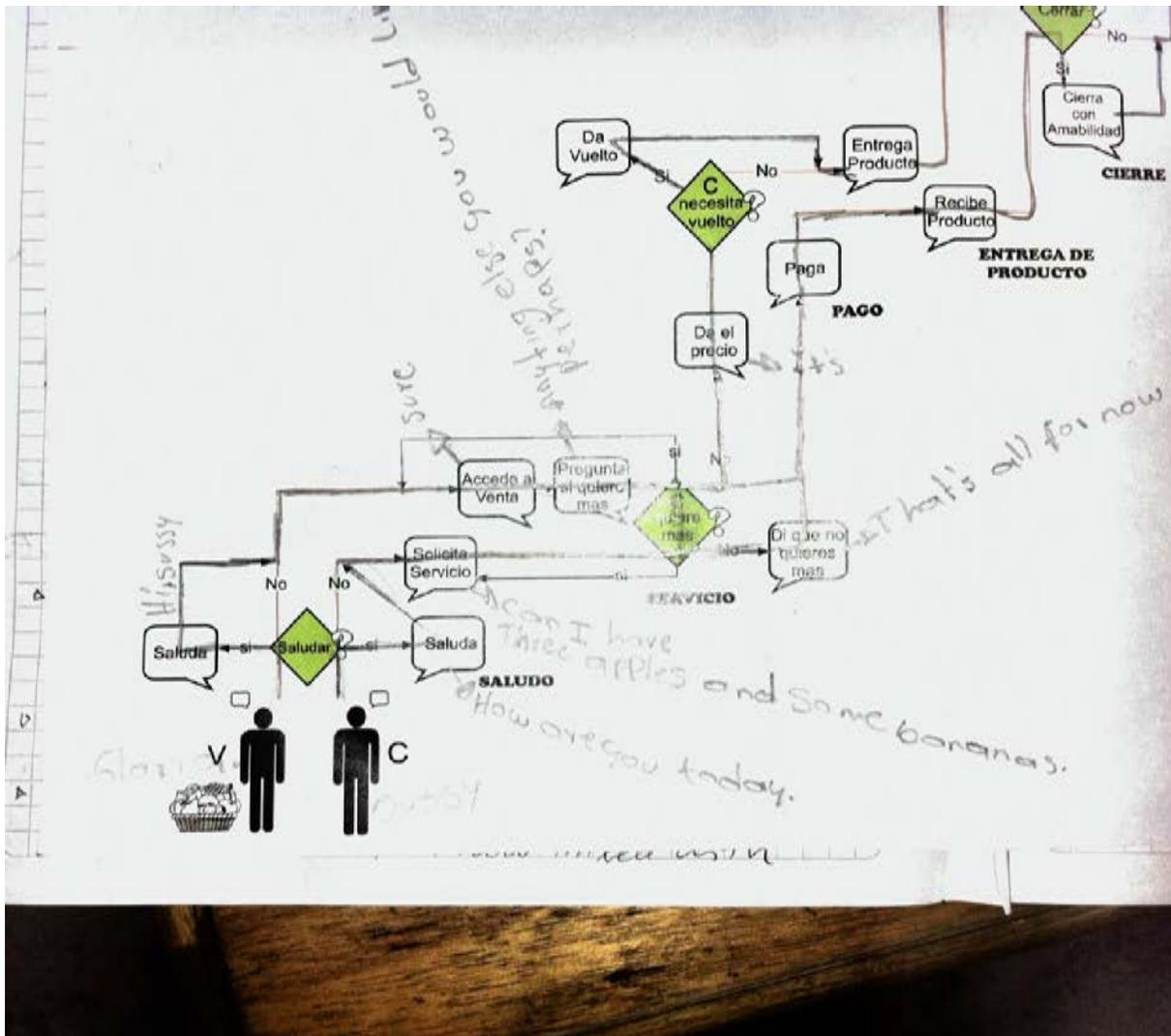
APPENDIX L

EXPERT CHEAT CARDS
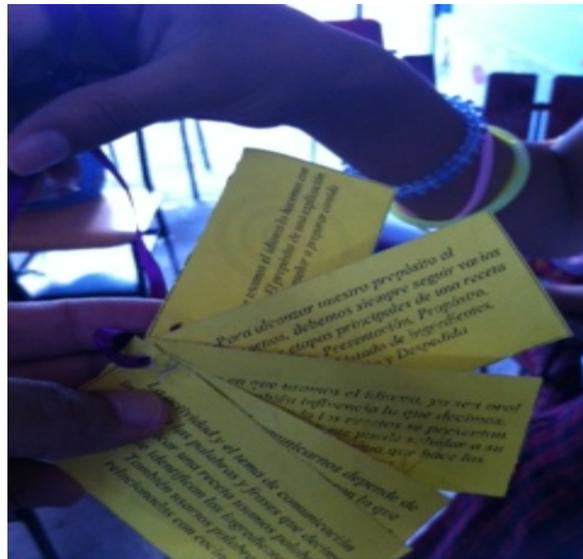
JOINT CONSTRUCTION OF ORAL TEXTS

APPENDIX N

PLANNING AND ANALYSIS CHART

Aspectos	
1.	
2.	
3.	
4.	
5.	
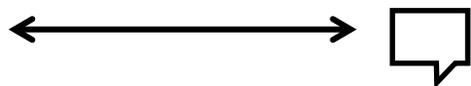
SCOPE AND TYPE OF CONCEPT FOR EACH LEARNER DURING THE RESEARCH

O.1 SCOPE AND TYPE OF YINI'S CONCEPTS

		Pre interv.				*INstreuc*				*Post-interv.*
		T1	**T2**	**T3**	**T4**	**T5**	**T6**	**T7**	**T8**	**T9**
Purpose	Spontaneous	0	2	2	1	0	0	0	0	0
	Academic	0	9	10	3	7	9	9	7	6
Schematic structure	Spontaneous	1	7	3	3	1	3	2	0	0
	Academic	0	11	22	7	7	8	17	24	8
Tenor	Spontaneous	0	7	0	0	0	1	0	1	0
	Academic	0	7	15	12	2	12	19	28	11
Field	Spontaneous	0	2	0	1	0	0	0	0	0
	Academic	0	1	0	0	0	9	10	9	6
Mode	Spontaneous	0	2	0	0	0	0	0	0	0
	Academic	0	2	0	2	1	12	10	11	5
Discourse	Spontaneous	3	8	0	1	0	0	0	0	0
	Academic	0	3	10	9	0	0	0	2	2
Lexicogrammar	Spontaneous	0	0	1	1	0	0	0	1	0
	Academic	0	0	4	4	0	0	6	9	0

O.2 SCOPE AND TYPE OF JULIA'S CONCEPTS

		Pre-instruction	Instruction							Extension
		T1	T2	T3	T4	T5	T6	T7	T8	T9
Purpose	Spontaneous	0	1	0	1	0	0	0	1	2
	Academic	0	3	5	2	2	6	6	11	8
Schematic structure	Spontaneous	0	2	1	2	2	3	1	2	0
	Academic	0	11	12	7	8	6	13	18	12
Tenor	Spontaneous	0	2	0	0	0	1	0	6	0
	Academic	0	6	2	4	0	4	9	11	5
Field	Spontaneous	0	0	0	0	2	0	0	1	0
	Academic	0	1	0	0	0	5	1	7	4
Mode	Spontaneous	0	0	0	0	0	1	0	0	1
	Academic	0	2	0	0	1	4	4	5	5
Discourse	Spontaneous	1	4	1	1	0	0	0	0	0
	Academic	0	4	14	5	0	0	0	2	0
Lexicogrammar	Spontaneous	0	0	0	0	0	0	2	3	0
	Academic	0	0	8	4	0	0	2	0	0

O.3 SCOPE AND TYPE OF ALICIA'S CONCEPTS

		Pre instruction	*Instruction*							*Extension*
		T1	**T2**	**T3**	**T4**	**T5**	**T6**	**T7**	**T8**	**T9**
Purpose	Spontaneous	0	2	0	0	0	0	0	6	0
	Academic	0	2	5	1	1	6	4	2	5
Schematic structure	Spontaneous	3	6	8	1	1	0	0	1	0
	Academic	0	10	15	2	1	3	12	27	4
Tenor	Spontaneous	0	4	0	0	1	0	0	0	0
	Academic	0	2	3	1	0	4	4	11	5
Field	Spontaneous	0	2	0	2	0	0	0	1	0
	Academic	0	2	0	0	0	2	1	4	2
Mode	Spontaneous	0	4	0	0	1	0	1	0	0
	Academic	0	1	0	0	0	2	5	6	2
Discourse	Spontaneous	0	5	0	0	0	0	0	0	0
	Academic	0	0	7	0	0	0	1	0	0
Lexicogrammar	Spontaneous	0	0	0	1	0	0	4	0	0
	Academic	0	0	7	0	0	0	3	0	0

EVERYDAY AND SPECIALIZED LANGUAGE IN LEARNERS' TALK

P.1 EVERYDAY AND SPECIALIZED LANGUAGE IN YINI'S TALK

Language dimensions	Everyday language	Specialized language
Genre: Purpose	*Tiro al blanco* (target), *interaccion de alimento por plata* (interaction of food for money)	*Propósito* (purpose), *Interacción de compra* (shopping exchange), *audiencia* (audience), *explicación de receta* (récipe explanation), *rutina* (routine)
Genre: Schematic structure	*Pasos, fases* (steps, phases), *Paso por paso* (step by step), *por la mitad* (by the middle), *Al principio* (at the beginning), *preguntan si hay el producto* (ask if the product is available), *dice que si hay* (he/she says the product is available), *lo compran* (they buy it), *entrega la plata* (hands out the money), *Hacer intercanbio* (do the exchange), *[ahora viene] son dos dólares* (what follows is it's two dollars), *cosas que se necesitan* (things that are needed), *como se hace la receta* (how the recipe is made), *Decir que vamos a preparar* (to say what we are going to prepare), *lo que va a hacer* (what she is going to do)	*Etapa* (stage), *Saludo, saludar* (greeting, to greet), *Servicio, solicitud, solicitar* (service, request), *Pago, pagar* (pay, to pay), *Intercambia producto por dinero* (exchanges produce for money), e*ntrega del producto* (goods handover), *Listado de ingredientes* (list of ingredients), *Procedimiento* (procedure), preparar (prepare), *Propósito* (purpose, as stage of recipe), *explicación de receta* (recipe explanation), *Cierre* (closing), *despedida/despedirse* (Good bye, to say goodbye), *motivacion/ motivar* (enticement/to entice), *presentacion* (introduction)

Discourse	*Segundo* (second), *al final* (at the end), *una después de la otra* (one after the other), expressions used in each move	*Solicitud* (request), *accede a la venta* (complieance with request), *dar el precio* (say the price), *turno* (turn, move), *secuencia, palabras de secuencia* (sequence, sequence words)
Field	*Como se hace la receta* (how the recipe is made), *interaccion de alimento por plata*	*Tema* (field), *actividad* (activity), *intercambio de product por dinero* exchange of money for produce), *procedimiento de explicacion de receta* (recipe explanation procedure), *acciones* (actions), *utensilios* (utensils)
Tenor	*Dialogando* (dialoguing), *la forma de saludarse* (the way to greet), *tener algo en comun* (to have something in common), *ser cercano* (to be close), *conocerse* (to know each other), *hablar con confianza* (to talk with confianza)	*Relacion entre las personas* (relation among participants), *vendedor y el cliente* (salesperson and customer), *grado de familiaridad* (degree of familiarity), *familiarizarse* (to become familiar), *amabilidad* (kindness), *informal* (informal), *formal* (formal), *orden familiarizada* (familiarizing order), *influencia* (influence)
Mode	*Por medio de un papel* (using paper), *hablando* (speaking)	*Oral* (oral), *escrita* (written), *verbal* (verbal), *forma como se usa el idioma* (Mode), *uso del idioma* (use of language), *cara a cara* (facet to face)
Lexicogrammar	*Disponilbe suelto* (loose money), *un dolar fijo* (a fiexed dollar), *mandato* (mandate)	*Dispobible al detal* (available in retail), *contable* (countable), *no contable* (uncountable), *acciones* (actions), *orden* (command), *cantidad exacta* (exact quantity), *expression de cantidad* (quantity expression), *enfocarse en proceso* (focus on process), *enfocarse en producto* (focus on product), *palabras de acción* (action words)

P.2 EVERYDAY AND SPECIALIZED LANGUAGE IN JULIA'S TALK

Strata	Everyday language	Specialized language
Genre: Purpose	*Tiro al blanco* (target), *dólares por rábanos* (dollars for radishes), *lo que se hace en el transcurso del día/la mañana* (what is done throughout the day/morning)	*Propósito* (purpose), *interacción de compra* (shopping exchange), *explicación de receta* (recipe explanation), *explicar una rutina* (explain a routine),
Genre: Schematic structure	*La flecha* (the arrow), *al principio* (at the beginning), *los pasos* (the steps), *el nombre de la receta* (the recipe name), *los ingredients* (the ingredients)	*Etapa* (stage), *Saludo, saludar* (greeting, to greet), *Servicio* (service)*, solicitud, solicitar* (request, to request), *pago, pagar* (pay, to pay), *entrega del producto* (goods handover), *lista/listado de ingredientes* (ingredients list), *procedimiento* (procedure), *propósito* (purpose, as stage of recipe), *explicación de receta* (recipe explanation), *cierre, cerrar* (closing, to close), *despedida, despedirse* (Good bye, to say goodbye), *motivacion, motivar* (enticement, to entice), *presentacion, presentarse* (introduction, to introduce), *procedimiento* (procedure), *preparacion* (preparation)
Field	*Como se hace la receta* (how the recipe is made), *interaccion de alimento por plata* (interaction of food for money), *element* (element, referring to ingredient)	*Tema* (field), *actividad* (activity), *intercambio* (exchange), *utensilios* (utensils), *preparación de receta* (recipe preparation), *explicación de receta* (recipe explanation), *explicación de rutina* (routine explanation), *ingredientes* (ingredients)*, utensilios* (utensils)*, acciones* (actions), *influencia* (influence)
Tenor	*La forma en que hablaron* (the way in which they talked), *la cosa esa de las personas* (that thing about persons)*, relación normal* (normal relation)	*Amabilidad* (kindness), *relacion entre las personas* (relation among participants)*, vendedor y comprador, cliente* (salesperson and customer, client), *audiencia* (audience), *familiaridad* (familiarity), *familiarizarse* (to become familiar),

		familiar (familiar), *respeto* (respect), *formal* (formal), *influencia* (influence), *hablante* (speaker)
Mode	*Por medio de un video* (using a video)	*Oral* (oral), *escrita* (written), *forma como usamos el idioma* (Mode), *cara a cara* (face to face), *influencia* (influence)
Discourse	*Decir cosa por cosa* (say thing by thing), *pedir un producto* (ask for a product), expressions used in each move	*Solicitud, solicitar* (request, to request), *accede a la venta* (compliance with request), *dar el precio* (say the price), *pregutar si quiere mas* (ask if he wants more),
Lexicogrammar	*De forma directa* (in a direct way), *pronunciar bien* (pronounce well), *expresiones de numeración* (numbering expressions)	*Frases* (phrases), *disponible al detal* (available in retail), *contable* (countable), *no contable* (uncountable), *acciones* (actions), *cantidad exacta* (exact quantity), *expression de cantidad* (quantity expression), *expresión de medida* (measure expression), *producto* (produce)

P.3 EVERYDAY AND SPECIALIZED LANGUAGE IN ALICIA'S TALK

Language dimensions	Commonsense language	Specialized language
Genre: Purpose	*Tiro al blanco* (target), [el propósito] *fue enredado* ([the purpose] was messy)	*Propósito* (purpose), *interacción de compra* (shopping exchange), *intercambiar producto por dinero* (exchange godos for money) *explicación de receta* (recipe explanation), *explicar una rutina* (explain a routine)
Genre: Schematic structure	*Lo primero* (the first), *paso por paso* (step by step), *pasos* (steps), linguistic actions of each stage, *cuando a uno le dan* (when you are given, meaning goods handover)	*Etapa* (stage), *Saludo, saludar* (greeting, to greet), *Servicio* (service), *pago, pagar* (pay, to pay), *entregar el producto, entrega del producto* (hand in the goods, goods handover), *decir ingredients* (say the ingredients), *listado de ingredientes* (ingredients list), *propósito* (purpose, as stage of recipe), *cierre, cerrar* (closing, close), *despedida, despedirse* (Good bye, to say goodbye), *motivación, motivar* (enticement, to entice), *presentación, presentarse* (introduction, to introduce), *procedimiento* (procedure), *preparar, preparación* (prepare, preparation)
Register: Field	*paso* (step, as 'action' in a recipe), *las cosas* (the things, to refer to actions), *lo que hace* (what he does, to refer to actions)	*Tema* (Field), *actividad* (activity), *intercambio* (exchange), *explicación de receta* (recipe explanation), *explicar una rutina* (explain a routine), *rutina diaria* (daily routine), *acciones* (actions)
Register: Tenor	*La comunicación* (communication), *el señor y la señora* (the Mr. and the Mrs.), *esas personas* (those persons), *la interaccion de las personas* (the interaction of persons), *el otro* (the other, to refer to salesperson), *quienes nos van a ver* (who are going to watch, to refer to audience)	*Confianza* (confianza), *Amabilidad* (kindness), *relación de/entre las personas* (relation of/among participants), *vendedor y cliente* (salesperson and client), *audiencia* (audience), *familiaridad* (familiarity), *familiarizarse* (to become familiar), *familiar* (familiar), *respeto* (respect), *formal/formalidad* (formal/formality), *influencia* (influence), *símbolo* (symbol), *concepto* (concept)

Register: Mode	*hablado* (spoken), *auditiva* (auditory), *diciendo y haciendo* (talking and doing), *el idioma* (instead of 'mode in which language is used')	*Oral* (oral), *escrita* (written), *forma en que se usa el idioma* (Mode), *cara a cara* (face to face), *influencia* (influence), *mostrar y hacer las acciones*
Discourse	*Paso por paso* (step by step), expressions used in moves	*Solicitud, solicitar* (request, to request), *dar/decir el precio* (say the price), *pregutar si quiere mas* (ask if he wants more)
Lexicogrammar		*disponible al detal* (available in retail), *acciones* (actions), *dinero exacto* (exact quantity), *medida* (measure), *cantidad exacta* (exact quantity)

APPENDIX Q

CONGRUENT AND NON-CONGRUENT TERMS USED BY LEARNERS

Q.1 CONGRUENT AND NON-CONGRUENT TERMS USED BY YINI

	Pre-instruction	*Genre-based instruction*							*Extension*
	T1	**T2**	**T3**	**T4**	**T5**	**T6**	**T7**	**T8**	**T9**
cerrar	0	0	3	1	0	0	0	0	0
cierre	0	1	1	4	0	1	0	0	0
despedirse	0	2	2	0	0	2	3	0	2
despedida	0	3	3	3	0	0	1	5	0
entregar	0	3	4	0	0	0	0	0	0
entrega	0	2	4	1	0	0	0	0	0
explicar	0	0	0	0	5	2	4	4	11
explicacion	0	0	0	0	0	3	1	3	2
motivar	0	0	0	0	0	0	0	0	0
motivacion	0	0	0	0	0	0	7	6	0
pagar	0	3	4	0	0	0	0	0	0
pago	0	5	3	2	0	0	1	0	0
presentarse	0	0	0	0	0	0	5	8	10
presentación	0	0	0	0	0	0	4	5	2
saludar	0	2	6	0	0	4	4	5	6
saludo	0	2	4	4	0	2	3	3	2
Solicitar	0	3	8	0	0	0	0	0	0
solicitud	0	1	4	5	0	0	0	0	0
usar	0	2	0	1	0	2	4	6	3
Uso	0	0	0	0	0	1	1	0	0

Q.2   CONGRUENT AND NON-CONGRUENT TERMS USED BY JULIA

	Pre-instruction	Genre-based instruction							Extension
	T1	T2	T3	T4	T5	T6	T7	T8	T9
cerrar	0	0	3	0	0	0	0	0	0
cierre	0	2	4	0	0	0	0	0	0
despedirse	0	2	3	0	0	0	1	1	0
despedida	0	1	3	3	0	0	1	1	0
entregar	0	4	3	0	0	0	0	0	0
entrega	0	3	7	0	0	0	0	0	0
explicar	0	0	0	0	0	0	0	0	0
explicacion	0	0	0	0	0	5	1	2	3
motivar	0	0	0	0	0	0	1	2	0
motivacion	0	0	0	0	0	2	4	2	1
pagar	0	5	5	0	0	0	0	0	0
pago	0	5	3	0	0	0	0	0	0
presentarse	0	0	0	0	0	0	4	4	3
presentación	0	0	0	0	0	0	2	5	5
saludar	0	4	20	4	3	2	12	4	3
saludo	0	2	2	4	2	3	6	3	2
Solicitar	0	5	15	0	0	0	0	0	0
solicitud	0	0	0	0	0	0	0	0	0
usar	0	0	0	0	0	1	2	2	3
uso	0	0	0	0	0	0	0	0	0

Q.3 CONGRUENT AND NON-CONGRUENT TERMS USED BY ALICIA

	Pre-instruction	Genre-based instruction							Extension
	T1	**T2**	**T3**	**T4**	**T5**	**T6**	**T7**	**T8**	**T9**
Cerrar	0	0	1	0	0	0	0	0	0
Cierre	0	2	4	1	0	0	0	0	0
Despedirse	0	0	1	0	0	1	0	0	0
Despedida	0	5	2	0	0	1	2	7	0
Entregar	0	2	1	0	0	0	0	0	0
Entrega	0	5	5	0	0	0	0	0	0
Explicar	0	0	1	0	1	0	5	1	9
Explicacion	0	0	0	0	1	1	0	3	0
Pagar	0	1	5	0	0	0	0	0	0
Pago	0	8	4	0	0	0	0	0	0
Presentarse	0	0	0	0	0	2	3	3	4
Presentación	0	0	0	0	0	0	1	13	1
Saludar	0	2	7	0	0	6	1	1	0
Saludo	0	6	8	3	0	0	1	19	0
Solicitar	0	0	8	0	0	0	0	0	0
Solicitud	0	4	3	0	0	0	0	0	0

JOINT CONSTRUCTION LESSON PLAN FOR SHOPPING EXCHANGES

Activity 2: Planning a shopping exchange (35 minutes)

The purpose of this activity is to engage students in a joint construction of a shopping exchange using the academic L2 concepts we have studied throughout the unit.

a. I will say: *"Hoy vamos a preparar tres interacciones de compra entre todos y todas, usando lo que hemos aprendido hasta ahora. Para ello necesitaremos las representación gráfica de las interacciones de compra* (I will point to poster with SCOBA # 1) *y de cómo expresar cantidad en inglés"* (I will point to poster with SCOBA # 2)*.*

   (Today we are going to prepare three shopping exchanges together, using what we have learnt so far. For that we will need the representations of a shopping exchange and of how to express quantity in English).

b. Next, with the help of some students, I will stick several 15 x 7.5 posters with information of customers and salespeople on board. Some of the customers and salespersons will have names, others will not. The posters will contain the following information (two examples are shown):

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Gloria

apple — $.50

strawberries — $5

carrots — $3

limes — 3 x $1

bananas — 6 x $3

Mr. Johnson

- Carrots
- 6 limes
- strawberries

$10

---

lettuce — $1.50

herbs — $1

eggplant — $1

green beans — $2.50

radishes — $3

onions — $5

tomatoes — $3

- 4 cucumbers
- onions
- tomatoes
- cherries

$10 $1 $1

$1

$2

$3.50

$3

$2

$5

$4
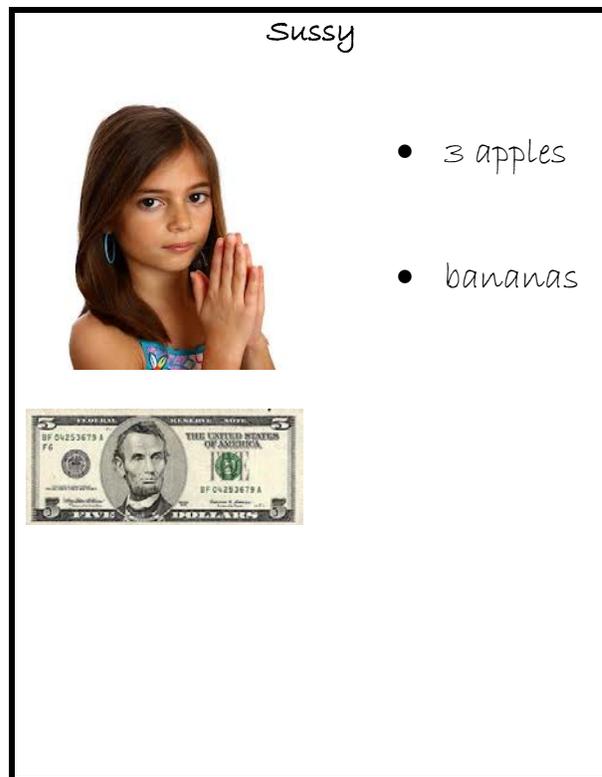
- 3 apples

- bananas

Mrs. Lopez

309
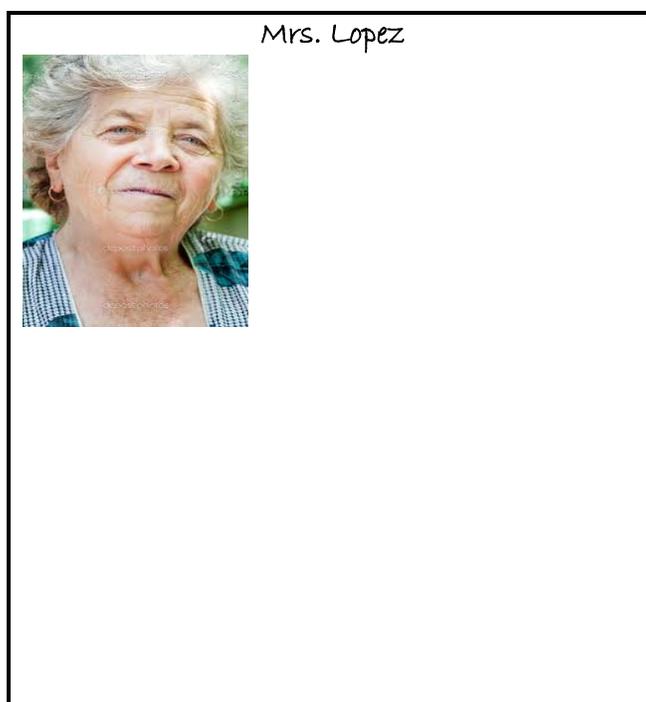
I will tell students that some of the posters represent customers, what they need to buy, and the money they have. The other posters show the salespersons, the goods they sell, and their price. Then, I will ask students to look at the information on each poster carefully and decide who will buy what from whom. I will explain that, if a named customer buys from a named salesperson, this means that they know each other.

c. Once students have decided who buys from whom, I will stand by the poster with SCOBA # 1 (representation of shopping exchange) and say:

*"Okay, ahora debemos decidir que etapas debe seguir la interacción de compra entre (*name of customer*) y (*name of salesperson*). También vamos a decidir lo que pueden decir en cada etapa. Una vez decidamos todo esto, marcamos la ruta que van a seguir en el grafico como hemos hecho en clases anteriores. ¿Está claro?*

("Okay, now we need to decide the stages of the shopping Exchange between (name of customer if known) and (name of salesperson if known). We also need to decide what they may say in each stage. Once we decide all this, we will trace on the poster the route they will follow, like we have done in previous lessons. Is everything clear?)

After clarifying doubts, I will continue *"Una vez terminemos de planear la interacción de compra, una pareja de voluntarios vendrá al frente y hará la interacción de compra en Inglés. La vamos a grabar para que podamos escucharla después.* (Once we finish planning the shopping exchange, two volunteers will act the shopping exchange in English. We will record them so that we can listen to it later).

d. At this point students and I will start making the decisions for the shopping exchange between the chosen customer and salesperson. I will model the first decision using a think aloud technique, as follows:

"Lo primero que hay que preguntarse es quienes son estas personas. ¿Se conocen? ¿Cuál es su edad? Y lo más importante, ¿qué significa eso para su uso del inglés? ¿Qué opinan ustedes al respecto?" ("The first thing we need to take to ask is who these people are: do they know each other? What are their ages? and, the most important, what does all that mean for their use of English? What do you think about that?).

In case students do not provide any answer, I will model the first decision in SCOBA # 1 (i.e. whether to greet or not, and how to greet) in the form of a think aloud. For example, if students chose Customer 1 and Salesperson 1, I will say: *"Mr. Johnson y Gloria se conocen, lo que implica que el saludo puede ser necesario, pues hay familiaridad entre ellos."* I will trace the route for greeting in SCOBA # 1 and point to the corresponding written academic explanation that supports this decision (students were given a copy of these explanations in Lesson 3). (Mr. Johnson and Gloria have met before, which implies that the greeting may be necessary, because they are familiar with each other). I will continue *"ahora, como Mr. Johnson es mucho mayor, entonces Gloria debe mostrar respeto en el saludo. ¿Cómo es un saludo respetuoso? ¿Estaría bien 'Hi'?"* ("Now, since Mr. Johnson is much older than Gloria, she needs to be greet him respectfully. What is a respectful greeting like? Would 'hi' be appropriate?"). I will lead students to possible respectful greetings like "good morning Mr. Johnson, how are you today?" or "Hello Mr. Johnson" and the possible answers to these greetings. It is possible at this point, given Mr. Johnson's picture above, that students say Mr. Johnson is grumpy and, since he is

older, he does not like to greet younger people. If students propose this interpretation or a similar one, we will omit the greeting. After we reach a decision concerning the greeting, I will invite two students to act it out from their places.

e. For the remaining stages of the exchange, we will follow a different procedure: First I will ask students to decide in pairs whether to include the stage or not and what to say, then we will have a teacher-led discussion until we reach a decision, which one student will record as a route on SCOBA # 1 using a color marker. Since stage 2 (i.e. SERVICE) involves expressing quantity, I will entice students to use the poster of SCOBA # 2 as a basis for deciding which quantity expression to use. Finally, we will practice the various possible language choices that realize the chosen stages according to the particular interaction situation Mr. Johnson and Gloria are in.

f. Once we have made decisions for each stage of the shopping exchange, two students will act out the shopping exchange between Gloria and Mr. Johnson using the decisions displayed on SCOBA # 1 and # 2 as support. They will also use toy money and fruits and vegetable cards. Their interaction will be video recorded and will be followed by teacher and peers feedback.

APPENDIX S

LEARNERS' FL2Cs DURING THE RESEARCH

S.1 JULIA'S FL2CS DURING THE RESEARCH

	TP1		TP2		TP3		TP4		TP5		TP6		TP7		TP8		TP9	
Conceptualizing	0	0%	12	63%	12	34%	2	11%	4	80%	11	69%	9	26%	5	23%	5	19%
Making sense	0	0%	4	21%	8	23%	0	0%	0	0%	5	31%	12	34%	0	0%	10	38%
Planning	0	0%	0	0%	13	37%	1	5%	1	20%	0	0%	8	23%	8	36%	11	42%
Predicting	0	0%	3	16%	1	3%	3	16%	0	0%	0	0%	1	3%	2	9%	0	0%
Orienting online	0	0%	0	0%	1	3%	2	11%	0	0%	0	0%	5	14%	5	23%	0	0%
Assessing	0	0%	0	0%	0	0%	11	58%	0	0%	0	0%	0	0%	2	9%	0	0%
Total FL2Cs used			19		35		19		5		16		35		22		26	

S.2 ALICIA'S FL2CS DURING THE RESEARCH

	TP1		TP2		TP3		TP4		TP5		TP6		TP7		TP8		TP9	
Conceptualizing	0	0%	9	64%	8	25%	1	25%	1	100%	4	27%	13	37%	13	41%	2	15%
Making sense	0	0%	5	36%	14	44%	0	0%	0	0%	9	60%	18	51%	0	0%	4	31%
Planning	0	0%	0	0%	5	16%	0	0%	0	0%	1	7%	1	3%	8	25%	7	54%
Predicting	0	0%	0	0%	1	3%	0	0%	0	0%	1	7%	3	9%	1	3%	0	0%
Orienting online	0	0%	0	0%	4	13%	0	0%	0	0%	0	0%	0	0%	7	22%	0	0%
Assessing	0	0%	0	0%	0	0%	3	75%	0	0%	0	0%	0	0%	3	9%	0	0%
Total FL2Cs used	0		14		32		4		1		15		35		32		13	

SPONTANEOUS CONCEPTS, FL2Cs, OTHER FORMS OF MEDIATION (OFM), AND

NON-MEDIATED PERFORMANCE

T.1   FOR JULIA
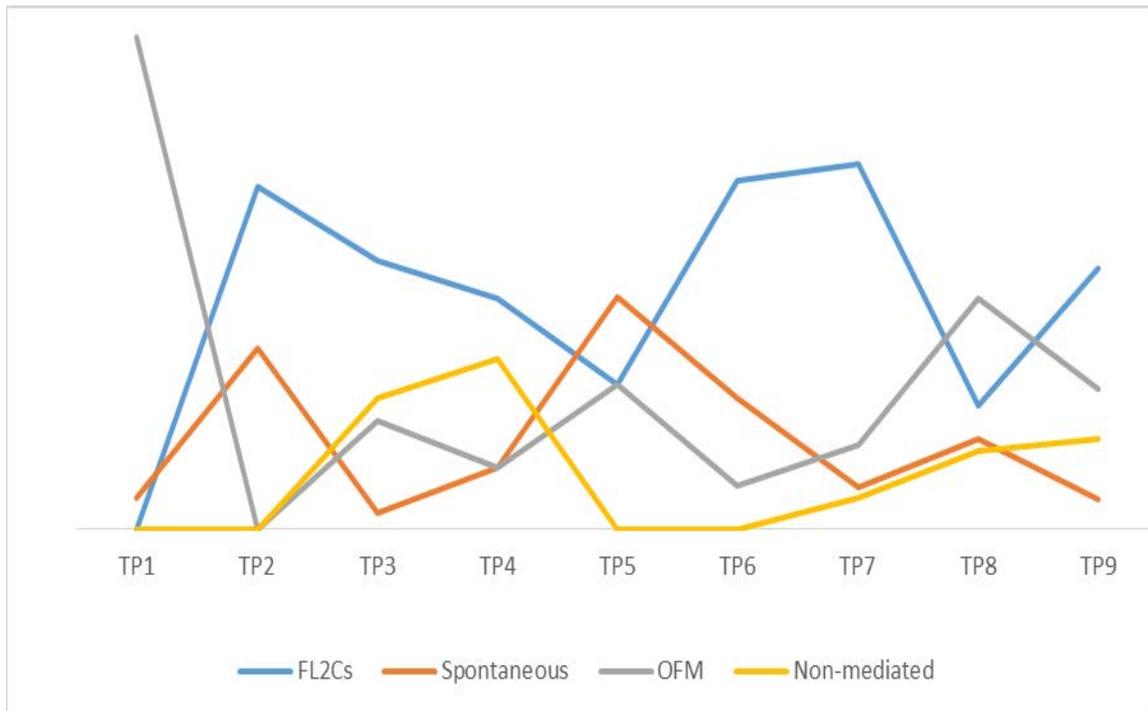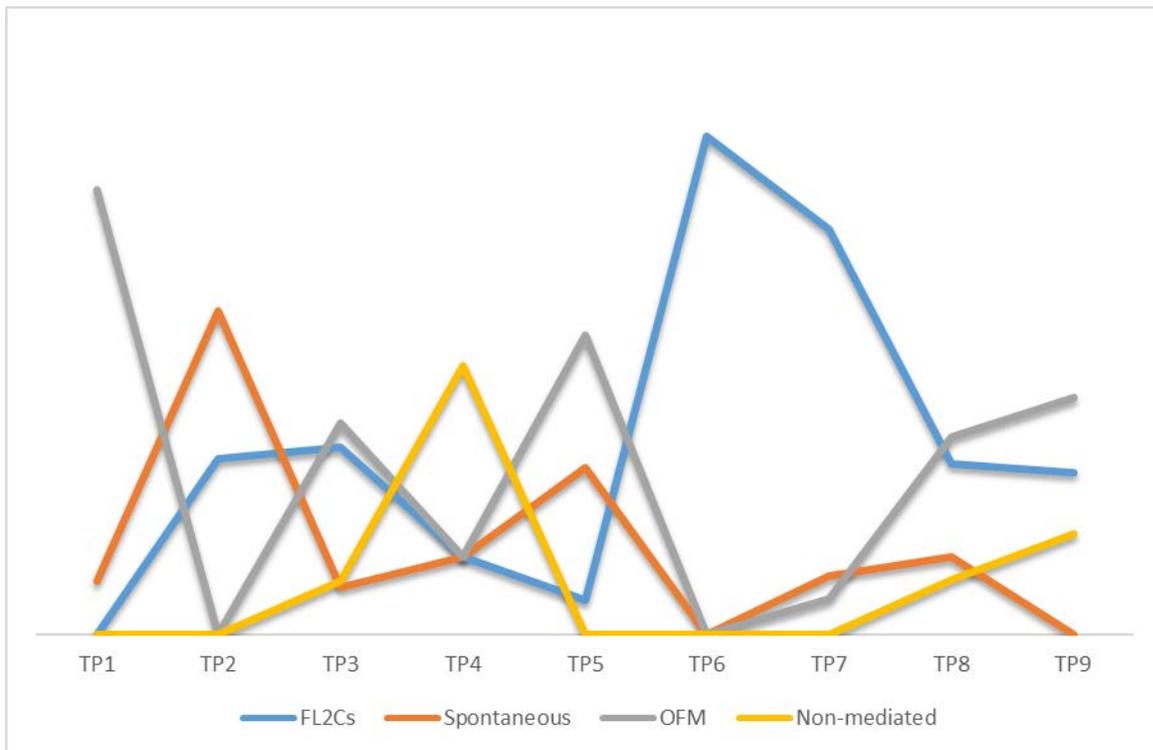
STUDENT QUESTIONNAIRE FOR SHOPPING EXCHANGES

(Translations were deleted in actual questionnaires)

Responde a las siguientes preguntas de la forma más sincera posible. Tus respuestas serán confidenciales y de mucha utilidad para preparar nuestra siguiente unidad. (Answer the following questions as sincerely as possible. Your answers will be kept confidential and will be very useful in order to plan our next unit).

1. *¿Cómo te parecieron los gráficos usados para representar las interacciones de compra? Encierra en un círculo la respuesta que consideres apropiada. Justifica tus respuestas* (What's your opinion about the graphs we used for representing the shopping Exchange? Circle the answer you consider appropriate. Justify your answers)

a. | ***Muy** fáciles* | *fáciles* | *difíciles* | ***muy** difíciles* |
   |---|---|---|---|
   | *de entender* | *de entender* | *de entender* | *de entender* |
   | (very easy | (easy | (difficult | (very difficult |
   | to understand) | to understand) | to understand) | to understand) |

   Por qué? (Why?):

b.

Me ayudaron	*Me ayudaron*	*Me ayudaron **MUY***	***NO** Me ayudaron*
***MUCHO** a hacer*	***ALGO** a hacer*	***POCO** a hacer*	*a hacer*
las interacciones de	*las interacciones*	*las interacciones*	*las interacciones*
compra	*de compra*	*de compra*	*de compra*
(They helped me **A LOT** to do the shopping exchanges)	(They helped me to do the shopping exchanges)	(They helped me **VERY LITTLE** to do the shopping exchanges)	(They **DID NOT** help me to do the shopping exchanges)

   Por qué? (Why?):

2. *¿Qué tan útiles fueron las siguientes actividades para aprender a hacer las interacciones de compra en inglés? Encierra en un círculo la respuesta que consideres correcta y justifica tu respuesta.* (How useful were the following activities for learning to do

shopping exchanges in English? Circle the answer you consider appropriate. Justify your answers).

a. *Investigar las características de las interacciones de compra en español en mi barrio o comunidad* (researching the characteristics of shopping exchanges in Spanish in my neighborhood or community):

Me ayudó **MUCHO** (It helped me **A LOT**)	*Me ayudó en* **ALGO** (It helped me **SOMEHOW**)	*Me ayudó* **MUY POCO** (It helped me **VERY LITTLE**)	*NO me ayudó* (It **DID NOT** help me)

Por qué? (Why?):

b. *Explicar a un amigo(a) de otro curso como se hace una interacción de compra* (Explaining to a friend from another class how to do a shopping Exchange):

Me ayudó **MUCHO**	*Me ayudó en* **ALGO**	*Me ayudó* **MUY POCO**	*NO me ayudó*

Por qué?:

c. *Planear en parejas las interacciones de compra antes de hacerlas* (Planning the shopping exchanges in pairs before doing them):

Me ayudó **MUCHO**	*Me ayudó en* **ALGO**	*Me ayudó* **MUY POCO**	*NO me ayudó*

Por qué?:

d. *Comprar frutas y verduras en 'el mercado campesino de la clase'* (shopping fruits and vegetables in 'the class' farmers market'):

Me ayudó **MUCHO**	*Me ayudó en* **ALGO**	*Me ayudó* **MUY POCO**	*NO me ayudó*

Por qué?:

e. *Evaluar las interacciones de compra que hicieron mis compañeros(as)* (Assess the shopping exchanges my classmates did):

Me ayudó **MUCHO**	*Me ayudó en* **ALGO**	*Me ayudó* **MUY POCO**	*NO me ayudó*

Por qué?:

3. *Si tienes algún otro comentario sobre esta unidad, por favor anótalo a continuación* (If you have any other comment about the unit please write it below)

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