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PÓS-GRADUAÇÃO EM LETRAS/INGLÊS E LITERATURA CORRESPONDENTE

**READING SONG LYRICS: CO-CONSTRUCTION
OF METAPHORICAL EXPRESSIONS**

BY EFL LEARNERS

Por Gisele Luz Cardoso

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ABSTRACT**READING SONG LYRICS: CO-CONSTRUCTION OF METAPHORICAL EXPRESSIONS BY EFL LEARNERS****GISELE LUZ CARDOSO****UNIVERSIDADE FEDERAL DE SANTA CATARINA
2005****Supervising professor: Josalba R. Vieira, PhD**

This study examined how talk-in-interaction in small groups evolves within an EFL classroom in a public school in Florianópolis. To this end, two research questions were asked. The first one asked how EFL students make sense of metaphorical expressions (Vieira, 1999c) they encounter in song lyrics, and the second probed the role of *scaffolding* (Wood, et al, 1976) in the co-construction of metaphorical meanings. The metaphor processing through scaffolded assistance was studied through think-aloud protocols in groups where the verbalizations are more conscious (Ericsson & Simon, 1987). A qualitative and microethnographic study (Watson-Gegeo, 1988) was carried out through the use of triangulation methods within an action research. The results showed that metaphorical expressions are rapidly understood by EFL learners through collaborative group work. In addition, the results showed that high school students need to support themselves in their mother tongue in order to co-construct meanings of new vocabulary items, and then process the metaphorical expressions. These findings point to the benefits of group work, and the need to incorporate metaphorical awareness in the EFL classroom together with scaffolded assistance (Nardi, 1999).

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RESUMO**LENDO LETRAS DE MÚSICA: CO-CONSTRUÇÃO DE EXPRESSÕES METAFÓRICAS POR ALUNOS DE INGLÊS COMO LÍNGUA ESTRANGEIRA****GISELE LUZ CARDOSO****UNIVERSIDADE FEDERAL DE SANTA CATARINA
2005****Professora orientadora: Josalba R. Vieira, PhD**

Este estudo examinou como fala-em-interação em pequenos grupos se desenvolve dentro de uma sala de aula de Inglês como língua estrangeira em uma escola pública de Florianópolis. Para este fim, duas perguntas de pesquisa foram feitas. A primeira perguntou como alunos de Inglês como língua estrangeira fazem sentido de expressões metafóricas (Vieira, 1999c) que eles encontram em letras de música, e a segunda investigou o papel de *scaffolding* (Wood, et al, 1976) na co-construção de significados de expressões metafóricas. O processo metafórico de assistência com andaimes (*scaffolding*) foi estudado através de protocolos do pensar alto em grupos onde as verbalizações são mais conscientes (Ericsson & Simon, 1987). Um estudo qualitativo e microetnográfico (Watson-Gegeo, 1988) foi aplicado através de métodos de triangulação, dentro de uma pesquisa-ação. Os resultados mostraram que as expressões metafóricas são rapidamente compreendidas por alunos de Inglês como língua estrangeira através de trabalhos em grupos. Além disso, os resultados mostraram que alunos do ensino médio precisam se sustentar na sua língua materna a fim de co-construírem significados de vocabulário novo e, então, processar as expressões metafóricas. Estes resultados apontam para os benefícios do trabalho em grupos e a necessidade de se incorporar consciência metafórica nas salas de aula de inglês como língua estrangeira junto com assistência através de andaimes (Nardi, 1999).

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CHAPTER I

CONTEXT OF INVESTIGATION

In Brazil, there have been recent studies (Brandão, 1999; Vieira, 1999a, 1999b 1999c, Gottschalk, 2003) that have tried to provide a link between literature and the teaching of a foreign language (FL) in order to make them walk hand in hand, as Brumfit and Carter (1987) have claimed:

The teaching of foreign languages has always worked apart from literature. The approach to the literary text, if (and when) made, is usually based on the use of simplified texts or stylistics. In the former case, the literary text simply stops being an authentic text to work merely as a tool for the learning of vocabulary (in Brandão, 1999, p. 13).

It should be noted that reading a literary text can be an “affective and intellectual experience” (Cicurel, 1991, p. 126, in Brandão, 1999, p. 98). However, literary texts can be subjective and difficult to understand especially because they can contain a high number of metaphorical expressions: “the higher instances of metaphors present in the literary texts represent one of the greatest difficulties in the interpretation ... process” (Zozzoli, Albuquerque, & Santos, in Brandão, 1999, p. 99). Regarding FL classes, there may be other problems besides the one of interpretation. They may be related to linguistic constraints and culture differences. As a consequence, metaphor comprehension may become a more difficult process. Learners may fail to get the meaning expected by the writer because of their lack of cultural and linguistic knowledge either in the mother tongue/first language (L1)¹ or in a foreign language. “As a consequence, readers may interpret meaning through inferences they draw from their schemata and the text, not necessarily grasping the meaning that the writer intended” (Barreira, 2003, p. 4).

¹ In this thesis, first language (L1) or mother tongue refers to Portuguese and foreign language (FL) refers to the English language which, sometimes throughout this thesis, will be referred to as target language (TL). When I use foreign language, I refer to the English language sometimes, and other times to any language that is not spoken in one's country.

In order to bring these two issues together, literature and FL teaching, this researcher has decided to investigate some readers' cognitive processes of making sense of metaphorical expressions in song lyrics in English as a Foreign Language (EFL) classes. It is worthwhile noting that there are several kinds of literary texts. Furthermore, metaphorical expressions are not only found in literary texts. I chose to work with song lyrics in view of the fact that they are present in our day-by-day, especially in teenagers' lives; they are rich materials through which students can learn a FL, and finally, they are considered representational texts by McRae² (1991).

However, the English books currently used in Brazilian schools do not seem to provide enough representational texts. According to a study conducted by Gottschalk (2003), who examined 830 texts in English books published in Brazil, 84.5% were considered referential texts, and 15.4% were considered representational texts. A small number of 26 (out of 830) was song lyrics.

Students seem to have difficulties in making sense of texts in a FL especially if they contain a high number of metaphorical expressions. The EFL learners I have taught are not commonly motivated to read representational texts such as poems, rhymes or fairy tales, although as small children, they were used to reading them. When they become older, they usually do not know how to approach representational texts and wait for the teachers to give them their own interpretation or to provide the meanings of the metaphorical expressions they come across. I have faced this situation very frequently in the Brazilian schools I have worked at, private or public.

² In harmony with McRae, representational texts "involve and stimulate the reader. They promote affective learning, require imagination and emotion, from pleasure to pain" (McRae, 1991, p.3). Examples of representational texts are ads, cartoons, poems and song lyrics, among others. Their purpose is to lead the reader to an "imaginary world". Conversely, referential texts are different from representational texts because they are essentially informative texts such as newspaper and magazine articles. As such, their purpose is only to provide information.

The aim of this research is to investigate how EFL learners make sense of metaphorical expressions in song lyrics. Moreover, I intend to examine the role of scaffolding (Wood, Bruner & Ross, 1976)³ in the co-construction of metaphorical meanings. In order to answer these questions, the following research questions are asked: “How do students make sense of metaphorical expressions they encounter in a text such as song lyrics?” (Vieira, 1999c), and also “What is the role of scaffolding in the co-construction of metaphorical meanings?”

This research was carried out in order to contribute to the study of the interpretation process of metaphors in representational texts, in this particular case, in song lyrics. A secondary aim of this study is to offer some insights on the use of song lyrics as a means of bringing metaphors to EFL classes providing students with the opportunity to understand them.

I will start the present thesis with a review of the literature in chapter II. After that, I will present the method used in this study in chapter III, and the data analysis in chapter IV. Finally, chapter V will bring the conclusions. The reference list and the appendixes are at the end of this thesis.

³ The concept of scaffolding will be explained in chapter II.

CHAPTER II

REVIEW OF LITERATURE

2.1. Introduction to the chapter

As this research is conducted on an ethnographic basis (Watson-Gegeo, 1988), the review of literature brings issues that were observed during the data analysis. This chapter is divided into ten main sections. Some theoretical background on metaphor is presented in sections 2.2 and 2.3. After that, Blasko and Briehl's study on reading and recall of metaphorical expressions is presented in section 2.4. An overview on metaphors, metonymies, and idioms is given in sections 2.5 and 2.6. The importance of metaphors and scaffolding in language learning is described in sections 2.7, and 2.8 respectively. The role of code-switching and mother tongue in EFL classrooms is presented in sections 2.9. Finally, two reading models are presented in section 2.10.

2.2. The pervasiveness of metaphors

Metaphors were only part of literature in the past. They had just an ornamental and rhetorical function. Also, they were seen as a linguistic oddity, present only outside the centre of people's occupations (Steen, 1994). The cognitive turn starts in the late 70s with the landmark publications of Ortony (1979), "Metaphor and Thought", and "Metaphors we live by" by Lakoff and Johnson (1980). Later, other scholars continued developing the cognitive approach (such as Cameron and Low (1999), Gibbs (1999), and Cameron (2003)) which has given to metaphors a more cognitive dimension:

Metaphor is not just a surface ornamentation of language but a phenomenon of human thought processes, then metaphor in real world language becomes an important investigative focus. Understanding how metaphor is used may help us understand better how people think, how they make sense of the world and each other, and how they communicate (Cameron, 2003, p.2).

Researchers on metaphors have given different meanings to them. However, Lakoff and Johnson (1980) provide the definition of metaphor which this study subscribes to, i.e., “the essence of metaphor is understanding and experiencing one kind of thing in terms of another” (p. 5). Let’s take the classic Shakespearean’s example “Juliet is the sun”. The reader is supposed to find a connection between two completely different domains which are in this case a person named Juliet and the sun. What is the analogy or the similarity? Juliet is expected to be characterized according to the knowledge that we have about the sun as being a star that shines and so forth.

Metaphors have been studied as being part of our “everyday language and thought” (Lakoff & Johnson, 1980, p. ix). Ordinary people use metaphors unconsciously, automatically and without noticing them. Lakoff and Turner (1989) state that “metaphor is a tool so ordinary that we use it unconsciously and automatically, with so little effort that we hardly notice it It is conventional: metaphor is an integral part of our everyday thought and language” (p. xi). In order to exemplify, let’s take the case when people want to express some thoughts that are more easily expressed through metaphors or “metaphor-based idioms” (Kövecses & Szabó, 1996, p. 331) such as when they prefer to say that someone has *kicked the bucket* or has *slept like a log* meaning that someone has died or has slept a lot respectively.

Glucksberg and Keysar (1993) state that metaphors are used to “communicate a complex patterned set of properties in shorthand that is understood by the members of a speech community who share relevant mutual knowledge” (p. 422). In other words, metaphors are better understood by the people of the same community. Readers and listeners from different cultures or that share different L1s may have difficulties interpreting the metaphorical expressions since each one has different ways to express

thoughts. Moreover, what a novel metaphor is for one person may not be for another one who belongs to a different social context.

Metaphor is basically a cognitive process, which requires reasoning for its interpretation. In addition, it is beyond language. It involves energy, effort and creativity. Metaphors are part of our thoughts and they are construed by young children and adults according to their schemata⁴, since cognitive representations are highly affected by experience. Naturally, unconsciously, and automatically metaphors come to our minds when we are communicating or listening to someone or reading. They are part of human communication and are present in our everyday language, as Reddy (in Lakoff, 1993) claimed firstly.⁵

Metaphor was chosen for this research instead of other aspects of language because, according to Zanotto (1990), it is a figure of imagination and its basis is purely subjective. For the reader to comprehend metaphors, s/he has to use his/her imagination, trying to find an unexpected or unusual analogy. In Zanotto's (1988) pilot study, it was clear that metaphor initiates a process of image or verbal associations, by analogy, which constitutes a true exercise of the analogical and creative thought. "When we try to understand a new metaphor, we are reasoning metaphorically. And if we know better how the metaphorical reasoning works, it will be possible to work with it in teaching in a conscious and not accidental or occasional way" (In Zanotto, 1995, p. 244).⁶

⁴ Schemata is the readers' prior knowledge and experience, or their world background knowledge (Bartlett, 1932; Adams and Collins, 1979; Rumelhart, 1980, in Carrel and Eisterhold, 1988).

⁵ The reader is invited to read Lakoff (1993). In this paper, he acknowledges Reddy for having convinced him that the locus of metaphor is in thought, not language: "though other theorists had noticed some of these characteristics of metaphor, Reddy was the first to demonstrate them by rigorous linguistic analysis" (p. 204).

⁶ This excerpt was translated by the researcher and the original one is as follows: "...quando tentamos compreender uma metáfora nova, estamos raciocinando metaforicamente. E se conhecermos melhor como se processa o raciocínio metafórico, será possível trabalhar com ele no ensino de forma consciente e sistemática (e não acidental ou ocasional)" (Zanotto, 1995, p. 244).

Regarding the use of metaphors, it is now affirmed by several researchers that metaphors have not just a rhetorical purpose, they are essential for us when we want to talk about things that in a literal way would be difficult to say, as Ortony (1975, in Gibbs, 1999) states: “Many scholars now recognize that metaphor is essential for how people communicate about abstract, difficult-to-talk-about ideas, and about aspects of ordinary experiences. In this way, metaphor is indeed necessary and not just nice or ornamental” (p. 44). In the same line, Blasko and Briihl (1997) affirm that “one important function of metaphor is to express ideas that are difficult or impossible to express literally” (p. 261).

Gibbs (1979/1993) states that tropes are used and understood easily because our “thinking is constrained by figurative processes” (p. 253). Moreover, he suggests that “people make sense of tropes without any tacit recognition of these phrases as violations of communicative norms” (p. 258). He discusses the strong influences of conceptual and pragmatic knowledge on people’s understanding of figurative language.

Gibbs (1999) suggests that more empirical studies are needed on how metaphors are created and understood. He goes on to say that there are different kinds of metaphors and that they must be distinguished in different ways and not using always the same examples as in the study of idiomaticity. The most examined idiom is *kick the bucket* (p. 30)⁷. And in the study of metaphors in poetry, the examples that are always cited are *Juliet is the sun*, or *My love is a red, red rose* (p. 31). He reminds us of the fact that there are several kinds of metaphors that are not only seen in poetry and great writings, but infiltrate “many aspects of everyday speech” (p. 34). He suggests that scholars “must be careful to acknowledge the limits of their theories, ... [because most often they] are limited to particular kinds of

⁷ Kövecses and Szabó (1996) also acknowledge the fact that the idiomatic expression “kick the bucket” is one of “the most celebrated examples of idioms in the standard view” (p. 330).

metaphor” (p. 36), and do not treat all of them.

It is important “to be quite careful to distinguish between the processes and products of metaphor understanding” (Gibbs, 1993, 1994, in Gibbs, 1999, p. 37). On the one hand there are researchers, such as literary theorists, that focus on the product or the metaphorical meanings produced. On the other hand, there are those, such as psycholinguistics, that attempt to investigate the comprehension process. What Gibbs (1999) means is that metaphor cannot be analyzed in a simple way, because metaphor understanding is not a single activity. It is more than that. Metaphor understanding may require a long process. Additionally, Gibbs attempts to say that there is a difference between “metaphoric processing” and “processing metaphor”. The former is an intentionally selected strategy of reading (Steen, 1994, in Gibbs, 1999). It has to do with the fact that the reader/listener thinks metaphorically, or forms metaphorical images when reading/listening to a text even if it does not have explicit metaphorical language. “Thus, metaphoric processing might not just be a special literary strategy employed by readers when interpreting texts” (Gibbs, 1999, p. 41). “Processing metaphor” is the opposite. It is the act of making sense of explicit metaphorical language.

Finally, Gibbs (1999) shows his concern on how language and thought interact because scholars such as psychologists and educators are sometimes not sure whether metaphoric cognition plays a role in language use and understanding or not (p. 43). He gives examples of linguistic expressions that are employed by people when talking about love: “We’re at a crossroads”, for instance. And this is enough evidence that people think metaphorically. Conversely, cognitive psychologists in general do not believe that this is true. They are still inquiring into the nature of metaphors; are they just an ornamental aspect of language or are they part of human cognition?

The next subsection will approach the issue of conceptual and image metaphors.

2.3. Lakoff's conceptual and image metaphors

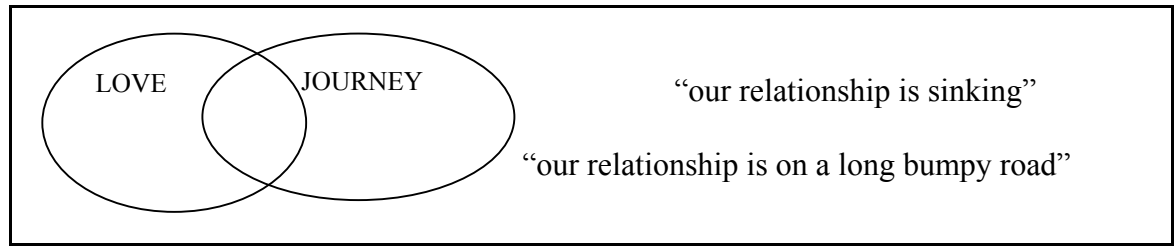
Lakoff (1993) attempts to explain how we understand metaphor. In his famous example of the conceptual metaphor LOVE IS A JOURNEY, Lakoff states that the reader understands the domain of LOVE (the target) in terms of the domain of JOURNEY (the source)⁸. The process of mapping LOVE and JOURNEY is how the metaphor is understood.

In the texts or in oral speech, that conceptual metaphor is expressed through linguistic expressions such as: “our relationship is sinking”, “our relationship is on a long bumpy road”, and others. The two domains of Love and Journey are crossed, i.e., they both share some properties since it is possible to make correspondences between their entities. For instance, in the love-as-a-journey mapping, “the lovers correspond to travelers; the love relationship corresponds to the vehicle; the lovers’ common goals correspond to their common destinations on the journey” (Lakoff, 1993, p. 207), and so forth.

The conceptual metaphor LOVE IS A JOURNEY is at the super ordinate level. The linguistic expressions are the surface realization of such cross-domain mappings, and they are at a lower level. For Lakoff (1993), the language is secondary and the mapping is primary (p. 208). Finally, the term “metaphor” refers to the conceptual mapping and the term “metaphorical expressions”, to individual linguistic expressions. Thus, there are two basic linguistic levels in the processing of metaphors, the linguistic and the conceptual level as exemplified in figure 1.

⁸ Cameron (2003) uses the terms **topic** instead of target and **vehicle** instead of source.

Figure 1: The representation of LOVE and JOURNEY as cross domain mappings.



Lakoff (1993) claims that “metaphor resides for the most part in this huge structured, fixed system, a system anything but ‘dead’. Because it is conventional, it is used constantly and automatically with neither effort nor awareness” (p. 227). Metaphor, then, is not only placed in language, it is also present in the way we conceptualize one mental domain in terms of another. This system is activated while readers/listeners are trying to make sense out of novel metaphors. And this process gives rise to abstract reasoning .

Lakoff (1993) shows his concern about the role played by the system of conventional metaphor. He states that, older research (before 1980) “completely missed the major contribution played by the conventional system” (p. 237) and its role in the interpretation of novel metaphors. He adds that “our everyday metaphor system ... is constantly active, and is used maximally in interpreting novel metaphor uses of language” (p. 237). Lakoff uses Dante’s verses as examples of poetic metaphors to demonstrate that they may call to mind different domains superimposed one to another. Reading the verses: *In the middle of life’s road/I found myself in a dark wood* (Dante, *Divine Comedy*), the reader brings to mind the domain of life and the domain of travel together with the conventional metaphor⁹ LIFE IS A JOURNEY through the words “Life’s road”. Therefore, understanding metaphors involves “the system of conventional metaphors, ordinary knowledge structure evoked by the

⁹ Lakoff (1993) states that conventional metaphors emerge in the majority of the sentences we emit and we use them to comprehend concepts such as TIME and STATE.

conventional meaning of the sentence, and metaphorical inferences based on that knowledge structure” (p. 237), since readers make their own inferences based on their schemata, and their already conventionalized metaphors.

Sometimes a conceptual metaphor cannot be retrieved from linguistic expressions because the domains are not concepts, but images. Lakoff (1993) states that image metaphors map one conventional mental image onto another, differently from conventional metaphors where one conceptual domain is mapped onto another. “Image metaphors, by contrast, are ‘one shot’ metaphors: they map only one image onto one other image.... Metaphoric image mappings work in the same way as all other metaphoric mappings: by mapping the structure of one domain onto the structure of another. But here, the domains are conventional mental images” (p. 229).

The next subsection will approach the issue of familiarity and context in the reading and recall of metaphorical sentences.

2.4. The effect of familiarity and context in the reading and recall of metaphorical sentences

Blasko and Briihl (1997) attempt to find evidences for the effects of familiarity and context in the reading and recall of metaphorical sentences. They bring a different approach to the treatment of metaphor since metaphors have been analyzed by different researchers through qualitative approaches. Blasko and Briihl decided to contribute to the study of metaphor by carrying out a quantitative analysis.

The previously mentioned authors conducted two experiments: in the first one, eye movements were recorded during the reading of high and low familiar metaphors that were preceded by either a related or an unrelated metaphorical sentence, or an unrelated literal

sentence. High familiar metaphors were read more quickly than low-familiar ones and related metaphor contexts facilitated reading times. The second experiment examined memory for high and low familiar metaphors using the three context conditions from experiment one as cues (related or unrelated metaphorical sentence, or unrelated literal sentence). The high and low familiar metaphors were recalled at similar rates. However, metaphors cued by a related metaphor were recalled at a higher rate than those cued by an unrelated literal or metaphorical sentence.

The results suggest a partial dissociation between comprehension and memory processes. The fact that the reader is familiarized with certain metaphorical expressions does not presuppose that these expressions will be recalled more easily. Readers may read and understand the familiar expressions more easily and faster, but it does not mean that they will be recalled at the same speed. However, when a target metaphor was less familiar, cues sharing semantic domains provided superior recall. As for context effects, just as the related metaphor provided the most facilitation in reading speed, it also provided the best cue for recall. It is the semantic relationship between two sentences and not whether the cue is literal or metaphorical that is the best predictor of facilitation. In experiment 1, metaphors that had been rated highly familiar were read more quickly than less familiar metaphors, which suggest “that as a metaphor is repeatedly encountered in the environment, it develops a processing advantage” (Blasko and Briihl, 1997, p. 275). On the other hand, it does not necessarily predict an advantage in recall. In both experiments, the related context proved beneficial, and the unrelated one provided no significant benefit to either the reading or recall of metaphor sentences. “In summary, as the familiarity of a metaphor increases, comprehension difficulty decreases” (p. 275). Additionally, “as a metaphor becomes more familiar, processing speeds up as previous experience narrows

possible nuances of interpretation” (p. 275). Conversely, more novel metaphors “may require a longer search time for the best interpretation, and related contexts speed the process considerably” (p. 276).

The following subsection will describe the differences between metaphors and metonymies.

2.5. Metaphors and metonymies

This subsection provides an explanation about metaphors and metonymies, since both are widely used in song lyrics.

Gibbs (1999) attempts to distinguish metaphor from metonymy. He states that they are distinct, but

both express mappings between things. In metaphor there are two conceptual domains of knowledge, and one is understood in terms of another, usually a very different knowledge domain. Thus, metaphor is characterized by two domains of knowledge: a source and a target domain, in which the source (a familiar physical domain) provides understanding about the target (a less familiar abstract domain). Metonymy involves only one conceptual domain, rather than two in that the mapping or connection between two things is within the same domain (Croft, 1993; Gibbs, 1994, in Gibbs, 1999, p. 36).

Both figures are products of our conceptual system and they arise from our conventional knowledge of the world. For example: “The boss was spitting fire today.” We understand that the source domain FIRE must be mapped onto the target domain ANGER, because our conventional knowledge says that ANGER IS FIRE. Thus, the boss was very angry.¹⁰ Another example involving a metonym and not a metaphor as before, would be: “We need more hands.” The reader understands that *hands* stand for people because of the knowledge that we have that a HAND STANDS FOR THE PERSON.

However, Gibbs (1999) reminds us of the fact that sometimes metaphors arise from metonymies and vice-versa. “The interaction of metaphor and metonymy in expressions ...

¹⁰ This concept is shared by Lakoff and Johnson (1980) as well.

illustrate how tropes are frequently combined to give rise to ordinary linguistic expressions” (p. 37).

In the next subsection I attempt to demonstrate the differences between metaphors and idioms.

2.6. Metaphors and idioms

Another kind of figurative language found in song lyrics is idioms. They are considered one of the hardest areas in S/FL learning, not only for teachers, but for learners as well (Kövecses & Szabó, 1996). Idioms are groups of words that have a figurative meaning that cannot be predicted from the meanings of their constituent parts separately.

There have been attempts to discern the traditional/standard and the cognitive semantic¹¹ view of metaphors and idioms. In the traditional view, idioms and metaphors (or figurative language) are seen just as a matter of language/speech and are seen apart from any conceptual system, that is, our conceptual knowledge of the world does not play any role as Kövecses and Szabó (1996) state:

In the traditional view, idioms are regarded as a special set of the larger category of words (e.g. Carter and McCarthy 1988, p. 19). They are assumed to be a matter of language alone; that is, they are taken to be items of the lexicon that are independent of any conceptual system. According to the traditional view, all there is to idioms is that, similar to words, they have certain syntactic properties and have a meaning that is special, relative to the meanings of the forms that comprise it (p. 328).

Thus, in this traditional view, figurative language is linguistic or rhetoric in nature: “figurative language distorts reality and only serves special rhetorical purposes” (Grice and Searle’s view, in Gibbs, 1993, p. 254).

¹¹ Cognitive semantics is a subfield of cognitive linguistics. Its concern is to give the meaning of the words a more cognitive approach or view and not an arbitrary one (Kövecses and Szabó, 1996, p. 326).

Conversely, in the cognitivist view, idioms and metaphors are conceptual and hence are understood depending on the reader/listener's conceptual knowledge of the world as seen in the following statement by Kövecses and Szabó (1996):

most idioms are products of our conceptual system, and not simply a matter of language An idiom is not just an expression that has meaning that is somehow special in relation to the meanings of its constituent parts, but it arises from our more general knowledge of the world (embodied in our conceptual system (p. 330)).

Kövecses and Szabó (1996) are in favor of the cognitive view, which states that most idioms are conceptual, and not linguistic in nature. It is very clear that these researchers and Gibbs (1999) agree with Lakoff and Johnson (1980) who argue that “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p. 3).

Kövecses and Szabó (1996) want to build a case for a more cognitive treatment of idioms because the process of making sense of them is cognitive due to the fact that some idioms derive from three mechanisms: they may be motivated by metonymies, metaphors, or by some conventional knowledge that we possess in relation to the words.

Idioms and metaphors can be highly familiar for people from the same culture or same L1, and less familiar for people from different cultures or different L1s (Kövecses & Szabó, 1996). They will vary with factors such as cultural and social factors. “A conceptual metaphor may be similar in two cultures but expressed differently in the languages” (Cameron, 2003, p. 20).

Some scholars are very much concerned in trying to clarify whether idioms are “dead” or frozen metaphors (Blasko & Briihl, 1997; Gibbs, 1993; Kövecses & Szabó, 1996). “Many people have commented on the similarity between idioms and familiar metaphors, but this is one case in which the empirical findings diverge” (Blasko & Briihl,

1997, p. 274). It is more likely that metaphorical expressions are meant to be frozen when their meanings cannot be extracted from the words in isolation, and at the same time their meanings are arbitrary and conventionalized. Idioms are “traditionally conceived of by learning arbitrary links between them and their figurative meanings. Readers and listeners do not generally recognize them as violating truthfulness norms because the arbitrary links between idioms and their figurative meanings are highly conventionalized” (Gibbs, 1993, p. 271).

While reading a very familiar example such as “to kick the bucket”, the reader/listener does not have to form a mental image of someone kicking a bucket to understand that it means to die. While reading a less familiar example (at least for EFL/ESL learners) like “to spill the beans”, the reader/listener may form an image of beans being spilled on the floor and may map this image onto a second conceptual domain that is of someone revealing a secret: “people make sense of idioms because they ... recognize the metaphorical mapping between two conceptual domains of information that partially explains why idioms mean what they do” (Gibbs, 1993, p. 272). In other words, the meanings of idioms are motivated by our conceptual knowledge rather than arbitrarily conceived: “the meanings of idioms can be seen as motivated and not arbitrary (Lakoff, 1987 and 1993; Gibbs, 1990 and 1994). The knowledge provides the motivation for the overall idiomatic meaning” (in Kövecses & Szabó, 1996, p. 330). This knowledge is called conventional knowledge by Kövecses and Szabó and is involved when our knowledge relates to certain conventionalized gestures involving for example the human hand. They give an example of an idiomatic expression that is *to put one’s hand up*. The motivation for the understanding of this expression “comes from what we know of the gesture itself and not from the meaning of the expression” (p. 339). *To put one’s hand up* means to surrender,

as when someone is arrested. This meaning is “appropriate and natural (i. e. motivated) because we know how and why [*to put one’s hand up*]... as a gesture is used in Anglo-American [and Brazilian cultures]. This knowledge is independent of our knowledge of English” (p. 339). The idiom *to put one’s hand up* is a description of a conventionalized gesture.

Finally, Kövecses and Szabó (1996) attempt to show the results of a very informal study carried out by them where the following question was addressed: “Can we actually facilitate the learning of idioms in the classroom?”. The participants were 30 EFL learners divided into two groups. The material was 20 phrasal verbs (PVs) and a “fill in the blanks” exercise. The participants were asked to complete 20 sentences with the PVs. One group, namely group A, was asked to memorize 10 PVs and the other was asked the same thing but the participants in this group, namely group B, were told that nine orientational metaphors¹² underlied those 10 PVs. They were instructed to reason on the PVs based on orientational metaphors such as HAPPY IS UP, MORE IS UP or LESS IS DOWN. In sum, I can say that in overall the study attempts to indicate, rather informally, that the metaphorical motivation also plays a role in the performance of the completion task. This is due to the fact that group B could successfully complete the second part of the task (where they had to complete the sentences with PVs which were not told them beforehand). The other results were not significant.

Littlemore (2001), together with these researchers, is very much concerned with the fact that idioms and metaphors can be taught, learned and produced because a) “people

¹² Orientational metaphors have to do with spatial orientation such as up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. “Orientational metaphors give a concept a spatial orientation: for example, HAPPY IS UP. The fact that the concept HAPPY is oriented UP leads to English expressions like “I’m feeling up today” (Lakoff and Johnson, 1980, p. 14).

have metaphorical competence” (Kövecses & Szabó, 1996, p. 345). Kövecses and Szabó cite Danesi (1993, p. 493, in Kövecses & Szabó, 1996, p. 345) who explains that “the programming of discourse in metaphorical ways is a basic feature of native speaker competence”), and b) people have metaphoric intelligence. Obviously, some people possess metaphoric intelligence more than others: “It ... becomes fairly obvious that certain people produce a great deal of figurative language while others scarcely produce any at all” (Littlemore, 2001, p. 1).

The next subsection will bring two issues together: metaphors and learning.

2.7. Metaphors and learning

Littlemore (2001) highlights the fact that there are people that are more capable than others at producing, creating and comprehending novel metaphors. These people are referred to having more metaphoric competence. She goes on to say that the metaphoric intelligence can bring benefits to the language learning process. She claims that this intelligence contributes to the language production and facilitates comprehension of metaphoric expressions.

In order to use metaphors to contribute to the teaching and learning of foreign languages, Littlemore (2001) and Kövecses & Szabó (1996) give us some insights. The former does that by posing two questions: “What benefits might metaphoric intelligence bring to the language learning process?” and “What can language teachers do to accommodate metaphorically intelligent students within their classrooms?”. The latter poses the following question: “Can we actually facilitate the learning of idioms in the classroom if we use the cognitivist framework?”. Although not explicitly expressed in these questions, Kövecses and Szabó are as concerned as Littlemore with “building up

metaphorical competence” in EFL learners (p. 345), due to the fact that “language teachers can adapt their teaching techniques to exploit the metaphoric intelligence of their students and possibly help foster metaphoric intelligence in their more ‘literal-minded’ students” (Littlemore, 2001, p. 4).

Earlier in this chapter a study carried out by Kövecses and Szabó (1996) was summarized. This study resembles a strategy suggested by Littlemore (2001)¹³. She advises teachers to draw “students’ attention to the fact that argumentative texts are often based on one or two underlying ‘conceptual’ metaphors, such as A THEORY IS A BUILDING. Students can then be asked to identify the underlying metaphors in those texts” (Littlemore, 2001, p. 4). Similarly, in Kövecses and Szabó’s study the instructors drew the participants’ attention in group B to the conceptual metaphors that were underlying 10 phrasal verbs. After that, as I have already briefly explained, the participants had to guess the conceptual metaphors underlying 10 other PVs. This particular group performed better than the other group that was not instructed on conceptual metaphors, that is, the teaching of this specific strategy, as suggested by Littlemore as well, helps EFL learners to learn the meanings of metaphorical expressions, idioms, phrasal verbs and, most likely, other tropes.

According to Petrie and Oshlag (1979/1993), metaphor is very important for the acquisition of new knowledge. Using it, the speaker, the writer or the teacher is enhancing learning because metaphors work like a bridge that links the well known with the unknown in a memorable way. In other words, metaphors can make a connection between old and new knowledge (Cameron, 2003).

This claim goes in favor of constructivist psychology (Anderson, 1977; Rumelhart & Ortony, 1977; Schank & Abelson, 1977, in Petrie and Oshlag, 1979/1993) that states that

¹³ In fact, these studies are not the same, but the principle underlying them is the same.

learning should start from what students already know. Therefore, we cannot “assume that we can simply pour knowledge into the heads of students [because] then we are faced with the problem of how students recognize what they perceive as knowledge” (Petrie and Oshlag, 1979/1993, p. 582). Accordingly, Reddy (1979/1993) advocates that actually, no one receives anyone else’s thoughts directly in their minds when they are using language (p. 166).

The next section will provide the concept of scaffolding which is considered an important facilitator in the learning process.

2.8. The metaphor of scaffolding

The aim of this section is to discuss the concept of scaffolding. This concept is brought in this section because it is my hypothesis that the academic task is better structured if learners are provided with scaffolded assistance.

In this study, scaffolding is operationalized following the definition offered by Wood, Bruner, and Ross (1976) who coined this term. According to them, “Scaffolding is the process by which experts assist novices to achieve a goal or solve a problem that the novice could not achieve or solve alone” (in Mc Cormick and Donato, in Hall and Verplaetse, 2000, p. 185). In other words, scaffolding consists of a temporary help a novice needs in order to achieve an outcome. This “scaffold” is gradually removed, so that the learner can achieve the outcome by himself/herself. In sum, we can say that in the beginning of learning the student needs a great deal of help and assistance that is provided by someone who is more knowledgeable (the teacher or his/her classmates). Provided the tools, the student is then ready to perform the tasks individually. S/He will be able to do so if the strategies used by the more knowledgeable person are meaningful and contextualized

(if the new knowledge is related to the student's reality and linked to the previous knowledge the student already has).

Additionally, “six functions constitute this process and are deployed dynamically as experts negotiate task definitions with novices (Wertsch, 1985), assess their level of competence, and determine what type of assistance they need to accomplish a particular part of the task” (Mc Cormick & Donato, in Hall and Verplaetse, 2000, p. 185). These functions are: 1) Recruitment - drawing the novice's attention to the task; 2) Reduction in degrees of freedom – simplifying or limiting the task demands; 3) Direction maintenance – maintaining motivation and progress toward the goals of a task; 4) Marking critical features – calling the novice's attention to important aspects of the task. 5) Frustration control – decreasing the novice's stress; 6) Demonstration – modeling the preferred procedures to achieve the goals (Wood et al.1976, p. 98, in Hall and Verplaetse, 2000, p. 185). The abbreviations CC (*comprehension checks*) and CR (*clarification requests*) are going to be used in the data analysis section as sub functions of function number (#) 3, direction maintenance, following the work of Mc Cormick and Donato (2000).

Comprehension checks and clarification requests are terms coined by Long (1983), and they describe devices to solve problems in communication. Comprehension checks are questions used to verify if there was comprehension, such as “Do you understand?”, and “Ok?”. Clarification requests are questions used in moments of misunderstanding such as “What do you mean?”.

According to Wertsch (1979), scaffolded performance is a dialogically constituted interpsychological mechanism that promotes the novice's internalization of knowledge co-constructed in shared activity (in Donato, 1994). Moita Lopes (2000), in the same line, argues that the “discourse itself and the interaction are one of the main scaffoldings in the

co-construction of knowledge/meaning” (p. 250, my translation)¹⁴.

Donato (1994) claims that “the study of scaffolding in L2 research has focused exclusively on how language teachers provide guided assistance to learners (Ulichny, 1990; Wong-Fillmore, 1985; Ellis, 1985)” (p. 42). Additionally and more recently, a few studies carried out in Brazil (Bergsleithner, 2002 and Greggio, 2004) have the same focus.

A longitudinal study conducted by Takahashi (1998)¹⁵, showed that teacher’s assistance was gradually reduced and learners played a more active role during the classes, taking on the scaffolding role of the teacher. Moreover, she observed that the assistance provided by the children was similar to that observed in the teacher at an earlier time (Donato, 2000, p. 39, in Lantolf, 2000).

It will be shown in this thesis that collaborative peer work among language learners provides the same opportunity for scaffolded help as in expert-novice relationships, as shown in Takahashi (1998)’s study. The present research will show through verbal protocols, how learners can and do scaffold each other’s performance.

As a means of promoting scaffolding, learners/readers very often make use of their L1 in order to simplify tasks. In other words, they switch the language code: L1 to L2 or vice versa when difficulties arise. The next section will explain this matter.

2.9. The role of the code switching and the mother tongue in FL classrooms as a means of co-constructing meanings

Code switching or language switch refers to the conscious insertion or borrowing of a

¹⁴ The original text is as follows: “...sendo o próprio discurso/interação um dos andaimes principais na construção conjunta do conhecimento/significado.”

¹⁵ Takahashi was a doctoral student in a course taught by Donato. Her research project mentioned in this chapter, was an assignment of this course. Takahashi observed data collected during the years of 1994 and 1996. It was published in Lantolf, 2000.

word or phrase in a language other than the target language, usually learner's native language (Arnfast and Jorgensen, 2003; Bialystok, 1983; Færch, et al, 1984, in Arnfast and Jorgensen, 2003). Additionally, in accordance with Arnfast and Jorgensen (2003), code switching is often seen as “a strategy used by L2 learners in order to keep the conversation going without having to pause or abandon the message” (p. 25). They go on to say that it is the learners' conscious use of the mother tongue material in L2 context: “the learner stops speaking the L2 and starts using her/his L1 (and may of course use the L2 again)” (p. 25). Equally important, is Tarone, Cohen and Thomas's (1983) view of code switching as an avoidance strategy, in which the language switch is linguistically¹⁶ or socially motivated. The social motivation is like “a desire to fit in with one's peers” (in Arnfast and Jorgensen, 2003, p. 25).

Arnfast and Jorgensen's (2003) study highlights the fact that code switching is like an increasingly sophisticated skill used by FL students to play with the new language in their early attempts to learn it. These researchers observed that their participants in the study mentioned used the L1 either to keep the conversation flowing or to prevent the conversation from breaking down when their mastery of the L2 was insufficient for the ongoing conversation. They conclude by saying that learners code switch automatically and that code switching should be considered a useful strategy that should also be taught at any stage of bilingualism.

Another interesting study on code switching is the one carried out by Greggio (2004) in Brazil. She observed the interaction between teacher and students in several EFL classes from two groups (a group of beginners and a group of pre-intermediate EFL students). She found out that *code switching* was used by the teachers to promote scaffolding assistance,

¹⁶ Due to the purposes of this thesis, the linguistic motivation will not be commented on.

among other uses. *Code switching* was mainly used to promote scaffolded assistance in the pre-intermediate group in which the teacher had a dialogic/proleptic style of teaching¹⁷. She argues that “the use of code switching by the teachers may benefit the learners during problem-solving situations in the EFL classroom” (p.67). Greggio adds that one of the teachers used code switching (L2 to L1) to simplify the task (scaffolding function # 2), to keep the learners motivated in the pursuit of the goal (scaffolding function # 3), to clarify some rules and structures of the language (scaffolding *function* #4), and to try to present to the learners the ideal or partial solution of the problem (scaffolding function # 6).

To conclude, it is important to highlight that both code switching and scaffolding have important roles in FL classes if they are consciously and appropriately used by learners themselves or by the teacher. Nonetheless, in this present study, as can be seen in the data collected, the use of code switching was not as evident as I thought in the beginning of my investigation. The participants decided to use only their L1 in order to find out the meanings of unknown words in the texts.

Regarding negotiation of meaning, Long (1983) suggests that it refers to strategies used by speakers in order to avoid a breakdown in conversation. Literature on negotiation of meaning reveals that, these strategies are adopted in order to overcome difficulties encountered while learning a FL (Pica, 1994; de la Fuente, 2002; Long, 1980, 1983). It is worthwhile noting that, to the best of my knowledge, studies conducted in the field have

¹⁷ According to Donato and Adair-Hauck (1992), *prolepsis* is a form of teaching in which “the teacher involves the learners through dialogue in order to search for the problem-solution of an activity rather than simply presenting the solution or explicitly showing how to find the solution” (p. 28). According to Antón (1999), *prolepsis* is “one of the several devices deployed in teacher-learner interaction to achieve the functions of *scaffolding*” (p. 305). In other words, *dialogic/proleptic* teaching is the type of instruction in which the teacher carries out formal instruction in collaboration and negotiation with learners (Donato & Adair- Hauck, 1992, in Greggio, 2004, p. 63).

not discussed the role of the L1 in the negotiation of meanings. The only exception to this panorama was a study carried out by Neves (1995) in Brazil. Neves' study acknowledged a surprising huge amount of L1 used in the moments of meaning negotiation. Moreover, Neves justifies that "participants chose to use L1 to maintain the flow of the conversation. Thus, the use of L1 characterized moments when participants avoided the effort of negotiating meaning [in the TL]" (p. 69).

In this study, the participants were asked to make sense of metaphorical expressions found in texts. Thus, it was a reading event (Vieira, 1999c) where the subjects had to construct meanings of new vocabulary. Since the tasks had to be performed in groups, the meanings were then, co-constructed. That is to say that, while talking in interaction, the participants constructed together the meanings to understand the texts, and, consequently, to make sense of the metaphorical expressions. Therefore, this process is different from what Long calls "negotiation of meaning" which is a strategy used to avoid breakdowns in conversation. Another strategy, is the use of the L1.

Bolitho (1983) points out that an important role of the mother tongue is to "allow students to say what they really want to say sometimes" (in Atkinson, 1987, p. 242). Atkinson (1987) also adds that the mother tongue can also be used to check comprehension of a listening or reading text (p. 243). It is important to note that many students are often "frustrated in their attempts to communicate" (Atkinson, 1987, p. 245). In this sense, the appeal to the L1 is almost inevitable. In speaking or reading, students often use an inefficient strategy which consists, according to Atkinson (1987), of:

beginning by translating word for word or phrase by phrase until, very quickly, they come to a lexical item or use of a structure that they 'don't know' in English. The most frequent reactions at this point appear to be either to revert to the mother tongue [or] to appeal to the teacher (p. 246).

The participants in this study have greatly resourced to their L1 while co-constructing meanings of new words or expressions. Thus, this researcher has decided to approach this issue. For this reason, it is essential to highlight that investigating the importance of the L1 during interaction was not intended in the beginning of this research. As a consequence, this study is in tune with the research conducted by Neves (1995).

The present study is concerned with reading tasks, thus, the following section will address the issue of reading models.

2.10. Reading models (in Davies, 1995)

This section aims at reviewing reading models as a means of trying to understand what goes on in the visual system and the brain during the process of reading (Davies, 1995). In the interest of space, I will not explain all the models fully, just the ones that are essential to this study.

Davies (1995) presents five reading models: the bottom-up model of reading process (Gough, 1972), the top-down processing (Goodman, 1969, 1970, 1975, 1988), Rumelhart's interactive model (1977), Schema Theory (Rumelhart 1984), and the model that incorporates affective factors (Mathewson 1985). In sum, all the models "are based on the assumption that reading starts with a visual stimulus [and after the text is comprehended], it ends with meaning" (Davies, 1995, p. 74). For the purposes of the present research, I will focus on two models: Schema Theory (Rumelhart 1984) and the model that incorporates affective factors (Mathewson 1985).

Schema Theory (Rumelhart, 1984): This model takes into consideration the readers' prior knowledge and experience, or their world background knowledge whose structures are called schemata (Bartlett, 1932; Adams and Collins; 1979; Rumelhart, 1980, in Carrel and Eisterhold,

1988). Consequently, the information the readers bring to the text is what counts. Schemata provides frameworks for interpreting the world and the world of reading (texts). We can only interpret visual information and words if we relate these to our prior knowledge and experience. Additionally, the schemata is not something fixed or stable. It may change over time, and it is defined as a unit of knowledge.

If the schemata cannot explain some aspects of the situation, the reader can either accept it as appropriate, even if not totally appropriate, or reject it and find another possibility. Thus, the essential process of comprehension is constituted through the verification of hypotheses and the evaluation of the adequacy of the schemata, i. e., coherence. When the reader cannot succeed in finding information in his/her schemata, the text will seem incoherent and illegible. “The activation of schemas explains how readers are capable of making inferences from aspects of a situation that are not explicated by the author of the text” (Nardi, 1999, p. 18).¹⁸

A model that incorporates affective factors (Mathewson, 1985): According to Mathewson, “this model takes account of the real world context of reading ... starting at the level of deciding whether or not to read” (Mathewson, 1985, in Davies, 1995, p. 72). Affective factors such as attitude, motivation, affect, and physical feelings serve as input to this initial decision-making process. Mathewson describes attitude as values, beliefs and interests and also liking or disliking the text. Motivation is related to belongingness, esteem, self actualization and desire to know and understand. Affect has to do with moods, sentiment and emotion. Finally, physical feelings are feelings that arise from the real-world context in which reading may occur and they must be taken into consideration because “physical feelings related to the meaning of the reading material sometimes intrude themselves into the reader’s consciousness” (Mathewson, 1985, in Davies,

¹⁸ The original statement is as follows: “A ativação de esquemas explica como leitores são capazes de inferir aspectos de uma situação não explicitados pelo autor”.

1995, p. 73). Additionally, readers' purposes play an important part in the process of reading and they also control or drive it. Thus, teachers cannot prescribe how students should work at texts, but help them to monitor and evaluate their own performance.

It is the teacher's role then to help students extend their real-world and schematic knowledge, their mental and reading lexicon, and the range of texts to which they are exposed. Moreover, teachers should provide them with tools for gaining access to the purpose and structure of different texts, for helping them monitor their own reading and study strategies, and for being encouraged to read.

Still according to Davies (1995), L2 learners in secondary school may not have a need to read. Mathewson's model should suggest implications for teaching such as motivation and need to establish real-world purposes for reading and need for the selection of texts that are familiar and interesting to the learners. This is one of the reasons, this researcher has decided to select texts that are supposed to attract students' attention, together with tasks that establish a purpose why to read them, since in this research the participants are L2 learners in secondary school (the selection of class materials is explained in section 3.9).

In line with Nardi (1999), this research adopts Rumelhart's schema theory because of its relevance in the explication of what happens in the process of metaphor comprehension. However, Mathewson's model (1985) has also to be taken into consideration because, as mentioned earlier, the participants of the present research are teenagers, who are often driven by affective factors which, in turn, may aid them in the reading process, or disturb them. It is then, through scaffolded assistance that teachers are able to guide and help students performing reading tasks.

2.11. Conclusion to the chapter

This chapter has hopefully demonstrated the pervasive nature of metaphor, which has a fundamental role in human cognition. I hope, in accordance with Kövecses and Szabó (1996), that I have demonstrated that cognitive linguistics and cognitive semantics may offer idioms and other kinds of figurative language “a new and potentially useful view” (p. 351). Additionally, this chapter provided a theoretical overview about idioms, metonymies, and scaffolding. Moreover, some review on the literature about code-switching and the use of L1 in the co-construction of meanings in S/FL classes was presented. Finally, the most relevant reading models for this research were summarized. The method employed will be described in the next chapter.

CHAPTER III

METHOD

3.1. Introduction to the chapter

The objective of this chapter is to present the method applied to this study. First, I will explain the concept of the think-aloud protocols and the benefits of group work. Second, I will present the concept of the method employed in this study, called action research. Third, I will give the reader an idea about the participants selected for the investigation and the context they belong to. Then, I will provide the research questions and hypotheses that guide this research. After that, I will explain the procedures used for data collection and analysis and the materials and tasks used in the classes. Finally, I will provide a brief summary of the chapter.

3.2. The think-aloud protocol

Ericsson and Simon (1980) distinguish data from “talk-aloud” and “think-aloud”. For them, “in the ‘Talk-aloud’, the person just verbalizes his/her private speech, without analysis (like he/she does while performing a task), whereas in the ‘Think-aloud’, the verbalizations are more conscious” (in Nardi, 1999, p. 124). According to Zanotto (1995), the “think-aloud” technique consists in the “verbalization of the thoughts during the performance of a task, in this case, a reading task” (p. 244). Still according to Zanotto, “the verbal protocol has been characterized as an individual task”. However, Brown and Lytle (1988) demonstrate the use of the “think-aloud” technique in groups (in Zanotto, 1995). In the same line, in this study, it was decided to make use of the “think-aloud” technique in groups during the regular classes (four groups were working simultaneously during the five

classes). Additionally, there was interaction not only among the students in the groups, but also between students and the teacher of the class, this researcher, and three other assistants (from now on called only teachers). The moments when one participant was providing assistance to another, or when the teachers were providing assistance to a learner are called “scaffolded moments” in this study. The teachers provided help when necessary, or in some moments, they interacted with some groups. Such procedure is based in the notion of what Vygotsky (1978) coined as ZPD (Zone of Proximal Development), that is the name given to the gap between what the learner knows and what he/she does not know yet. Thus, the role of the experts (the teachers), is to try to approximate this distance by helping the learners to achieve the level desired. Provided with appropriate support at the right moments, students are able to achieve tasks that would otherwise be too difficult for them (Vygotsky, 1978). Cavalcanti (1987) gives her definition on the think-aloud protocols: “The technique of thinking aloud or verbal protocols asks the participants to verbalize their thoughts while solving a problem” (in Vieira, 1999c, p. 128). Additionally, Vieira (2004) states that “applied linguists ... [and] foreign language researchers, are realizing that to get to understand and to explain their research participants’ behaviour, or ... to get answers for questions ... as how students learn, or why they do not learn, they have to look at personal processes. ... introspection is a feasible way and a methodological tool to visualize our learners’ processes” (p. 8). The introspective methodology enables a social reading event defined by Zanotto (2000) as collaborative work through face-to-face interaction where learners have the opportunity to co-construct, negotiate and socialize different meanings (in Vieira, 2004). Other scholars have favored the use of introspection as in the case of Steen (1994). He claims that:

One excellent means to collect data on metaphor processing is the think aloud task: readers can be given tasks for processing and asked to verbalize their thoughts out loud as they read. The verbal protocols thus obtained provide invaluable information about their mental activities during the reading process (p. 107).

According to McDonough and McDonough (1997) the think-aloud protocols usually

give quite unexpected insights into how a learner is processing the material, why a persistent error will not go away, what kind of contribution particular text types, activities, classroom tasks and writing demands making to the learner's growing competence in the language, and it also enables teachers to assess the challenge they set for their learners in the light of their own experience as foreign language learners and users (p. 191).

Still according to McDonough and McDonough (1997) verbal reporting methods are designed to help us reveal the cognitive insights “so a fuller picture of learning processes can be constructed. The report is usually called ‘protocol’, and the method, ‘protocol analysis’ (p. 193).

In line with Vieira (1999c), the present study investigates the procedures used by high school students during the reading and discussion of song lyrics in English in groups. In the same line, Barreira (2003) asserts that “an analysis of EFL readers’ verbal protocols may bring insights into the processes and strategies they go through while attempting to construe meaning from a text, particularly if the readers are unskilled, non-proficient or if the text is culturally unfamiliar to them” (p. 33). Additionally, Barreira claims that “in view of the positive results that group discussions can bring to enrich the understanding of reader’s metaphor comprehension, collective verbal reports can be used as a tool to better understand learners’ processes” (p. 58).

In the present research, the participants were observed performing reading tasks through an introspective procedure. Students were asked to verbalize their thoughts while reading the metaphorical expressions. Thus, the data consists of the introspective moments,

also called the think-aloud protocols. These protocols were gathered from the groups that were performing the tasks simultaneously on the five days of the data collection period. Following the same line as Vieira (1999c), the group protocols provided the opportunity to observe how the students made sense of the texts read in the five classes. Thus, participants' verbal protocols were analyzed on a qualitative basis, given the fact that the aim of this study is to examine EFL learners' processes in making sense of metaphors and not to check results or products. Furthermore, the analysis of the verbal protocols may help this researcher to answer the research questions: "How do students make sense of metaphorical expressions they encounter in a text such as song lyrics?" (Vieira, 1999c), and also "What is the role of *scaffolding* in the co-construction of metaphorical meanings?"

The following subsection will describe the benefits of group work.

3.3. The benefits of group work

Several studies (Nardi, 1999; Vieira, 1999a, 1999b, 1999c) have argued in favor of pair or group work because, in general, they follow Vygotsky's claim that the child's development appears "first in the social plane (the interpsychological category) and then later, inside the learner (the intrapsychological category)" (in Ellis, 1999, p. 18). In other words, learning is socially constructed according to Vygotsky's (1978) theory of development.

In addition, by listening to students talk-in-interaction, teachers learn a great deal about their points of view and opinions. Still according to Vygotsky (1978), the child organizes her/his mind and thoughts through verbal interaction with other children. Bakhtin (1988) emphasizes Vygotsky's words by saying that "there are no empty words, so they bring multiple meanings. The social relationships are meaningful through words. Thus, the

word is like a bridge that connects me with the others” (p. 113).

Tsui (1995) claims that group work brings many advantages to students. One of them is that it contributes to alleviate the anxiety learners may feel when having to face a speaking activity for example. Also, during group work, “students interact with their peers in a collaborative manner. In terms of language learning, group work provides students with the opportunity to engage in genuine communication” (p. 21).

Moita Lopes (2000) states that it is through interaction that meanings are constructed, that is, they are socially constructed through a semiotic tool called language. Thus, verbal and written language or words constitute the discourse which is the result of interactional processes oriented by the discursive participants. In this vein, meaning is constructed by the discursive participants through language whether they are in naturalistic or non-naturalistic settings such as the school. Hence, it is possible to say that the social life is constructed by the discourse because it is through social communication that people construct their society and act upon it (Luckmann, 1984, in Moita Lopes, 2000).

In spite of all the benefits of group work as demonstrated previously, not all participants in a group benefit from this kind of work. This is due to the fact that not all of them contribute or participate actively. Some may benefit indirectly by listening to the others. However, some may not benefit at all because they are “cognitively disengaged” (Paris, Wasik and Turner, 1991, pp. 624-625, in Barreira, 2003, p. 32). Cognitively disengaged students are the ones who avoid the task challenges because they are not very proficient in the TL, lack knowledge about the text features, or are disinterested in the texts (Paris, et al, 1991, pp. 624-625, in Barreira, 2003, p. 32). Barreira (2003) adds that “some learners either withdraw participation in the task, by giving up or remaining passive in their attempts to read” (p. 32).

In this study, the verbal protocols in groups were proposed with the purpose of being a pedagogical and a methodological device. They are also called reading and discussion in groups in this research. This kind of procedure was used because it is argued that in the groups, high school learners feel more comfortable to express their opinions. As Simpson (1995) states, it “allows learners to verbalize opinions that, in another context, they would express in a different way” (in Vieira, 1999c, p. 131).

The next subsection will explain the research method employed in this study, called action research.

3.4. Action Research

In this thesis, it was decided to use a method called “action research” which is a family of research methodologies that track action (or change) and research (or understanding) at the same time.

The term “action research” is usually attributed to Kurt Lewin who tried to find a research method in the 1930’s and 1940’s that was based on people’s real world experience. He investigated factory apprentices who had to design their own “action plan” working in groups. He discovered that his participants succeed in doing the task in a group, which provides enough arguments in favor of group decision-making (Adelman, 1991; McNiff, 1988, in Mc Donough & Mc Donough, 1997, p. 26). Action research is conceived in terms of a self reflective spiral, or cycle which starts with an initial idea and a fact-finding and develops into an action plan, an implementation, monitoring, revision, and an amended plan. After that, the cycle starts again (Mc Donough & Mc Donough, 1997). In the English Language Teaching field, the referred cycle may follow the subsequent steps:

1. A teacher is concerned about apparently different uptake on coursebook activities;

2. Collects data via observation, field notes and questionnaires;
3. Decides to vary the sequence of presentation;
4. Monitors success rates and quality of response, and so on until some useful changes have been effected (Mc Donough & Mc Donough, 1997, p. 26).

According to Carr and Kemmis (1986), action research is “a form of *self-reflective* enquiry undertaken by *participants* in social *situations* in order to *improve* the rationality and justice of their own practices, their understanding of these practices, and the situations in which the practices are carried out” (p. 162, italics added, in Mc Donough & Mc Donough, 1997, pp. 26-27). Thus, at least indirectly, “pure” action research is characterized as being participant driven and reflective, collaborative, and context-specific leading to changes and improvements of practice, not just knowledge in itself.

According to Celce-Murcia (2001), action research “focuses on particular features of classroom interaction....The term action research is an approach to collecting and interpreting data” (p. 490). It entails a continual series of events:

1. The researcher begins by planning an action to address a problem, issue or question in his or her own context. This action (which is called a “small scale intervention”) is then carried out (this is the source of the label *action research*).
2. The next step is systematic observation of the outcomes of the action. The observation is done through a variety of procedures for collecting data: video and audio recordings, teacher’s diary entries, observers’ notes, etc.
3. After observing the apparent results of the action, the researcher reflects on the outcome and plans a subsequent action, after which, the cycle restarts (Kemmis & McTaggart, 1982; Nunan, 1993; van Lier, 1994, in Celce-Murcia, 2001).

The objectives of action research are to search for local understanding and to lead to

improvement in the context under study (Bailey, 1998, in Celce-Murcia, 2001). This kind of method is usually carried out by the teachers themselves instead of by pure researchers. It is employed in order to solve local problems, but it may “influence other teachers at other institutions to do action research in their own classrooms” (Johnstone, 1990, in Markee, 1996).

I decided to adapt the steps of the action research established by Celce-Murcia (2001) and Mc Donough & Mc Donough (1997), and they are presented in section 3.7. Next, I present the context and the participants of this study.

3.5. Context and participants of the present research

The participants of the present study are 18 EFL high school students from a public school in Florianópolis/SC (ages ranging from 14 to 16 years old). At this school, learners are separated into different groups according to their proficiency in the English language. This separation is done after a placement test which is applied in the beginning of the year. Learners in this group were expected to have an advanced level of the TL in relation to the other students of the same grade. It is necessary to have more proficient learners in a study like this, because it is hypothesized that advanced learners do not have much difficulty in dealing with negotiation of meaning.

3.5.1. The teacher chosen: The teacher of the class is an experienced teacher who has a PhD in Applied Linguistics and has worked at this school since 1988. She is also a professor at the “Programa de Pós-graduação em Inglês” at UFSC. This teacher was chosen because of my familiarity with her and because she promptly welcomed me in her classes before and during the action research period.

3.5.2. The course: The English students in the high school in this school meet twice a week and the classes last 45 minutes each. The book used in this group is called “Inglês para o ensino médio”, by Mariza Ferrari e Sarah G. Rubin (Scipione publishing house).

3.5.3. The students observed: The 18 students in the target group have a good relationship with their English teacher and among each other. They are often engaged in the activities, with just a few exceptions.

3.5.4. The researcher’s role and identity: My role in the period of my research was that of a teacher and researcher, i. e., while I was teaching the five classes, I was also audio and video tape recording the groups. Three assistants helped me during the classes, and the regular class teacher was present all the time to help if necessary. At some moments when students needed help to make sense of unfamiliar vocabulary or to clarify task instructions, one of us would immediately help them. They did not know the real purposes of the investigation. They had been told only that we wanted to know how they made sense of the song lyrics.

3.5.5. The spatial organization of the classroom: In the classroom there was a blackboard and about 20 desks displayed in a circle to facilitate interaction. This was the original disposition of the desks in the beginning of each class. After the instructions were given, and the songs listened to, students would be organized into four groups of four or five learners each. Each group had a tape recorder. The researcher’s assistants were in control of the video cameras. On two days of the data collection period (days 3 and 5) the classes were held in the auditorium of the school because DVDs with video clips of two songs were used. There, the arrangement was a little different; however, the groups were the same as well as the procedures.

The research questions and hypotheses are presented in the next subsection.

3.6. The research questions and hypotheses:

In order to investigate the FL learners' processes of metaphorical reading in song lyrics, I asked the following research questions and proposed two hypotheses:

RQ1: How do students make sense of metaphorical expressions they encounter in a text such as song lyrics?

HP1: Students may or may not activate conceptual metaphorical schemas according to the types of metaphor encountered (Vieira, 1999c).

RQ2: What is the role of scaffolding in the co-construction of metaphorical meanings?

HP2: Interaction in groups will provide some help among the learners, yet they will ask help from the teachers (through scaffolding) in order to enable participants to interpret metaphorical expressions in song lyrics more properly (Vieira, 1999c).

Next, I present the procedures of data collection.

3.7. Procedures of data collection

3.7.1. Data collection, techniques and instruments:

The data were collected during the months of September and October/2004 through a qualitative and ethnographic framework. According to Watson-Gegeo (1988), "ethnography has become, for some researchers in language learning, almost a synonym for qualitative or interpretive research" (in McDonough & McDonough, 1997, p. 51). Additionally, van Lier (1988) states that "ethnography is the most useful means to study classroom phenomena", and he goes on to say that "to understand what happens in

classrooms, researchers must try to get at the meaning given to these events by the participants themselves” (in Allright & Bailey, 1991, p. 5).

Later, I proceeded with the triangulation of the data which is an “important strategy for arriving at valid (or “dependable”) findings in ethnographic work” (Diesing, 1971, in Watson-Gegeo, 1988, p. 584). The data consist of transcriptions of the verbal protocols that were audio and video recorded, my field notes and students’ responses for the written tasks. The students’ responses for the written tasks will be called in this thesis “written protocols” which is a term coined by this researcher that serves as a means to differentiate the things the participants said during the interactions (verbal protocols) and the ones they wrote in order to answer the proposed tasks either during the classes or as homework (written protocols).

3.7.2. Data collection:

3.7.2.1. Step 1 of data collection: observation and note taking: this researcher started observing the classes after the school principal gave permission to apply this research in the referred school. The letter of permission that was handed to him is found in appendix 1. Following the cycle proposed in the action research (section 3.4), I started it by observing four classes during the two weeks before the data collection period, so that the teacher of the class and the students could feel more comfortable at my presence. During this time, the teacher introduced me to the group and explained why I was there, and why it is important to carry out research. In addition, she applied some group tasks for me to see how they interacted in groups. Along this time, I kept a diary where I took notes about students’ behavior in the classes. After that, I started teaching a total of five classes of 45 minutes each, totaling 2 hours and 25 minutes of the data collection in the period.

3.7.2.2. Step 2 of data collection: selection of the groups: the 18 students were separated into four groups according to their proficiency. The students considered more proficient by the teacher of the class were separated and put together with less proficient or less engaged ones. This way, in each group there were always, at least, one or two more knowledgeable students than the others. This care was taken so that the participants could offer help through scaffolding among themselves. I present the fictitious names of the students (chosen by themselves), their abbreviations, the groups they belonged to, and their level of proficiency and engagement in Table 3.1. The level of proficiency was determined by the teacher of the class. Although the target group is supposedly constituted of advanced EFL high school students according to the placement test, the teacher considered some students to be more proficient than others.

3.7.2.3. Step 3 of data collection: audio and video recording: step 3 started after I formally asked permission to the students to have their voices recorded and their speech transcribed. The letter of permission given to students can be found in appendix 2.

Following the method applied in this study, action research, I used two video cameras and four tape recorders to record students' interactions in the groups which were transcribed. Each tape recorder was placed in a group. One camera was positioned on a tripod, so that I could teach the class without worrying so much about it, and one of the assistants was in control of it. It was always positioned in front of a group to record voices and movements. Each day it was positioned in a different group, so that students' voices could be recognized. Another assistant was in control of a handycam positioned each day in a different group.

Table 3.1: The names of the students (chosen by themselves), their abbreviations, the groups they belonged to, and their level of proficiency and engagement.

Participants' fictitious names/groups	Abbreviations used	Proficiency level	Engagement level
GROUP 1			
Cindy	Cin	Advanced	High
Luis	Luis	Intermediate	Low
Isabel	Isa	Intermediate	Low
Yasmin	Yas	Intermediate	Medium
Felipe	Fel	Intermediate	Low
GROUP 2			
ZuihaiZui	Zui	Advanced	High
Hércules	Herc	Advanced	High
Amy	Amy	Intermediate	Low
Afrodite	Afro	Intermediate	Low
Sponge Bob	Spo	Intermediate	Low
GROUP 3			
Natacha	Nata	Advanced	High
Sofia	Sof	Intermediate	Medium
The Best	Best	Intermediate	Low
Leandro	Le	Intermediate	Medium
GROUP 4			
Creosvaldo	Cre	Intermediate	Low
Teninha	Ten	Advanced	High
Leticia	Leti	Intermediate	Low
Estrogofoldo	Est	Intermediate	Low

3.8. Data analysis

The verbal protocols were recorded, transcribed, and divided into episodes. Each episode represents students' interactions in the four groups. Thus, episode I refers to group one's interaction on the first day of the data collection period, episode II refers to group two, and so on. The episodes analyzed in this thesis (from days 1 and 3) are in appendix 4. They were analyzed to find out how students process metaphorical expressions through collective scaffolding. The materials used in the classes are presented in the following subsection.

3.9. Class materials and their metaphorical expressions

The song lyrics were previously selected by this researcher based on the following criteria: 1) the songs are contemporary and in tune with teenagers who like to listen to songs sung by their favorite bands, and 2) only texts whose central topic was LOVE were chosen, in view of the great number of lyrics that have this theme as the focus. Furthermore, the selection of the texts is justified for the relevant number of metaphorical expressions present in them. Some of them already conventionalized by the native speakers, others that have an equivalent in Portuguese, and finally those that may be considered new or creative by the reader, being native or nonnative speaker. Next, I will present some examples of the metaphorical expressions that were selected for the discussion in the groups.

3.9.1. Conventional metaphorical expressions: conventional metaphorical expressions are “metaphors that structure the ordinary conceptual system of our culture, which is reflected in our everyday language” (Lakoff & Johnson, 1980, p. 139). A brief review of the literature on conventional metaphorical expressions was already presented in section 2.3. The conventional metaphorical expressions discussed by the readers, their equivalent in Portuguese and their probable figurative meanings (according to Cambridge Dictionary of American English – CUP), are presented in Table 3.2.

3.9.2. Creative, new or imaginative metaphorical expressions: Imaginative or creative metaphors are “capable of giving us a new understanding of our experience. Thus, they can give new meaning to our pasts, to our daily activity, and to what we know and believe ... new metaphors ... provide coherent structure, highlighting some things and hiding others” (Lakoff and Johnson, 1980, p. 139). The expressions that I present in Table 3.3 are the ones I found to be creative because neither their meanings are found in ordinary dictionaries, nor

they have an equivalent figurative interpretation in Portuguese. Moreover, an interrater (a native speaker) helped this researcher to identify them as novel metaphors, and also he helped me make sense out of them. These specific expressions were probably created by the composers of the song lyrics. In Table 3.3, I attempt to show the expressions, their literal meaning in Portuguese, and my personal interpretation of these expressions, although they may have other interpretations as well.

Table 3.2: conventional metaphorical expressions found in the song lyrics, their equivalent in Portuguese and their probable figurative meanings.

Metaphorical expressions	Their equivalent in Portuguese	Their probable figurative meanings
“white flag”	<i>bandeira branca</i>	The act of surrender
“to put one’s hand up”	<i>colocar as mãos para cima</i>	to surrender or to give up
“to practice what one’s preach”	<i>praticar o que se prega</i>	to do the things that you advise other people to do
“to turn the other cheek”	<i>virar o rosto ou dar a outra face para bater</i>	to decide not to do anything to hurt someone who has hurt you
“to sweep under the rug”	<i>varrer para debaixo do tapete</i>	to hide something damaging or unpleasant and try to keep it secret
“to feel the weight of the world on one’s shoulder”	<i>sentir o peso do mundo nos seus ombros</i>	to have too much responsibility

3.10. The tasks applied

Before applying the tasks, this researcher handed to the teacher of the class a tentative planning of the classes. Only the class plans of the classes analyzed in this thesis are presented in appendix 3. Thus, in each class, students listened to the songs twice and read the song lyrics. In addition, they were asked to make sense of some metaphorical expressions selected beforehand. They were instructed to think aloud, i. e., to verbalize their thoughts while answering the proposed questions (orally or/and in written), and to discuss the answers they wrote in the groups. The written data consist of comprehension

questions related to the song lyrics. They were previously designed so as to direct and guide students' thoughts while making sense of the metaphorical expressions. Table 3.4 presents the dates of the classes, the titles of the song lyrics, their authors and the tasks applied. As can be seen in the table, the tasks applied on the first and second days are very similar. Later, I noticed that the participants were spending too much time talking and writing. Therefore, on the third day some changes were made. I asked the participants to do the written exercises at home as homework assignment, so that they would have more time to discuss the song during that class. Following this idea, on the fifth day they were asked only to answer the written questions orally, so that I would have more oral data to analyze the participants' interaction in the groups.

As this research was meant to be an action research, I decided to make some changes after each given class since in this type of research, the researcher can vary the sequence of presentation, and monitor success rates and quality of response, and so on until some useful changes have been effected (Mc Donough & Mc Donough, 1997), as I have already stated in section 3.4. Besides the changes I already explained in this section, I would also like to mention that, on the third day, I took students to the auditorium of the school to watch a video clip. I decided to show it to them because I supposed they would enjoy doing something different as they got a little bored after the second day of class. However, the groups remained the same and they also had to discuss the lyrics.

Table 3.3: Novel metaphorical expressions extracted from the five song lyrics, their equivalent in Portuguese, and their probable figurative meanings.

Novel metaphorical expressions	Their equivalent in Portuguese	Their probable figurative meaning
“to go down with a ship”	Afundar com um navio.	to keep going, and not to give up
“to make a bed of nails”	Fazer uma cama de pregos.	to suffer purposefully, in a sadomasochistic way
“to have or wear diamonds on the inside”	Ter ou usar diamantes por dentro.	to be good, beautiful and hard to conquer
“a candle ‘throws’ its light into the darkness”	Uma vela ‘atira’ sua luz na escuridão.	some light which enlightens dark moments
“to get dosed by someone”	Ser dosado por alguém.	to get addicted to someone like a drug
”In you a star is born”	Em você uma estrela nasce.	refers to someone who is so special that can be compared to a star
“to cut a perfect form”	Cortar uma forma perfeita.	refers to someone who is beautiful physically
“deep inside the canyon I can’t hide”	No fundo de um cânion eu não posso me esconder.	probably means that the singer cannot hide his/her feelings of love for someone
“to climb onto one’s seahorse”	Subir no cavalo marinho de alguém.	it probably means to ride a horse for an imaginary trip

3.11. The verbal protocols chosen for this research

The verbal protocols gathered from the five days of the data collection period were very long. After a preliminary analysis of the data, I selected the verbal protocols collected on the first and third days of this period, when the songs “White Flag” and “Diamonds on the Inside” were discussed, due to the different nature of the metaphorical expressions. In the first song lyric, there are conventional metaphors, and in the second, there are novel and image metaphors (more on this issue in section 2.3).

3.12. Conclusion to the chapter

In this chapter I outlined the method employed in this study. First, I presented the

technique called TA protocol, the importance of group work, and the description of the action research. Second, I provided a description of the participants and the context of this study. Third, I presented my research questions and hypotheses. Fourth, I described the method of data collection and analysis. Finally, I presented the materials and tasks employed in this study. In the next chapter I will present the data analysis.

Table 3.4: Table of dates, song lyrics and tasks applied during the data collection period.

Day	Dates	Songs/singers	Tasks
1	22/09/04	“White Flag” (Dido)	<ul style="list-style-type: none"> a. Listening comprehension; b. Written comprehension questions about the song lyrics answered orally in the groups; c. Oral report of each group to the class.
2	24/09/04	“I could die for you” (Red Hot Chili Peppers)	<ul style="list-style-type: none"> a. Listening comprehension; b. Written comprehension questions about the song lyrics answered orally in the groups; c. Oral report of each group to the class as a whole.
3	01/10/04	“Diamonds on the inside” (Ben Harper)	<ul style="list-style-type: none"> a. Listening comprehension; b. Written comprehension questions about the song lyrics answered orally in the groups; c. Homework assignment where learners were asked to make a drawing representing the lyrics and to answer more comprehension questions related to the songs given on days 1, 2, and 3.
4	20/10/04	“Dosed” (Red Hot Chili Peppers)	<ul style="list-style-type: none"> a. Listening comprehension; b. Written comprehension questions about the two song lyrics (from days 2 and 4) answered orally in the groups.
5	22/10/04	“Where’s the Love” (Black Eyed Peas)	<ul style="list-style-type: none"> a. Listening comprehension; b. Written comprehension questions about the song lyrics answered in the groups orally only.

CHAPTER IV

DATA ANALYSIS

4.1. Introduction to the chapter

This chapter presents the analysis of the verbal protocols gathered on the first and third days of the data collection period, when the songs “White Flag” and “Diamonds on the Inside” were discussed. The analysis will be focused on particular moments related to the comprehension of some linguistic metaphorical expressions encountered in the song lyrics through scaffolding.

First of all, I will present four episodes from the first day of the data collection when the song “White Flag” was discussed in groups. Second of all, I will present three episodes from the third day of the data collection when the song “Diamonds on the inside” was applied and discussed in groups¹⁹ as well. The names of the participants and the groups they belonged to were presented in section 3.7.2.2 (Table 3.1). As a matter of clarification, the groups were always the same and they were identified by numbers (group 1, 2, 3, and 4). The analyzed extracts of the episodes will be displayed in turns, and the turns that demonstrate examples of scaffolding functions will have the following symbol (#) that shows the number of the respective function (the transcript conventions are in appendix 6).

4.2. Analyzes of episodes

The analysis of the episodes will be focused on moments related to the process of comprehension of some linguistic metaphorical expressions encountered in the song lyrics

¹⁹ Note that only three episodes will be presented from the third day of the data collection, and not four as on the first day, due to technical problems. The other episodes from the other days will not be presented here. Only seven episodes were selected for the present research because they were the most relevant ones.

through scaffolding.

As already stated in chapter II (section 2.8), there are six scaffolding functions. In this section, I present examples from my data that show that these functions, or the moments of scaffolded assistance, can happen between teachers and students, i. e., between expert and novice through questions, requests, or comments, and among peers themselves usually in moments when they are working without close adult supervision, which from now on will be called “collective scaffolding”²⁰ moments. Thus, recapitulating, the functions are: 1) Recruitment: drawing the novice’s attention to the task; 2) Reduction in degrees of freedom: simplifying or limiting the task demands; 3) Direction maintenance: maintaining motivation and progress toward the goals of a task; 4) Marking critical features: calling the novice’s attention to important aspects of the task; 5) Frustration control: decreasing the novice’s stress; 6) Demonstration: modeling the preferred procedures to achieve the goals (Wood et al., p. 98). The abbreviations CC and CR will be used and they mean *comprehension checks* and *clarification requests* respectively.

The discourse in the highlighted parts taken from several episodes from my data reflects Wood et al’s (1976) definition of the functions of the tutor (or the more knowledgeable person) in scaffolding a child’s performance, in the case here, teenagers’ performance.

4.2.1. Analysis of the episodes from the first day: "White Flag": scaffolding moments and metaphor processing:

First of all, I attempt to present the song lyric and the tasks applied on the first day.

²⁰ In line with Vygotsky, “learners can ... provide the same kind of support and guidance for each other that adults provide children” (Donato, 1994, p. 39).

The lyrics - "White Flag" (by Dido – BMG Records)

I know you think that I shouldn't still love
you, /Or tell you that.
But if I didn't say it, well I'd still have felt
it /where's the sense in that?

I promise I'm not trying to make your life
harder /Or return to where we were

I will go down with this ship
And I won't put my hands up and
surrender
There will be no white flag above my
door
I'm in love and always will be

I know I left too much mess and
destruction to come back again
And I caused nothing but trouble
I understand if you can't talk to me again
And if you live by the rules of "it's over"
then I'm sure that that makes sense

And when we meet
Which I'm sure we will
All that was there
Will be there still I'll let it pass
And hold my tongue and you will think
That I've moved on....

The exercise handed in to the groups to be answered during the class:

Read the questions out loud and answer them in your group:

1. In your opinion, why is the title of the song “White Flag”?
2. What do you think the singer means by:
 - a) *“I will go down with this ship/And I won't put my hands up and surrender”*
 - b) *“There will be no white flag above my door/I'm in love and always will be”*
3. How do you think the singer feels?

Episode I – Group 1

Group 1 was formed by five participants: Yasmin, Cindy, Isabel, Luis and Felipe. Cindy was the most engaged one in the discussion as can be seen in episode 1 where most of the turns belong to her. Felipe preferred not to take part in the discussion. He remained silent. Luis contributed just a little by saying in turn 21 that the only thing they had to write was that there was no hope (There's not hope. É só escrever que não há esperança). However, he does not seem to be self confident enough and said, in turn 34 that he did not know anything (Eu não sei nada mesmo), as if he was not able to help the group. Thus, out of five participants, two did not engage themselves in verbal interactions.

21. Luís: There's not hope. É só escrever que não há esperança.
34. Luís: Eu não sei nada mesmo.

Episode I progressed with some intervention of the teachers. Students provided scaffolding among themselves in most parts, and asked the teachers' help when they felt puzzled with unfamiliar vocabulary, or when they did not have the necessary vocabulary in the TL to complete the task.

The interaction started with one of the teachers asking the participants to use the TL which was one of the goals of the task (scaffolding function #3, in turn 1). However, as can be seen along the episode, they preferred to use the L1. The moments they used the TL refers to the moments they were deciding what to write in the written tasks.

Turns 1 and 6 of episode I are examples of scaffolding function #3 (direction maintenance), since A1 is trying to motivate students to progress toward one of the goals of the task that was the one of using the TL²¹. In turn 4, A1 is helping Cindy with unfamiliar vocabulary (“surrender”) by providing the meaning of the unknown word. She even repeats the meaning to simplify the task. This way, she is using scaffolding function #2. In turn 6 A1 motivates the students to verbalize what they are thinking by asking them to speak out loud (scaffolding function #3).

1. A1: Let's try to speak in English, right? (#3)
2. Yas: White flag means what?
3. Cin: **Peace, give up.** Teacher? + *Surrender é o mesmo que give up?*
4. Re: Yes. To accept defeat, to stop fighting and accept defeat. (#2)
5. Cin: Thanks. Como é que é pedir?
6. A1: To ask. You have to speak + because you are being recorded.++ (#3)
7. Cin: What do you think? ++

Cindy realizes in turn 9 that the song is about love when she asks the teacher how to say “amor não correspondido” in English. She understands the song is a love song due to the context of the song. A1, A2, A3, and the researcher try to provide scaffolded assistance

²¹ Note that before the data collection period I expected the students to use the TL (English) in order to make senses of the metaphorical expressions. Thus, the use of the TL was, initially, one of the objectives. As can be seen throughout the episodes, the participants preferred to use their L1.

by finding an expression in English that corresponds to “amor não correspondido” in Portuguese. However, they did not realize, at that time, that the expression in English is “unrequited love” and not “non correspondent love”. This incorrectness did not disturb the interaction, and students continued with the discussion.

9. Cin: It’s not my opinion, but it’s ok. + Teacher? (To A1). How do you say amor não correspondido?

10. A1: A2, How do you say amor não correspondido?

11. A2: Non correspondent?

12. A3: How do you say amor não correspondido? Non correspondent?

13. Re: Yes, literally. I don’t know an expression for that.

14. A1: Non correspondent love (Dictating for Cindy to read).++

In turn 15, the researcher shows concern about students’ problems in understanding part of a task, and tries to help them by controlling frustration and decreasing novice’s stress during problem-solving (scaffolding function #5). At the same time, when the researcher asks “What do you want to say?” and “You think these two verses here mean hope?” (turns 15 and 17, respectively), she is requesting clarification (CR question) in order not to misinterpret students’ opinions, and keep the discussion flowing with no breakdowns. The researcher felt that the students would not be able to solve the problem by themselves (that is of saying the opposite of “hope”), and completed the act in turn 17 by saying “despair”.

In turn 18, Yas is marking discrepancy between what has been produced and the ideal solution (scaffolding #4), because she noticed the word **no** in the context. In turn 16, Yasmin understands the woman has hope. However, she did not develop her idea because then in turn 18, Yas realizes that the word **no** is there in the same verse “there will be **no** white flag”. In turn 17, the researcher is demonstrating an idealized version of the act to be performed by saying that “esperança” in English is “hope”.

15. Re: You don't understand letter "b"? What do you want to say? ++ (#5) (CR)
 16. Yas: **Maybe esperança.**
 17. Re: Hope? (#6) + You think these two verses here mean hope? (CR) ++The opposite of hope is...? + Despair, right?
 18. Yas: Tá dizendo **no.**

From what Yasmin said in turn 18, two other participants (in turns 21 and 25) demonstrate they are puzzled with the word **no** and this word generated a conflict: is the woman hopeful or hopeless? First, in turn 25 Cin thinks the woman is hopeless. Then, in the same turn, she changes her mind and prefers to think the woman is hopeful. Cindy probably wants to say that the woman in the song hopes to make up with her boyfriend. It is this conflict that enables the group to carry on the discussion. The meaning is not exactly determined. Participants have doubts whether the girl is hopeful or hopeless. The word **no** disturbed the group and they got puzzled and realized that there could be more than one interpretation.

21. Luis: **There's not hope.** É só escrever que não há esperança. (#2)
 25. Cin: She won't. Eu não vou.++ **Hopeless.** Não, não. **Ela tem esperança.**

As seen in the next extract from episode I, A1 asks the learners to look at her in turn 20. This way, she is drawing students' attention to the task (scaffolding function #1). In the same extract, again in turn 20 and also in turn 30, A1 provides another solution for the problem by suggesting "hopeless". By doing this, she is demonstrating an idealized version of the act to be performed (scaffolding function #6). The same scaffolding function is used by Cin in turn 27 when she provides the word in English for "esperança" (hope). Luis, in turn 21, is trying to simplify the task by saying that all they have to do is to write that there is no hope (scaffolding #2).

Finally, in turns 22, 24, and 31, Cin, Isa, and the researcher are, respectively, maintaining pursuit and progress toward the goal of the tasks (scaffolding #3).

19. Re: No white flag.

20. A1: Desesperança? Ok, everybody. Look at me. (#1) Hope is esperança. The opposite is hopeless. (#6) + He's hopeless.

21. Luis: There's not hope. É só escrever que não há esperança. (#2)

22. Cin: Já fizeram a "b"? (#3)

23. Luis: Já.++

24. Isa: Traduzisse essa daqui? (#3) (para Fel) ++

25. Cin: She won't. Eu não vou.++ Hopeless. Não, não. Ela tem esperança.

26. Isa: Como que é esperança?

27. Cin: Hope. (#6)

28. Luis: É com dois "o"?

29. Cin: Não. Teacher? Desesperança?

30. A1: É hopeless. (#6)

31. Re: Are you ready? Can I have a volunteer to report? Cindy? (#3)

Besides discussing the song lyrics orally, students received written tasks as can be seen in the beginning of this section. Table 4.1 presents what the participants in group 1 wrote in the exercises.

Table 4.1: Group one's written responses to the written exercise about the song "White Flag".

Students	Written responses
Luis and Fel:	She won't surrender, she's falling in love and this love looks like impossible. There's a little hope for her.
Cin:	She has a non correspondent love but in spite of this, she's not going to give up. She is sad and down but she has hope.
Yas:	She's falling in love and wants to surrender, because she has not a correspondent love. There is not hope for her.
Isa	This is a big love but impossible. But she has hope.

From what they wrote, I can conclude that Yas, Luis and Fel decided to say that the woman in the song is hopeless, in spite of the fact that Yas talked about hope in turn 16. On the other hand, Cin and Isa disagreed with the group and preferred to say the woman is hopeful.

Another idea retrieved by Cin is that the song refers to an unrequited love as can be seen in turn 9. The group seemed to agree with Cin and all of them wrote this meaning in the written exercise. Luis, Fel, and Isa wrote something different, but that has a similar idea: “this love looks like impossible”.

In summary, the metaphorical expressions in this song are familiar and have equivalent ones in Portuguese: “White flag” and “to put one’s hand up” (as already stated in Table 3.2, section 3.9.1). Consequently, I can conclude that group 1 was able to understand the song, and this finding goes in favor of Blasko and Briihl’s statement that says that “as familiarity of a metaphor increases, comprehension difficulty decreases” (Blasko and Briihl, 1997, p. 275).

Regarding the use of the TL, it can be observed that the participants are able to speak and write in English. This can be clearly seen in Table 4.1 and in turns 7 and 9 where Cindy is using correctly the TL, and in turns 2, 3, 16, 21, 25, students use both, Portuguese and English. However, in most turns, they used their L1. According to Bolitho (1983) the mother tongue is used to “allow students to say what they really want to say sometimes” (in Atkinson, 1987, p. 242). Atkinson (1987) also adds that the mother tongue can also be used to check comprehension of a listening or reading text, as observed in turn 3 where Cindy asks the teacher to confirm the meaning of a word encountered in the song: “surrender”. Also according to Atkinson (1987), when students come across a lexical item they do not know in English they usually revert to their mother tongue or appeal to the teacher by asking questions such as “How do you say X in English” (p. 246). This is evidenced in turns 9 and 29 where Cindy asks the teacher how to say “amor não correspondido” and “desesperança” in English, because she needs these words to accomplish the written exercise.

Episode II – Group 2

Episode II progressed with no teacher intervention, and students provided scaffolding among themselves. It is worth noting that the participants took over the control of the tasks, and were able to carry them on up to the end, without asking the teachers' intervention. Group 2 was formed by five participants: Hércules, Sponge Bob, Zuihaizui, Afrodite and Amy. Zui seemed to be the most engaged one in the discussion. She is very talkative and insisted on having her opinions been accepted by the group. She did not give them up. She took her role as the leader or the speaker of the group, although she refused to speak in English and also refused to write her answers to the written exercise. She felt more comfortable using the L1 to express her thoughts. And the group accepted the idea of having Zui doing most of the talking.

In turns 1 and 3, Zui is translating the verse *there will be no white flag above my door*. She said that the woman in the song would not put a white flag up and concluded, immediately, that the woman would not give up in turn 5. She reached this conclusion after translating the referred verse. Thus, in this case, it was necessary for her to use the L1 firstly. In turn 6, Herc is demonstrating an idealized version of the act to be performed (scaffolding function #6), by providing Zui's interpretation in the TL "She won't give up".

In turns 2, 4, and 8, Herc is trying to maintain pursuit of one of the goals of the task that is of using the TL (scaffolding #3), although he does not succeed. Zui, who is providing the meanings of the metaphorical expressions, insists on using the L1.

1. Zui: Ela falou que não vai levantar.
2. Herc: Try to speak in English. (#3)
3. Zui: Eu não vou falar ++ **Ela, ela tá lutando contra alguma coisa e ela, ela disse que ela não vai levantar.** Sai, sai, não eu não quero saber. **Ela disse que ela não vai levantar a bandeira branca.**
4. Herc: Try to speak in English. (#3)

5. Zui: **Não vai desistir.**
6. Herc: She won't give up. (#6)
7. Zui: Vocês falam em inglês. +
8. Herc: Let's speak in English! (#3)

Zui helps Afro in turn 14 by explaining in the L1, what they have to do to complete the task. By doing so, she is simplifying the task (scaffolding function #2). In turns 12, 14, and 16, Zui said that the woman would continue [insisting]. She is making an automatic sense of the verse *I will go down with this ship*. In this case, she did not have to translate the verse word by word as can be seen in the previous turns, which reveals her proficiency in the TL, and her independency on the literal meaning of the figurative language. She only translated the referred verse in turn 18 in order to help her classmate Herc who did not translate it correctly. This way, she is marking a critical feature and a discrepancy between what has been produced and the ideal of the solution, by calling Herc's attention to an important aspect of the task (scaffolding function #4). Finally, she concluded in the same turn (18) that the woman would go until the end, that is, she would keep insisting on the relationship because she is in love (turn 30). Spo tried to cooperate by saying that the woman would not give up on her objectives in turn 27. Zui agrees with Spo by saying "É" (yes) in turn 28. Besides that, she expanded Spo's idea by insisting on saying that the woman would not surrender to someone, as she had already said in turns 16 and 22. Again, she wants to have her ideas accepted by the group.

In turn 3, Zui talks about fighting, in turns 16, 22 and 28 she talks about surrender, she insists on saying that the girl would not surrender. She repeated this word four times in order to convince herself and the group that the girl would not give up. The fact that the woman in the song is fighting and will not surrender, according to Zui, makes me believe

that she understands that LOVE is like a WAR where there is a fight and where somebody has to give up, thus, there must be a winner.

3. Zui: Eu não vou falar ++ **Ela, ela tá lutando contra alguma coisa** e ela, ela disse que ela não vai levantar. Sai, sai não eu não quero saber. Ela disse que ela não vai levantar a bandeira branca.
11. Afro: *I will go down with*
12. **Zui: Tá, essa daqui eu acho que é assim ela vai continuar.**
13. Afro: Tá. O que que é pra gente fazer?
14. Zui: Pra saber o que significa. // **Que ela vai continuar com aquilo ali, (#2)**
15. Herc: *// I will go down with this ship.*
16. **Zui: //vai continuar insistindo e não vai levantar as mãos, tipo, que ela não vai se render. (#2)**
17. **Herc: // Eu não vou afundar com este navio.**
18. Zui: **Não, não, eu VOU, eu VOU afundar com este navio, vou até o final.(#4)**
20. Zui: //Não tem quando tu, não tem quando tu.
21. **Herc: //Não vou desistir, vou até o fim.**
22. **Zui: Tá mas assim essa parte da mão, é não se render, não levantar as mãos seria não se render. (#3, #5)**
23. Herc: Zui, tá gravando, Zui!
24. Zui: Tá, e daí? Eu tenho esse CD. + Tá! + **Oh, essa parte da mão, não haverá nenhuma //bandeira branca.**
25. Afro: *//Aqui o que que é então? (#3)*
26. **Zui: Ela vai até o final com o navio,** e que ela não, tipo é uma figura de linguagem.
27. **Spo: Ela não vai desistir dos objetivos dela.**
28. **Zui: É ela não vai se render + pra alguém, né.** I can't speak in English! I don't know to speak in English! English, English, English. Tá.
29. Herc: You can do it.
30. **Zui: Não haverá bandeira branca,** tipo, ou seja, **não haverá acordo. Seria uma paz né, tipo, um acordo, né. Não haveria um acordo. Ela ia continuar. Ela tá apaixonada.**

In turn 23 Herc is drawing Zui's attention to the task by reminding her that they are being recorded (scaffolding function #1). In fact, he is insisting on having Zui use the L2, although she does not care. The same happens in turn 29, where Herc continues motivating Zui (scaffolding function #3) and at the same time Herc is decreasing Zui's stress by saying "You can do it" (scaffolding function #5).

23. Herc: **Zui, tá gravando, Zui!(#1)**
29. Herc: **You can do it.(#3, #5)**

As previously seen in turn 22, Zui is making sense out of the expression “to put one’s hand up”. She automatically understands that the act of putting one’s hand up means to surrender.

22. Zui: Tá mas assim essa parte da mão, é não se render, não levantar as mãos seria não se render.

The motivation for the comprehension of this idiom “to put one’s hand up”, has its origins on what she knows about the gesture in particular and not from the meaning of the idiom. Zui’s meaning is appropriate and natural (i. e. motivated) because she knows how the expression to “to put one’s hand up” as a gesture is used in Anglo-American and Brazilian cultures. Thus, her knowledge does not depend of her knowledge of the English language. The idiom “to put one’s hand up” is a description of a conventionalized gesture (Kövecses and Szabó, 1996, p. 339).

After testing her hypotheses, Zui summarized them and, finally, decided for the group in turn 30 that the girl does not want an agreement. She wonders about establishing or not establishing peace. Since in the verse there is the word **no**: *there will be no white flag*, Zui understands that the girl in the song does **not** want to reach an agreement. And Zui repeats the word “acordo” (agreement) three times: “não haverá acordo/tipo, um acordo, né/ Não haveria um acordo”.

30. Zui: Não haverá bandeira branca, tipo, ou seja, não haverá acordo. Seria uma paz né, tipo, um acordo, né. Não haveria um acordo. Ela ia continuar. //Ela tá apaixonada.

In the written exercise, the participants wrote as a group that the girl will go until the end and that she is in love and will not stop fighting. These written responses together with Zui’s utterance in turn 30, show how the group consolidated their hypotheses. It seems that

the group has constructed “meaning in a way similar to the one which may have been intended by the author, thus creating coherence” (Barreira, 2003, p. 86).

Thus, recapitulating, Zui, the leader of the group and perhaps the most proficient one in the L2, succeeded in making figurative interpretations without the help of any teacher, and without translating word by word. Probably because the words in this song were familiar to her, and so were the metaphorical expressions (more on familiarity in section 2.4).

Along the episode, it could be seen that Zui explained the metaphorical expressions to her peers using the L1. This way, she was simplifying the tasks, making use of scaffolding function #2.

Episode III - group 3

Now I proceed with the analysis of episode III, group 3. This group was formed by four participants: Sofia, Natacha, Leandro and The Best. All four participants helped one another in the discussion in group 3, although Sof seemed to be the more capable one in co-constructing the metaphorical meanings as can be seen through the turns in bold. The discussion proceeded without the teachers’ intervention. A3 recruited students’ interest in the task (scaffolding function #3), by asking the boys to take part in the discussion as well (turn 13), since in the beginning of the interaction, the girls did most part of the talking. And she succeeded, since after that, the boys gave their contributions as can be seen in turns 14, 16, 17, and 18.

13. A3: What about the men in the group? Only the girls who speak? We need the opinion of the men! (#3)

14. Best: Que que diz a letra?

16. Le: Inglês mesmo eu falo tudo.

17. Best: Eu acho que:

18. Le: O que que fala a letra?

Students also make use of scaffolding by clarifying meanings of expressions when clarification requests (CR) are made. In turns 14 and 18, Best and Le respectively, ask CRs, and are assisted by Nata, who, promptly, translated the following verse: *I know you think that I shouldn't still love you/or tell you that* (turn 19). This way, she is controlling frustration and stress during problem-solving (scaffolding function #5).

14. Best.: Que que diz a letra? (CR)

16. Le: Inglês mesmo eu falo tudo.

17. Best.: Eu acho que:

18. Le: O que que fala a letra? (CR)

19. Nata: (...)Você pensa que eu não pretendia amar você ou falar com você.(#5)

In turn 21, Nata is translating the verse: *I promise I'm not trying to make your life harder*. However, she is not sure about the translation of the verses in the song. She does not know if “harder” means really “difícil” in Portuguese, and then she asks “difícil?”. This way, by asking a CR, she is asking the group’s assistance. Sof agreed with Nata in turn 22 by saying “É” (yes). Consequently, Nata was able to continue the translation in turn 23 when she translates the verse: *Or return to where we were*.

21. Nata: Eu, eu prometi que eu não tentaria fazer sua vida pesada? Difícil? (CR)

22. Sof: É.

23. Nata: (xxxxx) Ou voltar aonde nós estávamos.

In turn 24, Sof is translating the verse *I won't put my hands up and surrender*. She says “ela fala que eu não quero colocar as minhas mãos para o alto e surrender”. Immediately after listening to this, in turn 25, Nata understands that the expression “to put one’s hand up” means “parar de lutar” (stop fighting). This way she is simplifying the task (scaffolding function #2). Again, as in group 2, she infers the expression means “to stop

fighting” because of her conventionalized knowledge that the gesture of putting one’s hand up means to stop a fight as when someone is been arrested (Kövecses & Szabó, 1996).

24. Sof: Então, *I will go down with this ship*. (xxxxx) Tá daí ela fala que eu não quero colocar as minhas mãos para o alto e surrender.

25. Nata: (xxxxx) **parar de lutar. (#2)**

In turn 26, Sof shows she agrees with Nata by saying “isso” (that’s it), and continues translating the song. In turn 27, Best is translating a verse when suddenly he comes across a lexical item he does not know the meaning: “ship”. This problem is immediately solved in turn 28 where Le provides its meaning in the L1. Thus, the support given by Le helped Best to solve a problem. This way, Le is simplifying the task by translating the unknown word (scaffolding function #2). In turn 27, Best was trying to translate the verse *I will go down with this ship*. As he had problems with the word “ship”, there was a breakdown in his part of the conversation. Consequently, Sof takes the turn and provides the translation (turn 31). She says “eu vou afundar com este navio” and immediately after saying that, she realizes that it means “eu vou lutar até o fim” (I will fight until the end).

26. Sof: Isso. E não há bandeira branca na minha porta + e eu estou (xxxxx)

27. Best.: *I will go down* é: ship, ship é:

28. Le: É barco, navio, não é? (#2)

29. Best.: É, barco, navio.

30. Ss: (xxxxx)

31. Sof: Ah, eu vou afundar com este navio. **Eu vou lutar até o fim.**

Turn 31 shows a moment when Sof is translating the verse *I will go down with this ship*. The fact that students translate verses into the L1 (as could be seen in other turns as well), shows their dependency on their L1. However, it is also a means of simplifying the tasks (scaffolding function #2). Sof (turn 31) has to translate the verse *I will go down with this ship* in order to make sense out of it. She understands that it means “I will fight until

the end”. In turn 33, she expands her own interpretation by saying: “She will go, even if she has to fight until her death”. This part of the protocol illustrates a moment when a student is testing hypotheses related to the co-construction of the meaning of a metaphorical expression. It is not clear what she wants to say with that, but she is probably making an analogy between the ship that can sink, and the woman that is in love. I understand that just like the ship that can sink, disappear or die, her relationship with the man she loves can sink too, and she is willing on fighting for her love until her death, until she sinks like the ship.

- 33. Sof: Ah, eu vou afundar com este navio. **Eu vou lutar até o fim.**
- 34. Nata: Não, I WILL go down. Ela vai.
- 35. Sof: **Então, ela vai que ela tenha que lutar até a morte.**
- 36. Nata: É, é.
- 37. Ss: (xxxxx)
- 38. Le: Ela vai afundar.

In turn 46, Le contributes to the discussion by saying that the woman in the song will not give up. He is making sense out of the verse *There will be no white flag above my door*. In turn 50, he expands what he said in turn 46 by saying that the woman is looking for peace in her love relationship. However, he had to translate “white flag” first (turn 48). This shows his dependency on the translation to the mother tongue.

- 46. Le: **Quer dizer que não desistiu.**
- 47. Sof: Ela quer.
- 48. Le: Bandeira branca.
- 49. Sof: Ela que:r...
- 50. Le: **Ela está procurando a paz dentro do relacionamento.**

Additionally, as in group 1, group 3 also believes that this song is about an unrequited love. In turn 51, Sof says that the girl loves someone that does not want her. This is what she wrote in the written exercise: “She loves someone but this someone doesn’t feel the same”. Sof was the only student in this group to mention the idea of an unrequited love. The group does not seem to agree on that. The other students did not say or write anything

related to this. As Sof did not give up her idea, she also wrote this meaning in the exercise. Thus, it seems that the individual written exercise proved itself essential to keep different opinions. It is a space in which subjectivity prevails.

51. Sof: Isso não tem a ver com o título. A gente tá contando uma coisa, mas não tem a ver com o título. **Ela ama alguém que não quer saber dela** e blá, blá, blá.

In turn 53, Sof provides her interpretation of the verse *There will be **no** white flag above my door*, and in turn 55 she elaborates what she had said previously by saying it means that the woman will continue with the white flag. By doing so, she is modeling the preferred procedure in her opinion (scaffolding #6). However, in turn 56, Nata corrects Sof due to the fact that Sof had not noticed the word **no** in the context. She says “No, no, she will **not** continue”. This way, she is marking a critical feature and a discrepancy between what has been produced and the ideal of the solution, drawing Sof’s attention to an important word in the context, which can bring a different meaning (scaffolding function #4). Also in turn 55, it can be seen that Sof laughs at her own hypothesis as if it were wrong. Her interpretive hypothesis created using high cognitive effort was not considered valuable, since Sof laughs at herself. This can reveal low self esteem and lack of confidence in her own power of co-constructing senses in song lyrics (Vieira, 1999c, p. 193).

53. Sof: **Ela ama alguém. Mas ela não vai parar de lutar. E não vai ter uma bandeira branca da parte dela.**

54. Nata: Ah, é.

55. Sof: **Ela ama alguém e vai continuar com a bandeira branca. (#6)** (She laughs at her own answer as if it was wrong).

56. Nata: //Não, não, e não vai.(# 4)

The next extract shows the process group 4 follows in order to arrive at an agreement on the best interpretation of the title of the song “White Flag”. After the interaction of all

members in the group, Nata finally reads what she wrote in the written exercise in turn 72. This way, she is consolidating the groups' hypotheses. By doing that, Nata is demonstrating an idealized version of the act to be performed, since she uses the TL (scaffolding function #6).

62. Le: Que que é surrender?
 63. Sof: Tá ali na tradução, é:
 64. Le: //É parar de lutar.
 65. Best: //É parar de lutar e aceitar a derrota. É como se fosse desistir.
 66. Sof: **Is never give up of her love.**
 67. Le: É como se fosse + desistir.
 68. Nata: Como é que é?
 69. Sof: **And will not give up of the love.**++ Ela tá reclamando.
 71. Sof: Ah, não, perai + **and will not give up of this love.** Pronto. (...)
 72. Nata: Já escreveram? **She loves someone and will not give up of her love (#6)** (reading her answer to exercise 1). Tá ligado? Tu fala e depois tu põe. ++ **That she is not gonna give up and she will go till the end (#6)** (reading her answer to exercise 2a).

The next extract presents part of the interaction where the participants are continuing the written task. Sof restarts the interaction by drawing students' participation in turn 74 (scaffolding function #3). The parts in bold represent their metaphorical interpretations and their responses to the written exercises. Sof consolidates the groups' hypotheses (demonstrating an idealized version of the act to be performed, using the TL - scaffolding function #6 in turn 79) by summarizing everything they said in the whole interaction. Thus, she says what was already said in other turns by other students and herself, such as in turns 71, 72 (as seen previously) and 79. And the group accepts this summary because all the members wrote in the written exercise that "she is not gonna give up and she will go till the end".

74. Sof: Podemos passar para a segunda? (**#3**) + *What do you think the singer means by "I will go down with this ship"?*
 75. Nata: Tá, mas a gente bota em inglês?
 76. Re: Yes.

77. Sof: Tá ela vai afundar com este navio. **She won't give up of this love, she will go till the end.** (writing her answer). + *And I won't put my hands up and surrender.*

78. Nata: Que que tu escreveu aí?

79. Sof: **She won't give up of this love (#6).** ++ Tá, e agora *And I won't put my hands up and surrender.* **Eu não vou parar de lutar por você. That she is not gonna give up and she will go till the end (#6).**

With the intention of making senses out of the song lyrics and to co-construct meanings of unfamiliar vocabulary, the participants in this group had to resort to their L1. In addition, they had to translate the highlighted verses in the written exercise, as well as the other verses in the lyrics before arriving at a figurative interpretation, as can be observed along the episode. This shows their high dependency on the L1 to understand this kind of text. As Atkinson (1987) states, “the mother tongue can also be used to check comprehension of a listening or reading text” (p. 243).

Regarding their interpretations, it could be noted that the learners were able to co-construct senses for the expressions, and accomplish the written tasks in the period of this class. This is due to the fact that the expressions were very familiar to them, which does not require a longer cognitive process (Blasko & Briehl, 1997).

Episode IV - Group 4

Continuing the data analysis, now I turn to episode IV where group 4 is interacting. In this group there were four participants: Creosvaldo, Teninha, Letícia, and Estrogofoldo, and all of them contributed to the co-construction of the metaphorical meanings, each one in his/her way, either agreeing with their colleagues or providing translations. Teninha seems to be the more capable one in finding more suitable senses. While performing the written and the oral tasks, there were very few interventions from the teachers. The participants provided assistance one to another in a collective and independent scaffolding

without much support from the experts. This way, working independently, they were able to co-construe their own meanings and carry on the tasks up to the end of the class.

Ten starts the interaction by drawing students' attention to the task in turn 1 when she says: "Ó" (look), to have everybody paying attention to herself and to the task (scaffolding function #1). Interestingly, Ten, very engaged in performing the task, motivates the group to help her co-construct the meanings for the song. It can be seen that she is controlling the group's attention to the written tasks all the time. Almost in the whole episode, she is the one who has the role of the guide or the teacher in the group. In turn 1, Ten starts the discussion about the meaning of the title "White Flag". The metaphorical meaning is automatically retrieved by her when she says that the woman surrenders and wants peace in her love relationship with the man.

1. Ten: Tá, a primeira pergunta eu acho que assim, ó, que **a bandeira branca significa tipo que ela se rende, que ela que paz no amor assim com o cara. (#1)**

As previously seen in turn 1, Ten thinks that the woman in the song will surrender because of the title of the song that is "White Flag". However, at this moment she does not notice in the song, in the context, that the writer says *there will be no white flag*. Then, in turn 7, Est tells the group that there is the word **no** in the verse, "Mas aqui ela diz que **não**" (she says **no**). After that, he says: "ela **não** quer desistir" (she does **not** want to give up), correcting what Ten had said in turn 1 "ela se rende" (she surrenders). This way, he is marking discrepancy between what has been produced and the ideal of the solution (scaffolding function #4). In turn 8 Ten realizes that she had understood the verse incorrectly by saying "Ah, é verdade" (Yes, that is true). This is due to the fact that she read the title "White Flag" out of the context. After seeing it contextualized, and after Est's and Cre's contributions, she changed her mind and then in turn 10 she understands that the

woman does not want to quit her love relationship. In fact, she is repeating what Est and Cre had said previously.

7. Est: **Mas aqui ela diz que NÃO (xxxxx) que ela não quer desistir.**
 8. Ten: Ah, é verdade.
 9. Cre: **Acho que é isso que ela falou, só que ela não quer desistir do cara entende? Ela reconhece que errou só que // não...**
 10. Ten: **//Ela reconhece que errou mas ela não quer desistir dele, foi o que ela falou, eu vou, tipo, *I will go down with this ship.***

Leti, in turn 4, said that the woman in the song acknowledges the fact that she had made a mistake (“Ela reconhece que errou”). Cre and Ten agree with Leti because they say the same thing in turns 9, 10, 14, 17. It is through this repetition that they convince the group that they are right.

In turns 14 and 17, Ten cannot finish her thought. Cre and Est say that they cannot understand this part of the song (turns 15 and 16), which shows they are a little frustrated. Ten tries to control this frustration in turn 17 by providing a possible interpretation (scaffolding function #5) but she cannot finish her thought. After that, Cre has an insight and continues Ten’s idea by saying “Mas ela não quer desistir” (but she does not want to give up). This way she is also trying to control frustration (scaffolding function #5). Finally, it is time for Ten to agree with Cre and Ten says: “Isso” (that’s it, in turn 19). Collectively, the participants provided support one to another which favored a possible interpretation of the first part of the song.

4. Leti: **É. É que ela reconheceu que errou e que agora ela quer paz.**
 9. Cre: **Acho que é isso que ela falou, só que ela não quer desistir do cara entende? Ela reconhece que errou só que // não...**
 10. Ten: **//Ela reconhece que errou mas ela não quer desistir dele, foi o que ela falou, eu vou, tipo, *I will go down with this ship.***
 14. Ten: **Ela reconhece que errou, mas ela:**
 15. Cre: Eu não compreendo essa.
 16. Est: Coloca aí. Não compreendemos.

17. Ten: **Ela reconhece que errou, mas ela não, como é que é? (#5)**

18. Cre: **Mas ela não quer desistir.(#5)**

19. Ten: Isso.

The participants seem a little confused doing tasks 1 and 2. It seems that they are doing both tasks at the same time, as if they needed more context, or as if they were worried about finishing the tasks. However, in turn 25, Cre brings the group back to task 1 maintaining the pursuit of the goal of the task (scaffolding function #3). He is more practical and wants to summarize all the findings in order to fulfill the written task. In turn 29, Cre summarizes the interpretation of the song by saying “É a paz e que ela se rendeu” (it means peace and that she has surrendered). This way he convinces the group that accepts his ideas as can be seen in turns 30 and 31 where Ten and Est show they had agreed with Cre. In turn 31, Est summarizes the answer for the group. It is concluded and accepted by the group that white flag means “peace and give up” as all of them wrote in the exercise. By saying simply “peace and give up”, Est is simplifying the task demands (scaffolding function #2), at the same time he is modeling the preferred structure (scaffolding function #6) since, before that, the participants were using the L1 instead of the TL.

25. Cre: Ah, mas tem que falar sobre o título, “White Flag”. **(#3)**

26. Ten: Então

27. Cre: A paz

28. Ten: É a paz e o que?

29. Cre: É a paz e que ela se rendeu.

30. Ten: Isso, isso, então a primeira é a paz e ela se rendeu, a rendição.

31. Est: Peace and give up.(#6, #2)

In turn 44 , Letícia starts discussing task 2. She understands that if the woman says: *I will go down with this ship*, she means that she will go until the end (turn 44) and Cre agrees with her by repeating this in turn 45. Interestingly, Nata and Sof from group 3 (in

episode III, turns 72 and 77), also say the same thing: “she will go till the end”, and Zui from group 2 (in episode II turn 18) as well: “vou até o final”.

In turn 47, Est starts translating what Leti had said in turn 44 “she will go to the”. Before doing that, he has to repeat first in turn 45 what Leti said, which shows his dependency in the L1. In turn 49 he tries again “she will go to the fim, sei lá”. He does not know how to say “o fim” in the TL. After that, in turn 50, Leti helps Est by providing him with this phrase in the TL “to the end”. This way, Leti is demonstrating an idealized version of the act to be performed (scaffolding function #6).

44. Leti: Tá a dois, aqui significa que ela tipo, **que ela vai até o fim sem parar que:**

45. Est: **Ela vai até o fim e que não vai desistir.**

46. Ten: **Isso ela não vai desistir, não vai tipo parar.**

47. Est: She will go to the:

49. Est:

//she will go to, to the fim, sei lá.

50. Leti: To the end. (#6)

Turn 59 shows Ten translating the verse *there will be no white flag above my door/I'm in love and always will be*. She translates all the verse word after word, and immediately after that, Est, in turn 60, makes his own sense of the verse: “eu não vou mais (...) me render” (I will not surrender anymore). In turn 61, Ten shows that she agrees with him by saying “é verdade” (that’s true), and continues the translation of the verse. In turn 62, Est tries to translate what he had said in turn 60. This way, he is trying to model an idealized version of the act to be performed (scaffolding function #6) by using the L2.

59. Ten: Tá a segunda como é que é. What... Que que é (xxxxx)? Não haverá bandeira branca sobre a minha porta eu estou apaixonada e eu sempre serei.

60. Est: **É acho que é, eu não vou mais, tipo eu não irei mais me render.**

61. Ten: **É verdade, é. (xxxxx) e ela vai sempre ser apaixonada por ele.**

62. Est: **She doesn't go surrender, give up, but, but she: (#6)**

63. Ten: Yeah, but she is in love é aí.

Again, as in the other groups, group 4 succeeded in providing their interpretations of the metaphorical expressions. They showed they were able to make their own senses out

of the verses, possibly because of the familiarity of the expressions (more on familiarity in section 2.4). Next, I present a summary of the findings about scaffolding functions.

4.2.1.1. Summary of the findings about scaffolding functions

In this section I try to summarize what I observed in the groups' interactions regarding scaffolding functions aiming at finding out which functions were the most employed. In addition, I describe the level of the teachers' intervention in each group.

Group 1 needed the teachers' help many times in order to obtain the necessary vocabulary in the TL to complete the written tasks (scaffolding function #6), and this help came also from the classmates themselves sometimes. Moreover, the teachers intervened more in this group interaction in order for them to progress along the discussion (scaffolding function #3). As already stated, group work provides help among peers and also allows help from the teachers, which characterizes scaffolding assistance (Vieira, 1999c). Thus, the teachers in this context play an important role: the role of facilitators of the interactions.

Group 2 did not need the teachers' interventions because Zui was providing scaffolding herself as if she were the teacher. Additionally, as she could make sense out of the expressions by herself, and the group accepted her ideas, scaffolding among the classmates was not necessary either. Thus, Zui's utterances helped the group understand the song. She provided scaffolded help to her peers, and not the other way round. The times she was providing her explanations for the verses, are moments when she was simplifying them. This way she was using scaffolding function #2.

Group 3's members offered more scaffolded help among themselves since all of them participated actively in the interaction. Thus, scaffolding from the teachers was not

necessary. The participants in this group translated several verses in the song as a means of simplifying the tasks (scaffolding function #2). Another salient scaffolding function was function #6 because, in several moments, Sof and Nata modeled the preferred versions of the acts to be performed, using the TL.

The participants in group 4 provided scaffolded assistance among themselves, mostly by motivating the group to progress along the tasks (scaffolding function #3). Another salient scaffolding function was function #6, observed in the times when participants were transferring to the L2 what they said in the L1. This way, they were trying to model the preferred procedure to achieve one of the goals of the tasks.

Summarizing, I can conclude that scaffolding function #6 was very salient in groups 1, 3, and 4. Function 2 in groups 2 and 3, and finally, function 3 in groups 1 and 4. In other words, group 1 made use, mostly of scaffolding functions #3 and 6. Group 2 of function #2. Group 3 of functions #2 and 6, and finally, group 4 of functions #3 and 6. Hence, scaffolding function #6 was the most used function, and this can be seen in the moments when the learners were transferring to the L2 the meanings they co-constructed in the L1. This shows participants' willingness in demonstrating idealized versions of the acts to be performed.

Finally, the level of the participation of the members in the groups was not equally distributed. It seems that when there are more than three people in a group, the participation level increases or lowers depending on their level of proficiency in the TL, and their engagement level. Regarding the use of scaffolding, I can say tentatively, that when there are less proficient learners, scaffolding is more necessary.

Next, I attempt to show the meanings I found for the expression "White Flag", and to compare them with the meanings provided by the participants.

4.2.1.2. What does “White Flag” mean?

It is important to show the meanings that I had in mind of the metaphorical expressions found in the song “White Flag”, and to compare them with the meanings co-constructed by the participants of this research.

A white flag, according to Cambridge dictionary, symbolizes an acceptance of defeat or giving up on something. According to Wikipedia (an online encyclopedia) white flag is an international sign of either surrender, or truce, of peaceful intent, typically in time of war. Basically, in western cultures a white flag is a symbol of surrender and peace. The cultural meaning of white flag is automatically retrieved by the participants of this study who share the same cultural background. All four groups understood that white flag is a symbol of peace and surrender (as can be seen in Table 4.2). Thus, if in the song lyrics it is said that *there will be no white flag above my door*, it probably means that she (the girl in the song, or the writer of the song) will not give up or surrender while there is still some hope or chance in making up with the person she loves. She refuses to wave a “white flag”, or to “abandon the ship”. She hopes he can forgive her, and if they could ever get back to where they were, she would do anything, and she would not give up on their friendship or love. In brief, in love or wars, a white flag signals surrender. By stating that *there will be no white flag*, she indicates she will not give up on the relationship. She is willing to have an agreement and a chance to communicate.

I decided to display in Table 4.2 extracts with what the participants wrote and said about “white flag” in *There will be no white flag above my door*. Presenting students’ protocols in a table is a clearer way to compare their productions.

Through Table 4.2, it is possible to see that the participants of the present study made a common sense of the title of the song “white flag”, that is, all the four groups understood

that a white flag is a symbol of peace (the words “peace” or “paz” in Portuguese are in bold). Thus, there was not a misinterpretation since the metaphor “white flag” is shared in the Brazilian and in the English cultures. As Littlemore (2005) states, “Metaphors are typically culturally-loaded expressions, whose meaning has to be inferred through reference to shared cultural knowledge” (p. 273). Besides all groups’ understanding that a white flag is a symbol of peace, surrender, giving up, group 2 also speculates the fact that it can stand for an agreement, as Cambridge dictionary states, a truce (which is one of the meanings of white flag, according to Wikipedia) is a temporary agreement to stop fighting or arguing, or a brief interruption in a disagreement. Group 2 made this inference because they saw the expression “white flag” in the verse *there will be no white flag above my door*. Groups 3 and 4 also made their inferences based in the context. Group 1 did not discuss the mentioned verse in particular. They just wrote that white flag means “peace”.

Table 4.2: Examples of parts of the verbal protocols and learners’ answers to the written exercises related to the song “White Flag”.

Group 1	Group 2	Group 3	Group 4
peace	“não vai desistir” (she won’t give up), “não vai se render” (she won’t surrender), “não haverá acordo. Seria uma paz né, tipo, um acordo” (there will not be an agreement. It would be peace).	“sinal” (sign), never give up of one’s love, “ela está procurando a paz dentro do relacionamento” (she is looking for peace in the relationship).	“ela não se rende” (she does not surrenders), “ela quer paz no amor” (she wants peace in her love relationship). Peace and give up. “Ela reconheceu que errou e quer paz ” (she acknowledges the fact that she has made a mistake, and wants peace).

It can be concluded after the data analysis, that the participants’ background knowledge (cultural and lexical knowledge) or schemata, in referring to the verses in Dido’s song, was enough for them to make appropriate senses out of the verses.

In the next subsection, I present the conceptual metaphor that I identified in Dido's song, and I attempt to demonstrate through extracts from the verbal protocols how the participants identified it.

4.2.1.3. The conceptual metaphor LOVE IS WAR

In this subsection I provide examples of moments when participants demonstrate that they acknowledge the fact, though indirectly, that the conceptual metaphor underlying the song is LOVE IS WAR where the target domain is LOVE and the source domain is WAR, so, the concept of LOVE is understood through the concept of WAR. This conceptual metaphor is, more specifically, underlying the following verses, which are the metaphorical linguistic expressions: *And I won't put my hands up and surrender/There will be no white flag above my door*. In other words, the previous verses incorporate the referred conceptual metaphor.

In turn 3, Zui (from group 2) talks about fighting, in turns 16, 22 and 28 she talks about surrender, she insists saying that the girl will not surrender, because she understands that, if someone will not put his/her hand up (as Dido says in the song), s/he will not surrender.

3. Zui: (...) **Ela, ela tá lutando contra alguma coisa e ela, ela disse que ela não vai levantar**.(...). Ela disse que ela não vai levantar a bandeira branca.
 16. Zui: **//vai continuar insistindo e não vai levantar as mãos, tipo, que ela não vai se render**.
 22. Zui: **Tá mas assim essa parte da mão, é não se render, não levantar as mãos seria não se render**.
 9. Zui: **É ela não vai se render + pra alguém, né. (...)**.

In turn 25, Nata (from group 3) understands that the woman in the song will not stop fighting. This gives Sof an insight and in turns 31, 33, and 53, Sof repeats the word “lutar”

(to fight) three times. She says the woman will fight until the end (turn 31), fight until her death (turn 33), will not stop fighting (turn 53).

25. Nata: (xxxxx) **parar de lutar.**

31. Sof: Ah, eu vou afundar com este navio. **Eu vou lutar até o fim.**

33. Sof: **Então, ela vai que ela tenha que lutar até a morte.**

53. Sof: **Ela ama alguém. Mas ela não vai parar de lutar. E não vai ter uma bandeira branca da parte dela.**

Several turns from group 4 demonstrate that the group understands that a white flag is a symbol of surrender and peace, such as in turns 3 and 4.

3. Ten: (...) a bandeira branca significa tipo que **ela se rende** (she surrenders), que **ela quer paz** (she wants peace) **no amor assim com o cara.**

4. Leti: É. É que ela reconheceu que errou e que agora **ela quer paz** (she wants peace).

Through the examples previously shown, I believe that students understand that LOVE is like a WAR where there is a fight and where somebody has to give up, thus, there must be a winner. In other words, students know that LOVE can be understood as a WAR where there is a conflict between two parts that fight one another. This is what I conclude, since the learners explained that the woman in the song will not stop fighting, will not give up, or surrender, and wants peace. The students know that the words “fight”, “surrender” and “peace” have a relation with war because of their conventional knowledge about war. They know that in wars there are fights, and one of the parts have to surrender, and sometimes the parts do not want to continue the conflict, and ask for peace.

The participants’ words incorporate metaphorical expressions related to the conceptual metaphor LOVE IS WAR. This makes me see that the metaphors created by the author (Dido) were analyzed and understood via this conceptual metaphor, because the metaphorical expressions in the lyrics are recurrent in the expression of the concepts LOVE and WAR in the western culture (Vieira, 1999c, p. 236).

4.2.2. Analysis of the episodes from the third day: “Diamonds on the inside”: scaffolding moments and metaphor processing

First of all, I present the song lyric and the tasks applied on the third day.

The song lyric: “Diamonds On The Inside” (By Ben Harper – Virgin Records)

I knew a girl
 Her name was truth
 She was a horrible liar
 She couldn't spend one day alone
 But she couldn't be satisfied
 When you have everything
 You have everything to lose
 She made herself a bed of nails
 And she's planning on putting it to use
 But she had diamonds on the inside
 She had diamonds on the inside
 She had diamonds on the inside
 Diamonds

A candle throws its light into the darkness
 In a nasty world so shines a good deed
 Make sure the fortune that you seek
 Is the fortune that you need
 Tell me why the first to ask
 Is the last to give every time
 What you say and do not mean
 Follows you close behind

She had diamonds on the inside
 She had diamonds on the inside
 She wore diamonds on the inside
 Diamonds
 Diamonds

Like the soldier long standing under fire
 Any change comes as a relief
 Let the giver's name remain unspoken
 She is just a generous thief

She had diamonds on the inside
 She had diamonds on the inside
 She wore diamonds on the inside
 She wore diamonds
 Oh - diamonds
 She had diamonds
 She wore diamonds
 Diamond

Vocabulary:

relief: a feeling of happiness that something unpleasant has not happened or has ended.

nail: a thin piece of metal having a pointed end that is forced into wood or another substance by hitting the other end with a hammer, and is used esp. to join two pieces or to hold something in place.

truth: the actual fact or facts about a matter; the quality of being true.

wore: past simple of wear

thief: a person who steals

candle: a piece of wax shaped like a stick with a string in the middle that burns slowly, giving off light

The written exercises handed to students to do at home as homework assignment:

Exercise I: Write what you think the following verses mean:

a. I knew a girl

Her name was truth

She was a horrible liar

b. She made herself a bed of nails

And she's planning on putting it to use

But she had diamonds on the inside

c. A candle throws its light into the darkness/In a nasty world so shines a good deed

d. Like the soldier long standing under fire/Any change comes as a relief

Let the giver's name remain unspoken

She is just a generous thief

e. She wore diamonds on the inside

Exercise II: Give your groups' opinion about this song.

Exercise III: Make a drawing that has to do with your own interpretation of the lyrics.

Exercise IV: What is the connection between the song "Diamonds on the inside" and the video clip you watched?

On the third day of the data collection period, the song "Diamonds on the inside" was applied. I decided to ask the participants to do the written tasks at home so that they would have more time available to discuss the lyrics orally during the class. Therefore, I would have more verbal protocols to analyze the groups' interactions. There were four groups interacting. However, I decided to analyze the data of three out of the four groups due to

technical problems. Next, I proceed with the analysis of the episodes. I start with episode IX²², group 1.

Episode IX – group 1 – Yasmin, Cindy, Felipe, Isabel, Luis.

In Episode IX, the teachers offer more support maybe due to the fact that the participants had more difficulty understanding some lexical items. The same happened with this group on the first day while discussing the song “White Flag”.

Firstly, Yas recruits interest in the task in turn 1 (scaffolding function #1), asking her peers to do the exercise.

1. Yas: Ok. Let’s do this exercise. (#1) *I knew a girl / Her name, her name was truth. I don’t know what’s truth.*
2. Cin: *Truth? Verdade.*

In turn 7, Yas shows she is puzzled with the word “nails”. She cannot understand the meaning of this word. In turn 12, A1 tries to make the students understand what “nails” are. By doing this, she is trying to control students’ stress (scaffolding #5) although the exact meaning of the word in the context is not said because A1 did not notice it means “pregos” in Portuguese in this case. Anyway, students keep going with the task. In turn 16, Yas expresses her doubt and effort to understand the expression. This fact demonstrates her engagement in the group work.

7. Yas: *É. Eu também não sabia.++ ah (xxxxx) o nome da guria era verdade só que agora ela é uma mentirosa? ++ I think it means ++ She made herself a bed of nails. Eu não sei o que é nails. Oh, profe. O que que é nails?*
12. A1: *(xxxxx) these are nails (Assistant showing her nails in her hands). And then, she made herself a bed of nails. (#5)*
16. Yas: *Nossa, tem que ter, oh! (xxxxx) ele é, é muito malino ++ Ah, a gente tá tentando entender o sentido disso.*

²² Episodes V, VI, VII, VIII are part of the second day of data collection and are not included here.

From turns 19 to 25, the participants of this group show they are puzzled again, this time with the word “liar”. They found it strange the way the word is spelled. In turn 26, Yas brings the group back to the discussion by saying “Let’s do it!”. This way she is maintaining progress toward the goal of the task (scaffolding function #3).

19. Cin: No sentido figurado. *Liar*. Sinceramente eu não sabia que se escrevia assim.
 20. Yas: Eu também não. Eu tinha certeza de que era diferente.
 21. Cin: Por que “lie” é com “y”.
 22. Yas: É.
 23. Cin: Eu achei ou aqui era “e” ou era com “y” ou “e”. Sei lá, alguma coisa assim, sabe?
 24. Isa: Eu também.
 25. Fel: Eu preferia escrever com “i” do que com “e” *liar*.
 26. Yas: Hey! Let’s do it! Do it! ++ (#3)

The next extract from episode IX shows the several instances the teachers interfere in the discussion. This way, they are trying to decrease the novices’ stress (scaffolding function #5, in turns 28, 32 and 39) and maintain pursuit of the goal of the task (scaffolding function #3, in turns 30, 35, 37, 42).

In turns 28 and 30, A1 motivates students to think about a suitable interpretation, since she cannot give her own, and they seem to understand. Also in turn 28, the assistant asks students if they found a way to explain the verse *her name was truth/she was a horrible liar*. This way she is trying to decrease students’ stress and the same happens in turn 32 when the researcher asks if everything is ok (scaffolding function #5). In turns 37 and 42, the researcher interferes in the interaction in order to offer some kind of support in a way that she maintains pursuit of the goals of the task (scaffolding function #3). The interference seems to have been necessary due to the complexity of the lyrics. There are two words that puzzle students: “truth” and “liar”. As the teachers interfere in the

discussion, the participants are able to carry on the task. Finally, in turn 41, Cin sounds relieved when she noticed she could make some interpretation.

28. A1: Did you find a way to explain that? (#5) No? Not yet? I cannot help you.
 29. Nata: Ok.
 30. A1: You have to think.(#3)
 31. Fel. Ah, tá, *truth*, verdadeira.
 32. Re: Is everything ok? (#5)
 35. A1: Then, you have to finish. (#3)
 36. Cin: *I know a girl, her name was truth / She was a horrible liar.*
 37. Re: So, what do you think of the first one, letter ‘a’? (#3)
 38. Cin: She was but she wasn’t.
 39. Re: She was but she wasn’t at the same time. (#5)
 40. Yas: Oh, just her name was truth.
 41. Cin: Apparently she was. Apparently she was, but on the one side she was a liar. Oh, very good! Até que saiu alguma coisa.(Happy for having provided a good interpretation herself).
 42. Re: Do you agree, Fel? Do you agree with Cindy? (#3)

After Yas reads the verse *She had diamonds on the inside*, Cin says that it means that “apparently she was a good person, but inside she was a bad person” (turn 61 - as they said and wrote in the written exercise). However, when they come across the next verses *She made herself a bed of nails/And she's planning on putting it to use/ But she had diamonds on the inside* the students in this group get puzzled because they say that in this part “he” (the singer) is contradicting himself (turns 63 and 73). Finally, the group decides that “she became a bad person but she has purity inside like the diamonds” (this is what they wrote in the written exercise). I suppose that, at this point, the readers could not reach a conclusion yet whether the “girl” in the lyrics was a good or a bad person.

61. Cin: **Apparently she was a good person, but inside she was a bad person.**(She is reading what she wrote in the exercise)
 62. Yas: (...) + *She made herself a bed of nails/And she's planning on putting it to use/ But she had diamonds on the inside.*
 63. Cin: Ah, agora ele tá dizendo o //contrário.
 64. Yas: //Agora ele tá dizendo assim ó, meu Deus. (...)
 65. Cin: She became a:
 66. Yas: Mas no fundo, no fundo.
 67. A1: *A bed of nails?*

68. Yas: Ah, porque aqui ele diz assim ó // que ela era: (...)
 73. Cin: Ele se desdiz.

A1, in turn 78, also tries to control frustration by saying that Yas is carrying out the task properly: “That’s the idea” (scaffolding function #5).

In turn 79, Yas asks a CC question as if she were imposing her own opinion to the group: “Entendeu?” (did you understand?). From turns 80 to 88, the group talks about other things that are not related to the task, and Yas, rapidly, brings the group back to the task again in turn 89. She is interested in maintaining pursuit of the goal of the task (scaffolding function #3) in turns 89 and 138.

77. Yas: Ah:, ela tem diamantes. No fundo ainda ela é:
 78. A1: That’s the idea. (#5)
 79. Yas: Ela é legal, só que ela é ruim, só que daí ela também tem diamonds on the inside, entendeu? (CC) Ela é tudo.
 89. Yas: I’m gonna finish that, ok? (#3) + Professora olha só. Primeiro ele tá falando aqui, ó *I knew a girl*
 138. Yas: Talvez, porque aqui, ó (# 3). *In a nasty world so shines a good deed.*

Yasmin and Cindy are the ones really engaged in the discussion in group 1, in spite of the fact that the group was formed by four people.

As it is usual in metaphor interpretation, readers are not certain but they attempt to explain what they say, using adjectives to describe the girl in the song: she is good and bad (turns 61 and 79), she is everything (turn 79), she is rich (turn 90) and pure (turn 91). I believe that they retrieved these adjectives because this is what they know about diamonds. They activate these elements from the word “diamond”. At this point, the participants are integrating the target domain “woman” with the source “diamond” using the “contextual information at their disposal” (Blasko & Briil, 1997, p. 268). As for the metaphorical expression “bed of nails”, Yas understands in turn 79 that the girl is bad because she has made herself *a bed of nails and she’s planning on putting it to use*. In turn 90, Cin says that

the girl thought about doing this, that is, making use of the “bed of nails” in spite of having a richness inside, or some kind of purity, as Yas says in turn 91.

The verses have created some conflict of understanding. In the written exercise they were asked to make a connection between the video clip of this song and its lyrics, Cin wrote that “Maybe she (the woman in the song) was blessed by the truth and the light²³ of that wonderful sun”. Cin does not like what she wrote because in parentheses she wrote “terrible”, as if her interpretation of the song was not good enough. Her cognitive effort in testing a hypothesis was qualified as “terrible” demonstrating her low self esteem (Vieira, 1999c). The same can be observed in turns 90 and 91 where Cin and Yas respectively say “sei lá” (I do not know) after hypothesizing that the girl has a purity or richness inside, as if these interpretations could be wrong. In another written exercise about the same song, this group decided to write what was said in turn 61 (apparently she was a good person, but inside she was a bad person) and also that the girl “became a bad person but she has purity inside like the diamonds”. Finally, they wrote that “she is the last hope in this lost world”. Thus, I can conclude that, at this point, the group has made a positive evaluation out of the diamonds, that is, the girl was a good person.

61. Cin: **Apparently she was a good person, but inside she was a bad person.** (She is reading what she wrote in the exercise)

79. Yas: **Ela é legal, só que ela é ruim, só que daí ela também tem diamonds on the inside, entendeu? Ela é tudo.**

90. Cin: (...) **por dentro ela: ainda tem uma: riqueza, sei lá. ++**

91. Yas: **Ela ainda tem uma, sei lá. ++ Pureza.**

²³ The light here refers to the sun which is shown in the video clip. In it, the singer is singing at the beach and there was a girl surfing among other people.

Episode X – group 2 - Hércules, Sponge Bob, Zuihaizui, Afrodite, and Amy

Now I move to the analysis of episode X which shows the interaction of group 2 formed by five students. Zuihaizui is the most engaged student in the discussion and this can be noticed clearly in this episode since more than 70 out of 200 turns belonged to her. Mostly, two students were really engaged besides Zui, Hércules and Afrodite, although this last one did not contribute much.

Zui starts the interaction by recruiting her peers to take part in the task in turn 1 where she asks each one of them to read the lyrics. Then, she does the same thing in turns 10 and 12. By doing this, she is drawing students' attention to the task (scaffolding function #1). After that, in turns 16, 17, and 22, Zui maintains the pursuit of the goal of the task by motivating her peers to continue with the task (scaffolding function #3).

1. Zui: (...) Cada um lê uma frase. (#1) Tá bom. A gente tem que primeiro ler.
 10. Zui: Tá bom. Olha só. Deu, deu. Já tão bem grandinhos pra esse tipo de coisa. Olha só, tu faz a primeira frase, depois ele, depois a Afrodite, depois tu, depois eu. Tá bom? (#1)
 11. Re: Como é que é?
 12. Zui: Cada um vai lendo uma frase. (#1)
 16. Zui: Deu, Rê? Vamos, tá gastando fita, querida.(#3)
 17. Herc: Afrodite? Tu não que colaborar não?(#3)
 21. Spo: *Read and complete the answer.* Viu? Eu já li.
 22. Zui: Vai! (#3)

The next extract exemplifies a moment when Zui hears Herc pronouncing the word “liar” incorrectly (turn 24), making its understanding impossible. When Zui realizes that it means “mentiroso(a)” in Portuguese, thanks to Herc’s help (turn 38) then she pronounces it correctly for her peer (turn 39), who immediately corrects himself (turn 40). Hence, one student helped with the pronunciation and the other with the translation. This example serves as illustration of how novices can also provide scaffolded assistance to one another, instead of this being just the role of experts. The scaffolding moment exemplified here and

used unconsciously by the student, has the function of helping the learners realize that there is a discrepancy between the sound they have produced and the correct sound (turn 39, scaffolding function #4). At the same time, the speaker's utterance functions to demonstrate the idealized version of the act to be performed (turns 39 and 40, scaffolding function #6). Additionally, the fact that Herc provides the translation of the word "liar" to Zui, shows that he is interested in control her frustration, since she was insisting on asking its meaning. In turn 42, Herc controls Amy's frustration because she had shown misunderstanding in the previous turn. This way they are using scaffolding function #5. In turn 43, it is time for Zui to provide scaffolded assistance to Herc by saying that instead of "this is the moral of the story", this is its "meaning". This way she is modeling a preferred structure (scaffolding function #4).

24. Zui: Que que é liar? (pronouncing /liɔ̃ː/).
29. Spo: Truth.
35. Zui: O que é liar? + O que é liar? (pronouncing /liɔ̃ː/).
37. Zui: What's liar? (pronouncing /liɔ̃ː/).
- 38. Herc: Mentiroso, mentirosa. (#5)**
- 39. Zui: LIAR! (Correcting the pronunciation) LIAR! (#4 and #6)**
- 40. Herc: Liar (Correcting himself and pronouncing correctly). (#6)**
41. Amy: Tá, o que quer dizer, então?
42. Herc: I found that means + in the context + ah, tá eu acho que fala que + é, we have to tell the truth. That's the "moral" (in Portuguese) of the story. (#5)
43. Zui: The meaning. (#4)

The following extract shows that Zui is once more trying to maintain the pursuit of the goal of the task in turns 30, 32, and 45 by motivating her peers to use the TL (scaffolding function #3), although she does not succeed.

29. Spo: Ah, eu acho que esse texto quer passar uma mensagem de não se deve mentir, assim
- 30. Zui: In English, in English! (#3)**
31. Herc: Deve falar a verdade.
- 32. Zui: In English. (#3)**
33. Herc: Abrir seu coração.

45. Zui: *É inglês, tá? (#3) + She made herself a bed of nails /And she's planning on putting it to use/But she had diamonds on the inside.*

While reading *She made herself a bed*, there is no evidence of incongruity. The incongruity appears when the student is faced with the word “nails” (turn 48) which is known to mean “unhas” (turn 49) in Portuguese. However, when she finds out that it means “pregos” through Hércules’ help (in turn 56) instead, she gets confused and realizes that she must look for a figurative interpretation. So “nail” is the focus of the metaphor, known also as its vehicle (Black, 1979, in Cameron, 2003, p. 9). The identification of a possible metaphorical focus in talk or text is the first step in identifying the presence of a metaphor (Steen, 1999, cited in Cameron, 2003, p. 11). When Herc provides the literal translation in Portuguese of the metaphorical expression *she made herself a bed of nails* (turn 56), Zui imagines that the woman in the song challenged herself, or that she created challenges for herself (turn 57). It is a possible interpretation since the challenges she is referring to, can be considered the nails in the bed. Zui concludes her thought with a confirmation check “né?” (isn’t it?). And Herc agrees with Zui’s interpretation in the next turn. Again in turn 65, Herc translates another verse to help his classmate find out a figurative interpretation. And then, with this help, Zui concludes in turn 66 that the woman in this context is hard inside. That is, she has put challenges for herself, but at the same time she was hard inside, and nothing could hit her. I understand Zui believes that the nails are the challenges and the diamonds function like a shield that protects her from being hit, or from being really known. It is worthwhile noting that turns 57 and 66 show moments when Zui is capable of creating metaphorical interpretations, immediately after she was assisted by Herc in the previous turns. The fact of providing the translation of the verses (turns 56 and 65) can be seen as a means of simplifying the task (scaffolding function #2) which favored Zui’s

understanding. In other words, it can be partially concluded that, the use of the L1 in a scaffolding moment is important to the co-construction of metaphorical meanings. Moreover, the fact that Herc says that “nail” means “prego” in turn 56, shows that he is trying to control Zui’s frustration because she had shown misunderstanding in the previous turns (scaffolding function #5).

48. Afro: What is nails?

53. Zui: Professora, nail não é unha?

54. T: Too.

55. Zui: Mas, então, o que é esse metal aí?

56. Herc: No contexto, prego. (#5) Ela fez uma cama de pregos. Ela fez ela mesmo. (#2)

57. Zui: **Ela colocou desafios pra ela, né? (CC)**

58. Herc: É. Meio que ela colocou desafios pra ela.

65. Herc: **Ela deitou sobre. Mas ela tinha diamantes por dentro. (#2)**

66. Zui: **Ah, mas ela era dura por dentro, ou seja, ela não, nada a atinge.**

Consequently, in turn 69, Herc says that she has a “stone heart”. Here he is using a characteristic of a diamond, it is a stone. Thus, if the woman has a diamond inside herself, it means she has a “stone heart”, and then she does not let anyone get close to her (turn 75), or move her (turn 159). By doing this, Herc is integrating the target domain “woman” with its source “the diamond”. In other words, he is making an analogy between the target and the source domains. Herc is making this analogy due to the fact that he had noticed that “a bed of nails” is used in a figurative sense as he says in turn 67: “É, essa cama de pregos é bem no sentido figurado”. In turn 70, Zui models the preferred procedure to achieve one of the goals of the task (scaffolding function #6) which is to use the TL by translating a metaphorical expression created by Herc: “Stone heart”. After that, in turn 76, Zui shows she continues engaged in the task and makes use of scaffolding function # 3 when she motivates her peers to keep going with the task.

67. Herc: É, essa cama de pregos é bem no sentido figurado, //tipo.
 68. Zui: //de coisas atingindo ela.
 69. Herc: //(xxxxxx) ela era meio de **coração de pedra**, assim.
70. Zui: Stone heart.(#6)
 71. Afro: É, ela tentou se ferir, mas ela soube que era de diamante por dentro.
 72. Herc: *She made herself a bed of nails*. Ela se transformou numa cama de pregos.
 73. Spo: É verdade
 74. Zui: **Mas não, por fora, por fora ela era isso, mas por dentro, não, tipo, por dentro, por mais que ela mostrasse uma coisa, por dentro ela era outra, entende?**
 75. Herc: **Ela era muito, tipo, por dentro, mas por fora, ela era algo mais agressivo, digamos assim, não se deixava chegar perto, digamos assim.**
 76. Zui: Hã, hã. Ok. Quem vai ler? (#3)
 159. Herc: Ela tinha diamantes por dentro. **Ela era dura por dentro como pedra. Não se deixava abalar.**

It can be observed that in the song “White Flag”, Zui did not have to translate the verses, or wait for someone to translate them to create her own senses. However, in “Diamonds on the inside” she had to find out the literal meanings of the unknown words in Portuguese due to the fact that the expressions encountered in this song were not very familiar to her. Blasko and Briehl (1997) state that novel metaphors “may require a longer search time for the best interpretation, and related contexts speed the process considerably” (p. 276). Zui was helped by Herc providing the translations sometimes. Other times she herself made the translations as it is clearly seen in turns 59, 62, and 158. The process of creating metaphorical interpretations in this song was a little longer than in the first song, because of some lexical problems, such as “nails” and “planning”. I can say it was a longer process also because on the first day there were 33 turns only. On the third day there were 197 turns, which indicates that the participants in this group had to discuss more to understand the song “Diamonds on the inside”.

59.Zui: *And she's planning to put it to use.* Planning é, ++ seria + flutuando ou pousando.

62.Zui: *And she's planning to put it to use.* Bem, ela tá. Planning é pousar, não é? De avião?

158.Zui: *She wore diamonds on the inside.* + Ela tinha + diamantes + por dentro.

Episode XI – Group 4 - Creosvaldo, Teninha, Letícia, and Estrogofoldo

Group 4 was formed by four students. Teninha is the most engaged one in the conversation as it happened in episode IV.

Episode XI is a long episode probably because of the intervention of the teachers which was more frequent than in other episodes. The teachers felt it necessary to interfere more in this episode due to the difficulties students had in carrying out the tasks. This difficulty can be exemplified through moments when participants show lack of understanding as in turns 1, 26, and 27 where students say things such as: “It doesn’t mean anything” or “I don’t understand”. In turn 2, the researcher tries to reduce frustration by saying that Ten can say in English that the song does not mean anything to her (scaffolding function #5). In turn 21, Ten tries to recruit interest in the task (scaffolding function #1) due to the fact that they were distracted talking about other things that were not related to the task as can be seen in the previous turns. In turn 22, it is the time for the teacher to interfere by asking the participants if they had understood what they had to do (CC). This way, she is also recruiting interest in the task (scaffolding function #1). Ten does the same in turn 23 where she asks her peers to look at the written exercise. In turn 28, Ten tries to control frustration by helping Leti understand one of the verses of the song (scaffolding function #5). Ten controls this frustration by translating the verse to Leti.

1. Ten: Para mim não significa nada.

2. Re: You can say in English that it doesn’t mean anything to you. (#5)

3. Ten: Acho que eu entendi o que ele quis dizer, ma:s (...)

17. Leti: I don’t speak English!

18. Ten: Por favor, uma caneta?
 19. Est: Pero que si, pero que no.
 20. Leti: Pero que si, pero que no. (...).
 21. Ten: Tá, escuta.(#1) Obrigada, professora.
 22. T: Did you understand what you have to do? (CC, #1)
 23. Ten: Hã, hã. Tá, olha só. (#1)
 24. T: Try to speak as much as you can. (#3)
 25. Ten: OK. A número “a” + é o seguinte. A número “a” é boa. A letra “a”.
 26. Est: No compreendo nada!
 27. Leti: A letra “a”! No compreendo nada!
 28. Ten: A letra “a” conheci uma garota, o nome dela era verdade. E ela não sabia mentir. (#5) + Professora, é para entregar só um papel, né?

In the following extract it can be seen again that students are having problems understanding the song (turns 47, 48, 55 and 56). Then, in turn 57 the researcher decreases students’ stress (scaffolding function #5) by asking them to move to the following task since the previous one is hard for them. At the same time, the researcher is making use of scaffolding function #3 by motivating students to carry on the task in spite of the difficulties. In turn 58, Cre does the same. In turn 59, the researcher controls frustration by saying that the students are able to do the task (scaffolding function #5). In turn 60, Ten shows she has problems because for her the song does not mean anything. While she was reading *She made herself a bed*, there was no problem in understanding the vocabulary. However, when she is faced with the word “nails”, then there is a problem because she does not know that the exact meaning for “nails” in Portuguese in the context is “pregos” and not “unhas” as she thought (turn 60). Her classmates cannot help her because they do not know the meaning either. She could not notice in the context that the word “nails” means “pregos”. Then, in turn 61 the researcher asks students to look at the context to understand the meaning of this word. This way, she is guiding them towards the accomplishment of the task not letting them give it up (scaffolding function #5).

47. Cre: No comprendo!
 48. Leti: No comprendo. No hablo português.
 54. Re: But, do you think that it is hard? Difficult?
 55. Leti: Não, não é difícil, só que pra mim tipo + //não significa nada.
 56. Cre: //A gente não entendeu.
 57. Re: Let's try the second one, then you can come back to letter "a". What do we have in letter "b"? (#3, #5)
 58. Cre: Tá, vamos primeiro fazer: (#3)
 59. Re: You can do. (#5)
 60. Ten: A "b" também não significa nada. Olha só: Ela fez para ela mesmo tipo uma cama de unha, de unhas e ela tava planejando em usar.
 61. Re: Take a look at the context again. What's the meaning of nails? (#5)
 62. Est: I don't know.

The following extract shows that students continue puzzled with the word "nails" and cannot proceed with the interpretation as can be seen in turns 66, 73, and 74. The intervention of the researcher is necessary in turns 75, 77, 79, 81, and 83 where she tries to make students understand the word "nails". This way, she is controlling students' frustration (scaffolding function #5) by guiding them to a correct understanding. Finally, in turn 85, one student, Est understands that the word means "pregos". The lack of knowledge that a "bed of nails" means "uma cama de pregos" constrained its figurative interpretation in the lyrics. "The possibility of an inaccurate interpretation results from the writer's choice of vehicle" (Cameron, 2003, p. 181). Again, as in group 2, there was a problem related to vocabulary which hampered the metaphorical interpretation.

66. Est: I never see this.
 73. Est: No comprendo o que passa.
 74. Leti: Eu também, jô também.
 75. Re: So, what's the meaning of nails? (#5)
 76. Leti: Uma peça de metal.
 77. Re: A piece of metal, but what metal exactly? (#5)
 78. Ten: (She is reading very fast the explanation for nail in the glossary)
 79. Re: a thin piece of metal having a pointed end // that is forced...(#5)
 80. Ten: //Que é para juntar dois pedaços?
 81. Re: (I continue my reading from the glossary, after she had interrupted it) that is forced into wood or another substance by hitting the other end with a hammer. (#5)

82. Cre: Martelo?
 83. Re: Hammer is this. Hammer. You use the //hammer to: (#5)
 84. Ten: //É aquele negócio.
 85. Est: Prego.
 86. Re: Yes.

The doubts the participants of this group had, reflect the perception of the semantic incongruity²⁴ expressed in the linguistic metaphor “a bed of nails”. The lack of understanding provokes an interruption in the flow of the reading and in the flow of the conversation, leading the participants to translate and check the literal sense of the expression “a bed of nails” (Ferling, 2005).

In turn 87, Ten shows that she can finally understand the meaning of nails, and draws the conclusion that the girl in the song is crazy in turn 89. Thus, the scaffolded assistance provided by the teacher and shown in the previous extract was enough for students to understand the unfamiliar meaning of the lexical item. This is another example that shows the importance of scaffolding for the accomplishments of the tasks in a F/SL class.

In turns 92, 94, 97, 99 and 101 the researcher continues maintaining motivation and progress toward the goals of the task (scaffolding function #3). This way, she is calling students to take part in the discussion, and they feel motivated to participate. In this episode, Ten is able to describe the girl in the song using three adjectives: beautiful, true, and good (turns 102, 105, and 108). These adjectives are related to the source domain “diamonds”, which, for Ten, can be characterized like that as well. After testing her hypotheses whether the girl is beautiful or true, Ten finally, in turn 108, draws her own

²⁴ Semantic incongruity is a term used by Cameron (2003) to indicate a semantic breakdown observed in the linguistic metaphor (Cameron, 2003, in Ferling, 2005, p. 77).

conclusion about the song. She says that the girl is a good person inside. She was able to draw a conclusion after the scaffolded moments.

87. Ten: Ela fez uma cama de prego?

88. Re: Yes.

89. Ten: Ai, que legal. **Ela era louca.**

90. Re: So you think she was crazy because she made a bed of nails?

91. Ten: Yes.

92. Re: What else do you think? Do you agree with Teninha? (#3)

93. Ten: Agora todo mundo:

94. Re: Do you agree Estrogofoldo?(#3)

95. Est: Yes.

96. Cre: Ah, é alguma coisa que:

97. **Re:** Teninha thinks so. What do YOU think? (#3)

98. Cre: Também pode ser.

99. Re: Can be? What else? *And she is planning to put it to use. But she had diamonds on the inside.* What's that? (#3)

100. Cre: ã?

101. Re: *But she had diamonds on the inside.* What does he mean? (#3)

102. Ten: Que ela era **bonita** por dentro? Tipo:

103. Cre: She is

104. Re: That she was?

105. Ten: Que ela era **bonita** por dentro assim.

106. Re: Beautiful.

107. Est: **Rich.**

108. **Ten: Não rica, mas tipo + ela era verdadeira assim, + que ela era uma pessoa boa por dentro.**

In turn 109, the researcher is demonstrating an idealized version of the act to be performed by translating to the TL what Ten had said previously (scaffolding function #6). In the same turn she asks “yes?” in order to check comprehension (CC). Est says “yes” (turn 110) which demonstrates that he has agreed with what Ten had said before. After it is checked, in turns 111 and 112, the researcher and Est also acknowledge Ten’s opinions of the girl in the song. This way, they are motivating Ten to proceed with the task (scaffolding function #3).

109. Re: Verdadeira, a good person, beautiful. Not rich but beautiful (#6), yes? (CC)

110. Est: Yes.

111. Re: This is a very good interpretation Teninha. You are doing very well. Go ahead.(#3)

112. Est: Congratulations. (#3)

Turn 155 shows that Cre is confused with the word “inside” in *she wore diamonds on the inside*. He says that it is complicated. Just after this, Ten gives him support by providing an explanation for the verses they are reading in turn 156 (scaffolding function #5). She explains that by translating the verse which is also a way to simplify the task (scaffolding function #2). The same happens in turn 162 where she tries to help Est who shows misunderstanding in turn 161. By doing so, Ten is controlling students’ frustration while performing the task (scaffolding function # 5).

153. Cre: Inside é dentro?

154. Est: É.

155. Cre: Pô, agora complicou.

156. Ten: Ela usava diamantes dentro de si. (#5, #2)

161. Est: No compreendo. Pero que si pero que no.

162. Ten: **Tá ela era boa.+ a good, good person (#5).** Fala que a gente terminou.

The group seems to agree on having Ten as the leader of the group, or the speaker, and her meanings seem to be accepted by the whole group. This group did not create a conflict whether the girl is good or bad like groups 1 and 2. They believe the diamonds have a positive evaluation as can be finally noticed through their answers to the written exercise. The group as a whole wrote that the girl “was a true girl, she didn’t know how to lie. She was crazy but at the same time she had diamonds on the inside, she was a good person. She is a good person, she came to help others, even in the middle of a crazy world, she used to do good things. She was good! A good person”. Interestingly, the learners inferred these senses from the song lyrics as a whole, and not only from some specific

metaphorical expressions. Thus, the context helped their understanding (section 2.4 provides a brief review on the effect of context in reading metaphorical sentences).

4.2.2.1. Summary of the findings about scaffolding functions

In this section I try to summarize the findings I observed in the groups' interaction on the referred day aiming at identifying the most salient scaffolding functions, and the level of intervention of the teachers.

In sum, it can be concluded partially that, during the discussion of the song "Diamonds on the inside", the participants provided scaffolded assistance using mainly scaffolding function #3 (direction maintenance), which demonstrates that the participants were motivated to pursue the goals of the tasks. Additionally, its use evidenced that they were willing to cooperate with this researcher by accepting the task of working collaboratively in the groups in order to try to disclose the meanings of the metaphorical expressions encountered in the lyrics.

Scaffolding function #5 (frustration control) was used constantly as well, which demonstrates the fact that students needed more support to continue performing the tasks with no frustration. Comprehension difficulty increased because the expressions were not familiar to the participants. The song "Diamonds on the inside" contains more novel vocabulary, and, consequently, more novel metaphorical expressions, at least for the students of this research.

Finally, the groups showed their dependency in the L1 to understand the lyrics and explain it to their peers (section 2.9 describes the role of the mother tongue in FL classes).

Next, I attempt to show the senses I made for the song "Diamonds on the inside", and to compare them with students' protocols.

4.2.2.2. What do “Diamonds on the inside” mean?

It is interesting to observe the meanings that I identified for the referred song previously, and the meanings co-constructed by the participants to verify if they correspond to my expectations.

According to my own interpretation of the verses *She made herself a bed of nails/And she's planning on putting it to use/But she had diamonds on the inside*, I suppose that the writer of this song refers to a girl who wants two things at the same time: she wants pleasure and she wants pain, that is why she wanted to make a bed of nails, to feel both sensations. A “bed of nails” is a bed where people lie down to feel pleasure, although at first, some pain is felt. However, she “had diamonds on the inside”, that is, she was impenetrable, and she could not feel those sensations properly, because she could not allow anyone to reach her inside, she was as hard as a diamond, nobody could “break” her, or hit her inside, or know her deep inside. He is talking about a girl who wants everything good in this world, and cannot feel satisfied. She is not happy with what she has, or what she is. By saying that *she had diamonds on the inside* I think the author is referring to her worth. Although she may not realize this, she is valuable deep down inside.

Naturally, the referred song can have several interpretations. In the beginning, the composer says the girl was *a horrible liar, but she had diamonds on the inside*, that is, deep inside she is a good person with several rare qualities. However, *she made herself a bed of nails*. This bed of nails may represent either self destruction or the fact that she does drugs, but *she's planning on putting it (the bed of nails) to use*. Possibly, this use is connected with the idea of suicide, or suffering, or pain, or low self esteem due to the fact that *she couldn't spend one day alone*. It is important to take into consideration the fact that the verse *she*

had diamonds on the inside is repeated several times. This can suggest that, in spite of everything, the woman is a rare piece of jewelry.

The metaphorical expressions in this song lyrics are creative, new, and rich, but are not clear, as often is the case in poetic metaphors, as Stockwell (2002) states “expressive (often poetic) metaphors tend to have low clarity but a high degree of richness, whereas explanatory (often scientific) metaphors tend not to be very rich but are very clear” (p. 108).

Now I attempt to show in Table 4.3 extracts that reveal what the participants in groups 1 and 4²⁵ wrote about the verses: *She made herself a bed of nails/And she's planning on putting it to use/But she had diamonds on the inside*. I decided to present part of their protocols in a table because this way it is easier to observe how the students described the girl in the song. The words which express that are in bold.

Table 4.3: Students’ written protocols related to the song “Diamonds on the inside”.

Group 1(as a whole):	Group 4 (as a whole):
Apparently she was a good person, but inside she was a bad person. She became a bad person but she has purity inside like the diamonds. She is the last hope in this lost world.	The girl was a true girl, she didn’t know how to lie. She was crazy but at the same time she had diamonds on the inside, she was a good person. She came to help others , even in the middle of a crazy world, she used to do good things. She was good! A good person” .

Next, I present students’ written protocols related to their connection between the video clip and the song lyrics “Diamonds on the inside” (assigned as homework)²⁶:

Group 1:

Luiz and Yasmin: (they did not do the exercise)

Cindy: “There was a girl surfing and the sun had a special splendour. Maybe **she was blessed by the truth** and the light (diamonds) of that wonderful sun”.

Isabel: “The singer thinks about his lover and he hides memories **bad and good** of her”.

Group 2:

²⁵ Group 2 did not hand in the exercise.

²⁶The exercise related to the video clip worked as another tool for this researcher to observe other meanings that the students co-constructed to the song, although the video clip cannot be shown in this thesis.

Hércules: “the girl who has diamonds on the inside doesn’t enjoy the life, is a **cold** person **that don’t do what is good**”.

S. Bob: “**the girl didn’t care about the feelings of other people**, and sometimes it hurts”.

Zuihaizui: “I didn’t like the song”.

Afrodite: “It appears [in the video clip] one girl. Maybe is about this girl that he talks about in the music, **the hard girl** made of diamonds”.

Amy: “The connection was about the nature and love. The clip is very interesting because it shows nature things, the sun, surf and this valorizes the video. **The singer gives to the girl positive characteristics highlighting what she has inside**”.

Group 4:

Creosvaldo: “The song is about a ‘**dark**’ girl and the video clip is a bout a surfing girl”.

Teninha: “I think the song is so cute and the video clip also”.

Leticia: (She did not do the exercise)

Estrogofoldo: “It is a beautiful video clip with a very nice song. Maybe it represents a nice life way”.

Finally, I present students’ verbal protocols extracted from the episodes highlighting moments when they are describing the girl in the song:

Group 1

Cin: Apparently she was a **good** person, but inside she was a **bad**

Yas: Ela é legal, só que ela é ruim, só que daí ela também tem diamonds on the inside. Ela é tudo (She is **Nice**, but she is **bad**, but then, she has diamonds on the inside. She is everything).

Yas: Ela ainda tem uma, sei lá. ++ Pureza. (She still has a, I don’t know, **Purity**).

Yas: Só pura, não ingênuia (Only **pure**, not naive).

Group 2

Zui: Ela colocou desafios pra ela, né? (**She put challenges** for herself).

Zui: Ah, mas ela era dura por dentro, ou seja, ela não, nada a atinge (but **she was hard** inside, **nothing can hit her**)..

Herc:(xxxxx) ela era meio de coração de pedra, assim (She had a **stone heart**).

Herc: Ela era muito, tipo, por dentro, mas por fora, ela era algo mais agressivo, não se deixava chegar perto. (Outside, she was **aggressive**. She did not let people get close to her).

Herc: Ela tinha diamantes por dentro. Ela era dura por dentro como pedra (She was **hard** inside like a stone).

Group 4

Ten: Ai, que legal. Ela era louca (Oh, how nice. She was **crazy**).

Ten: Que ela era bonita por dentro assim (she was **beautiful** inside).

Est: **Rich**.

Ten: Não rica, mas tipo ela era verdadeira assim, + que ela era uma pessoa boa por dentro (Not rich, but she was **true**, she was a **good** person inside).

Cre: Ela era boa e mais não sei o que era meio masoquista mas tudo bem (She was **good** and she was a little **masochist**, but ok).

As can be seen in Table 4.3 and in the extracts presented after that, the groups inferred the following senses connected with the word “diamonds” and the expression “bed of nails”: wickedness, goodness, truth, beauty, richness, masochism, among others. Thus, their evaluations of the girl are, at the same time positive and negative. These meanings were not exactly the same as I had predicted. They are similar. However, they are also valid since they were co-constructed and discussed interactively by the participants, showing their effort in doing a good job.

Lastly, it can be observed that “typical poetic metaphors often come without tuning²⁷. The extreme metaphors of poetry can be deliberately constructed to defamiliarize the reader and provoke extra interpretive work” (Cameron, 2003, p. 109). In song lyrics poetic metaphors are likely to be found, and just as it happens in poetry, metaphorical expressions are used without tuning markers (as, like). Consequently, more interpretive work is necessary for their understanding. This extra effort is seen along the episodes of the third day. Besides having novel expressions, there were no tuning markers in “Diamonds on the inside”, making its understanding a little more complex.

4.2.2.3. “Diamonds on the Inside” and its image metaphors

It can be observed in the data previously shown that students co-constructed different meanings of the highlighted expressions. Let us take the verse *she had diamonds on the inside*. The meanings obtained were: “she was hard inside”, “she was a good and a bad person at the same time”, “she was beautiful and true”, and “she had purity inside like the diamonds”, and others. The meanings are different due to the fact that the students are

²⁷ “Tuning” is the term coined by Cameron (2003) to substitute “hedging” in dialogic talk. Examples of tuning are words such as “like” which, according to Glucksberg and Keyser (1993, in Cameron, 2003, p. 108), reduce metaphoricity.

different one from the other, and they make different relations or connections according to their previous experience and knowledge (Barsalou 1999, in Cameron, 2003).

It is worthwhile noting that in this song lyric an exact conceptual metaphor cannot be retrieved either by this researcher (as seen in section 4.2.2.2) or by the students due to the fact that, probably, there is not a conventional conceptual metaphor in this case. What there may be is an image metaphor (more on image metaphors in section 2.3).

To illustrate the representation of the image metaphors present in “Diamonds on the inside”, the reader is invited to observe the drawings some of the participants of this research made, in appendix 5. Afro’s (from group 2) drawing (#1) shows the girl’s heart as a diamond, as if her heart were shaped like a diamond. Thus, Afro believes that there are diamonds inside the girl’s heart, as can also be seen in the speech balloon she drew. The image of the source domain “diamond” was mapped onto the image of the target domain “heart”. This is a superimposition of the image of a diamond onto the image of the girl’s heart. The metaphor, in this case, is not conventional conceptual and it is not in the words themselves but in the mental image (Lakoff and Turner, 1989). The words in the song do not tell us which part of the girl corresponds to the diamonds. However, the word “inside” lead the students to think that the diamonds were placed inside the girl, thus, “diamonds” is replaced by “heart”. The words are prompts for the readers to map one conventional image onto another at the conceptual level. As Lakoff and Turner (1989) state, “we map aspects of the part-whole structure of one image onto aspects of the part-whole structure of another. Just as individual keys are parts of the whole keyboard” (p. 91). Drawing #2 made by Zui (from group 2), is similar to Afro’s. She also mapped the domain of the diamond onto the domain of a heart by drawing a heart shaped diamond.

In the following section, I attempt to compare the two selected days of the research in order to show the similarities I found in them, and the cognitive level of engagement of the participants.

4.3. Comparing the two days

In this section I compare the first and the second reading events described and analyzed in this thesis. In the first reading event students were faced with familiar metaphorical expressions. In the second one, they had to cope with novel expressions. Nevertheless, some similarities in the process of co-constructing meanings were identified.

First of all, on the two referred days of research, the use of the L1 was very salient. Students needed the L1 to explain what they understood and to transmit meanings to the groups. They may have understood the expressions in the L2, but as they could not verbalize what they understood in the L2, they used their L1.

Second of all, as can be seen through Table 4.4, scaffolding function #3 (direction maintenance) was the most salient function, which demonstrates students' maintenance in the pursuit of the goals of the task. This result leads me to conclude that, during group work, "students interact with their peers in a collaborative manner...., group work provides students with the opportunity to engage in genuine communication" (Tsui, 1995, p. 21).

Table 4.4 also shows the cognitive level of engagement of the participants in each group. As can be seen, not all students participated equally in the interactions. The most cognitively engaged ones participated more. I believe that the more cognitively engaged students are the ones who are either more proficient in the L2 (although do not always produce it) or use more their background knowledge (schemata). The less cognitively engaged ones were, probably the students who were less proficient in the L2, were

disinterested in the texts, or preferred to avoid the reading challenge (section 3.3 brings more information about cognitive engagement).

Table 4.4: Scaffolding functions used on the two days, and students' cognitive engagement.

	First day (White Flag)	Third day (Diamonds on the inside)	Cognitively engaged students on the two days	Cognitively disengaged students
GROUP 1	#3 and #6	#3 and #5	Cindy and Yas	Fel, Luis and Isa
GROUP 2	#2	#3 and #5	Herc and Zui	Spo, Afro and Amy
GROUP 3	#2 and #6	-----	Sof, Nata and Le (on the first day)	Best (on the first day)
GROUP 4	#3 and #6	#3 and #5	Ten	Cre, Leti and Est

4.4. Conclusion to the chapter

Chapter IV provided the data analysis of the verbal protocols collected on the first and third days of the research, and a comparison of these two days.

Chapter V will present the conclusion of this thesis.

CHAPTER V

CONCLUSION

5.1. Answering the research questions and hypotheses

5.1.1. Research question and hypothesis 1: Answering research question one, “how do students make sense of metaphorical expressions they encounter in a text such as song lyrics”, it can be observed in the data analysis in the preceding section, that the participants had to translate into their L1 the unfamiliar words they encountered in the metaphorical expressions first, before drawing any inferences. Most of the times, after solving lexical problems, they automatically retrieved metaphorical meanings. They had more problems in doing this with the song “Diamonds on the inside” which presented more novel metaphors. This may be due to the fact that there was not a conceptual metaphor underlying the linguistic expressions, but there was an image metaphor.

Hypothesis 1 “students may or may not activate conceptual metaphorical schemas according to the types of metaphor encountered” (Vieira, 1999c), was confirmed since in the first reading event (White Flag) the participants could activate the conceptual metaphor LOVE IS WAR. A conceptual metaphor could not be retrieved from the other song (Diamonds on the inside) because, in this case, as mentioned earlier, there were image metaphors, and not a conceptual metaphor.

5.1.2. Research question and hypothesis 2: Answering research question two, which probed the role of *scaffolding* in the co-construction of metaphorical meanings, I may suggest, based on the data analysis, that it has a relevant role. It was through scaffolding that students obtained the necessary help to carry out the tasks, whether the scaffolded assistance came from the teachers, or from students’ classmates. Moreover, the use of the L1 in the scaffolding moments served as a means of facilitating the tasks and co-

constructing meanings of new vocabulary.

Hypothesis two “interaction in groups will provide some help among the learners, yet they will ask help from the teachers (through scaffolding) in order to enable participants to interpret metaphorical expressions in song lyrics more properly (Vieira, 1999c)”, was confirmed since the participants often asked help from their peers or from the teachers. More often than not, students asked questions mainly when they were faced with lexical problems. Since the teachers did not provide any figurative interpretation, because this task belonged to the students, they had to infer their own senses based only in the information about vocabulary given by the teachers or the glossary. After solving lexical problems, the classmates among themselves helped one another by, usually providing multiple interpretations (hypotheses), until finally, deciding on one sense only.

5.2. Final considerations

The reading task in groups gave students the opportunity of verbalizing their own readings of the verses in the lyrics. Based on that, I can conclude that this activity, sometimes, gave the participants the chance to speak for themselves about the verses without the constant help or support of the teachers providing their interpretations, or ways to make them, leading to an independent work; to co-construct meanings of metaphorical expressions in a collaborative manner, that is, one helping the other through scaffolding; to learn more about the TL; to see that metaphors are common in song lyrics, and that sometimes they are very easy to understand.

Additionally, the participants used some strategies in order to make some plausible senses:

1. They sometimes had to translate the verses, i. e., they had to find out the meaning of the unknown words in their L1 before making a figurative interpretation, which most of the times was retrieved automatically, after the literal meanings of the metaphorical expressions were disclosed.
2. They used their L1 most of the times to co-construct meanings, and to transmit them to the groups.
3. They used their classmates' senses to co-construct other senses based on them, and this is called collaborative work in groups which corroborates Vieira's (1999c) findings.
4. They sometimes appealed to the teachers' help to understand the literal meanings of specific verses, phrases or words, which corroborates Vieira's (1999c) study as well.

If the senses made by the participants are right or wrong, this is not the case here. The major point here is to analyze the process in which they get engaged in order to make sense of the metaphors, and as Tourangeou and Sternberg (1981) assert, "there is not always some reasonable interpretation of a metaphor" (p. 50).

In spite of the limitations of space of this thesis, I expect that I have contributed to the study of the cognitivist view of idioms and metaphors.

5.3. Pedagogical implications

In this study, I have attempted to show that scaffolding plays several important functions in EFL classroom interactions. This finding agrees with Bergsleithner (2002), Greggio (2004), and Nardi (1999), and suggests that scaffolding in the EFL classroom may have an important role in facilitating interaction among classroom

participants as well as facilitating learning and understanding of metaphorical linguistic expressions.

These findings, thus, suggest that those who work in the area of FL/SL learning/acquisition should not disregard the beneficial aspect of scaffolding in teacher/learner and learner/learner interaction in the FL classroom.

The use of mother tongue should not be disregarded either, since it was seen that it played the role of the facilitator of the interactions. Moreover, its use helped the learners co-construct meanings, leading to the understanding of the metaphorical expressions.

Finally, the use of song lyrics proved to be an important strategy/artifact to bring the discussion of metaphors to an S/FL class. This discussion in the mother tongue and in groups using song lyrics, evidenced to be a successful activity to make high school students motivated to perform reading comprehension tasks.

5.4. Limitations of the study and suggestions for further research

Some limitations of this study which can be highlighted are related to the method. These limitations need to be taken into consideration when interpreting the results. First, my intention was to interview the learners about their use of the mother tongue in the classes after the data collection period. However, due to technical problems²⁸, that was not possible. For this reason, I have decided not to take into

²⁸ In fact, there was a strike in this school and the classes were suspended. Thus, I lost the contact with the participants for over three months.

account the learners' view on their use of the mother tongue in the EFL classroom in the analysis of the data. Hence, the findings presented here were based on classroom observation and on the transcriptions of the video and audio recordings.

Another limitation would be the fact that it was not possible to carry a retrospective interview. This kind of interview could help me see more clearly why some participants were more cognitively engaged than others, or why they made the interpretations the way showed here in this thesis.

Limitations notwithstanding, the present study may help future studies related to the use of scaffolding, group work, and mother tongue in the EFL classroom as a means of co-construct senses of metaphorical texts. Some suggestions for further research on this issue may include:

1. Observing the use of scaffolding as a means of helping the co-construction of meanings of metaphorical expressions in different groups of different levels of proficiency;
2. Investigating learners' beliefs on the use of their mother tongue and scaffolding in the EFL classroom in order to disclose the meanings of the metaphorical expressions.

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APPENDIXES

APPENDIX 1: Letter of permission handed to the school principal

Para o diretor do Colégio de Aplicação Dr. Romeu Bezerra:

Eu, Gisele Luz Cardoso, aluna do curso de mestrado em Inglês da Universidade Federal de Santa Catarina, matrícula de número 200403907, solicito a permissão do colégio para observar as aulas de Inglês do 1º ano (nível avançado) da Professora Josalba no período de 03/09 a 17/09.

Solicito também a permissão para atuar como pesquisadora do curso de mestrado sob orientação da Professora Josalba neste semestre nesta mesma turma.

As atividades de pesquisa serão realizadas conforme projeto anexado.

Desde já agradeço,

Gisele Luz Cardoso

Ciência da orientadora

Florianópolis, 01 de setembro de 2004.

APPENDIX 2: Letter of permission handed to the participants

Carta de permissão

Objetivo da pesquisa: Investigar o processo de leitura de letras de música em sala de aula de língua inglesa.

Você é convidado a participar da minha pesquisa. Você foi selecionado porque você é um aluno de Inglês como língua estrangeira e está no nível avançado.

Este estudo está sendo conduzido por Gisele Luz Cardoso (candidata ao título de mestra em lingüística) sob a supervisão da professora e doutora Josalba R. Vieira (UFSC).

Não haverá nenhum risco se você participar da pesquisa. Pelo contrário, este trabalho irá enriquecer mais seus conhecimentos da Língua Inglesa assim como promover mais a socialização.

Confidencialidade: As gravações deste estudo serão guardadas e só serão usadas por mim. Não será feito uso público delas. Os nomes dos participantes não serão divulgados ou publicados de maneira alguma. Somente a orientadora e a pesquisadora terão acesso às fitas com as gravações. As mesmas serão apagadas logo que o estudo terminar em dezembro de 2005.

Sua decisão de permitir ou não o uso dos dados para a minha pesquisa, não afetará sua relação com seu colégio.

O contato com a pesquisadora poderá ser feito através do seguinte e-mail: gica22@hotmail.com

Seus pais ou responsável assinando esta carta estarão consentindo com o uso dos dados coletados para a minha pesquisa.

Obrigada.

Nome do aluno.....

Assinatura dos pais ou responsável.....

APPENDIX 3: The planning of the classes handed to the teacher of the class before the data collection period and followed by this researcher:

Songs chosen for the present study:

1. Date: 22/09/04: *White Flag* (Dido)
2. Date: 24/09/04: *I could die for you* (Red Hot Chili Peppers)
3. Date: 01/10/04: *Diamonds On The Inside* (Ben Harper)
4. Date: 20/10/04: *I could die for you X Dosed* (Red Hot Chili Peppers)
5. Date: 22/10/04: *Where's the love* (Black Eyed Peas)

The following guidelines will be displayed in the classroom of the research for Ss to remember them.

Guidelines to promote collaborative work:

Try to speak in English as much as possible.

Help your classmates if you can.

Ask for clarification.

Any extra information is welcome.

Do not be afraid of saying what you think.

Discuss the song lyrics while you are reading them.

In all classes, the participants will be displayed into four groups with four or five members in each, according to the following table:

<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>
Cindy	Hércules	Sofia	Creosvaldo
Luis	Zuihaizui	Natacha	Teninha
Felipe	Sponge Bob	Leandro	Leticia
Isabel	Afrodite	The Best	Estrogofoldo
Yasmin	Amy		

Next I present the song lyrics and the tasks that will be applied on the five days of the data collection (in the interest of space, I will not present the planning of the classes that were not analyzed in this research):

Day 1: 22/09/04

Song: White Flag

Singer: Dido

Album: Life for rent (BMG Records)

Conceptual metaphor: LOVE IS WAR

Warm up: I will write on the board the title of the song: "White Flag" and ask Ss to interpret it, to predict what the song will be about, or what this title suggests.

Pre task: After that, I will ask Ss what is the connection between the title, *White flag*, and the word *Love*.

Task: Finally, Ss will listen to the song with the lyrics, and try to relate it with its title. To perform this task, I will ask Ss to sit in groups and talk about this connection.

Post Task: Together with the lyrics, Ss will receive an interpretation exercise (it was already presented in section 4.2.1 of this thesis).

Wrap up activity: To finish the class, Ss will report to the whole group what their findings were. Finally, I will play the song for everybody to sing along.

Day 3: 01/10/04

Song: Diamonds On The Inside

Singer: Ben Harper

Album: Diamonds On The Inside (Virgin Records)

Conceptual metaphor: not identified

Warm up: I will ask Ss some questions about the singer Ben Harper. Next, I will show a DVD (video clip) where the singer sings the song mentioned above.

Task: Ss will be given the complete song lyrics together with the exercise that follows it and will be instructed to do it in groups (the song lyrics and the tasks were already presented in section 4.2.2 of this thesis).

APPENDIX 4: Transcriptions of the episodes analyzed – day 1 and day 3.

DAY 1 - September 22nd Wednesday – “WHITE FLAG” (Dido)

Episode I - Group 1: Cindy, Felipe, Luís, Isabel, Yasmin

1. A1: Let's try to speak in English, right?
2. Yas: White flag means what?
3. Cin: Peace, give up. Teacher? + *Surrender* é o mesmo que *give up*?
4. Re: Yes. To accept defeat, to stop fighting and accept defeat.
5. Cin: Thanks. Como é que é pedir?
6. A1: To ask. You have to speak + because you are being recorded.++
7. Cin: What do you think? ++
8. Isa: Ficou bom?
9. Cin: It's not my opinion, but it's ok. + Teacher? (To A1). How do you say amor não correspondido?
10. A1: A2, How do you say amor não correspondido?
11. A2: Non correspondent?
12. A3: How do you say amor não correspondido? Non correspondent?
13. Re: Yes, literally. I don't know an expression for that.
14. A1: Noncorrespondent love (Dictating for Cindy to read).++
15. Re: You don't understand letter “b”? What do you want to say?++
16. Yas: Maybe esperança.
17. Re: Hope? + You think these two verses here mean hope? ++The opposite of hope is...? + Despair, right?
18. Yas: Tá dizendo “no”.
19. Re: No white flag.
20. A1: Desesperança? Ok, everybody. Look at me. Hope is esperança. The opposite is hopeless. + He's hopeless.
21. Luís: There's not hope. É só escrever que não há esperança.
22. Cin: Já fizeram a “b”?
23. Luís: Já.++
24. Isa: Traduzisse essa daqui? (para Fel)++
25. Cin: She won't. Eu não vou.++ Hopeless. Não, não. Ela tem esperança.
26. Isa: Como que é esperança?
27. Cin: Hope
28. Luís: é com dois “o”?
29. Cin: Não. Teacher? Desesperança?
30. A1: É hopeless.
31. Re: Are you ready? Can I have a volunteer to report? Cindy?
32. Yas: Yes.
33. Re: You can stop and open the group, please.
34. Luís: Eu não sei nada mesmo.

Episode II – Group 2: Hércules, ZuihaiZui, Sponge Bob, Afrodite, Amy

1. Zui: Ela falou que não vai levantar.
2. Herc: Try to speak in English.

3. Zui: Eu não vou falar ++ Ela, ela tá lutando contra alguma coisa e ela, ela disse que ela não vai levantar. Sai, sai não eu não quero saber. Ela disse que ela não vai levantar a bandeira branca.
4. Herc: Try to speak in English.
5. Zui: Não vai desistir
6. Herc: She won't give up.
7. Zui: Vocês falam em inglês. +
8. Herc: Let's speak in English!
9. Zui: Tá.
10. Ss: (xxxxxxxx)
11. Afro: *I will go down with*
12. Zui: Tá, essa daqui eu acho que é assim ela vai continuar.
13. Afro: Tá. O que que é pra gente fazer?
14. Zui: Pra saber o que significa. // Que ela vai continuar com aquilo ali,
15. Herc: // *I will go down with this ship.*
16. Zui: //vai continuar insistindo e não vai levantar as mãos, tipo, que ela não vai se render.
17. Herc: // Eu não vou afundar com este navio.
18. Zui: Não, não, eu vou, eu vou afundar com este navio, vou até o final.
19. Ss: // (xxxxxxxx)
20. Zui: //Não tem quando tu, não tem quando tu.
21. Herc: //Não vou desistir, vou até o fim.
22. Zui: Tá mas assim essa parte da mão, é não se render, não levantar as mãos seria não se render.
23. Herc: Zui, tá gravando, Zui!
24. Zui: Tá, e daí? Eu tenho esse CD. + Tá! + Oh, essa parte da mão, não haverá nenhuma //bandeira branca.
25. Afro: //Aqui o que que é então?
26. Zui: Ela vai até o final com o navio, e que ela não, tipo é uma figura de linguagem.
27. Spo: Ela não vai desistir dos objetivos dela.
28. Zui: É ela não vai se render...pra alguém, né. I can't speak in English! I don't know to speak in English! English, English, English. Tá.
29. Herc: You can do it.
30. Zui: Não haverá bandeira branca, tipo, ou seja, não haverá acordo. Seria uma paz né, tipo, um acordo, né. Não haveria um acordo. Ela ia continuar. //Ela tá apaixonada.
31. Herc: //Tipo ...ela tá apaixonada e ela não vai deixar.
32. Spo: English!
33. Zui: Tu tá falando em inglês porque tu não tá falando nada, tá! (Ss laughing)
Ela se sente apaixonada. She's in love!

Episode III: Group 3 – Sofia, Natacha, Leandro, The Best

1. Sof: Ela quer.
2. Nata: Tá ela que:r.
3. Sof: Só.
4. Nata: Ela quer.
5. Sof: Ela gosta dele só que ele, ele já cansou das brigas.

6. Nata: É ele.
7. Sof: É ele já cansou das brigas.
8. Nata: Ele já cansou das + como é ++
9. Ss: (xxxx)
10. The b.: Ah, isso é o que eu entendi, ó! ++
11. Sof: Mas ela não tá confusa.
12. Nata: (xxxx) ++
13. A3: What about the men in the group? Only the girls who speak? We need the opinion of the men!
14. The b.: Que que diz a letra?
15. Ss: (xxxxx)
16. Le: Inglês mesmo eu falo tudo.
17. Best: Eu acho que:
18. Le: O que que fala a letra?
19. Nata: No começo. Você pensa que eu não pretendia amar você ou falar com você.
20. Sof: (xxxxx) Qual o sentido?
21. Nata: Eu, eu prometi que eu não tentaria fazer sua vida pesada? Difícil?
22. Sof: É.
23. Nata: (xxxxx) Ou voltar aonde nós estávamos.
24. Sof: Então, *I will go down with this ship*. (xxxxx) Tá daí ela fala que eu não quero colocar as minhas mãos para o alto e surrender.
25. Nata: (xxxxx) parar de lutar.
26. Sof: Isso. E não há bandeira branca na minha porta + e eu estou (xxxxx)
27. Best: *I will go down* é: ship, ship é:
28. Le: É barco, navio, não é?
29. Best: É, barco, navio.
30. Ss: (xxxxx)
31. Sof: Ah, eu vou afundar com este navio. Eu vou lutar até o fim.
32. Nata: Não, I WILL go down. Ela vai.
33. Sof: Então, ela vai que ela tenha que lutar até a morte.
34. Nata: É, é.
35. Ss: (xxxxx)
36. Le: Ela vai afundar.
37. Sof: Ou então que ela vai se afundar naquilo.
38. Le: Eu acho que (xxxxx)
39. Sof: É pode ser. Daí ela fala.
40. Ss:(xxxxx)
41. Sof: Eu sei que eu deixei muita confusão e destruição para voltar de novo. É: +e eu...
42. Nata: (xxxxx)
43. Le: *And I caused nothing but trouble* ++ Pelo que eu me lembre ++ é regra, não é?
44. Nata: Acho que dá de escrever tudo junto.
45. Sof: É, porque (xxxxx) ++ Eu acho que ela que:r.
46. Le: Quer dizer que não desistiu.
47. Sof: Ela quer.
48. Le: Bandeira branca.
49. Sof: Ela que:r...
50. Le: Ela está procurando a paz dentro do relacionamento.

51. Sof: Isso não tem a ver com o título. A gente tá contando uma coisa, mas não tem a ver com o título. Ela ama alguém que não quer saber dela e blá, blá, blá.
52. Nata: Então, que ela vai. Ela ama alguém.
53. Sof: Ela ama alguém. Mas ela não vai parar de lutar. E não vai ter uma bandeira branca da parte dela.
54. Nata: Ah, é.
55. Sof: ela ama alguém e vai continuar com a bandeira branca. (She laughs at her own answer as if it was wrong).
56. Nata: //Não, não, e não vai.
57. Le: //E não vai.
58. Nata: Ah, tá, ela não vai.
59. Sof: Bandeira branca é:
60. Le: É tipo, tipo sinal.
61. Nata: É isso, então.
62. Le: Que que é surrender?
63. Sof: Tá ali na tradução, é:
64. Le: //É parar de lutar
65. Best: /É parar de lutar e aceitar a derrota. É como se fosse desistir.
66. Sof: Is never give up of her love.
67. Le: É como se fosse + desistir.
68. Nata: Como é que é?
69. Sof: And will not give up of the love.++ Ela tá reclamando.
70. Ss: (xxxxx)
71. Sof: Ah, não, perai + and will not give up of this love. Pronto. Agora quem quiser usar a caneta...
72. Nata: Já escreveram? *She loves someone and will not give up of her love* (She is reading her answer to exercise 1). Tá ligado? Tu fala e depois tu põe. ++ That she is not gonna give up and she will go till the end. (She is reading her answer to exercise 2a)
73. Ss: (xxxxx)
74. Sof: Podemos passar para a segunda? + *What do you think the singer means by "I will go down with this ship"?*
75. Nata: Tá mas a gente bota em inglês?
76. Re: Yes.
77. Sof: Tá ela vai afundar com este navio. She won't give up of this love, she will go till the end. (Sofia is writing her answer). + *And I won't put my hands up and surrender.*
78. Nata: Que que tu escreveu aí?
79. Sof: She won't give up of this love. ++ Tá, e agora *And I won't put my hands up and surrender.* Eu não vou parar de lutar por você. That she is not gonna give up and she will go till the end.
80. Sof and Nata: (xxxxx).
81. Re: Who's going to report?
82. Sof: A Natacha!
83. Best: Natacha! Natacha!
84. Le: Então se for pela qualidade do inglês deixa eu i, cara.
85. Re: Let's open up the group?
86. Sof: *There will be no white flag above my door.*
87. Le: Above é sobre, né?
88. Sof: É.

Episode IV - Group 4: Creosvaldo, Teninha, Letícia, Estrogoldo

1. Ten: Tá, a primeira pergunta eu acho que assim, ó, que a bandeira branca significa tipo que ela se rende, que ela que paz no amor assim com o cara.
2. Leti: Ahã.
3. Ten: Que reconhece, né?
4. Leti: É. É que ela reconheceu que errou e que agora ela quer paz.
5. Ten: É eu também acho.
6. Leti: Acho estranho a letra porque:
7. Est: Mas aqui ela diz que não (xxxxx) que ela não quer desistir.
8. Ten: Ah, é verdade.
9. Cre: Acho que é isso que ela falou, só que ela não quer desistir do cara entende? Ela reconhece que errou só que // não...
10. Ten: //Ela reconhece que errou mas ela não quer desistir dele, foi o que ela falou, eu vou, tipo, *I will go down with this ship*.
11. Cre: Pode ser.
12. Ten: Enfim, ela se contradisse.
13. Leti: É, é,
14. Ten: Ela reconhece que errou, mas ela:
15. Cre: Eu não compreendo essa.
16. Est: Coloca aí. Não compreendemos.
17. Ten: Ela reconhece que errou, mas ela não, como é que é?
18. Cre: Mas ela não quer desistir.
19. Ten: Isso.
20. Est: Mas eu acho que essa já é a dois.
21. Ten: *I will go down with this ship* (singing) é, né?
22. Est: Mas a um é pra dizer sobre o título.
23. Ten: A gente pode fazer tudo numa só!
24. Est: Bem nessa!
25. Cre: Ah, mas tem que falar sobre o título, “White Flag”.
26. Ten: Então
27. Cre: A paz
28. Ten: É a paz e o que?
29. Cre: É a paz e que ela se rendeu.
30. Ten: Isso, isso, então a primeira é a paz e ela se rendeu, a rendição.
31. Est: Peace and give up.
32. Cre: Não, escreve em inglês.
33. Ten: Vou escrever em português, dá licença?
34. Cre: Escreve, escreve, tá tudo errado.
35. Leti: Tem que escrever?
36. Ten: Era o título?
37. Leti: É.
38. Cre: Mas a dois é de partes específicas.
39. Leti: Não, isso é na um
40. Cre: Não, disseram que essa nossa um era a dois.
41. Est: Não a que a gente tava respondendo a um era a dois.
42. Ss: (xxxxx)
43. Ten: *I will go down with this ship* (singing)

44. Leti: Tá a dois, aqui significa que ela tipo, que ela vai até o fim sem parar que
45. Est: Ela vai até o fim e que não vai desistir.
46. Ten: Isso ela não vai desistir, não vai tipo parar.
47. Est: She will go to the.
48. Ten: Ah, a gente escreve em português // e fala em inglês .
49. Est: //she will go to, to the fim, sei lá.
50. Leti: To the end.
51. Est: She doesn't go.
52. Leti: She doesn't give up
53. Est: + She will doesn't, né? Pô! Escreve em inglês!
54. Ten: Como é que é mesmo?
55. Est: Precisa ser em inglês? Escrito?
56. A3: I guess the report in the end is going to be in English.
57. Ss: (xxxxx)
58. Leti: E a segunda?
59. Ten: Tá a segunda como é que é. What... Que que é (xxxxx)? Não haverá bandeira branca sobre a minha porta eu estou apaixonada e eu sempre serei.
60. Est: É acho que é, eu não vou mais, tipo eu não irei mais me render.
61. Ten: É verdade, é. (xxxxx) e ela vai sempre ser apaixonada por ele.
62. Est: She doesn't go surrender, give up, but but she:
63. Ten: Yeah but she is in love é aí, + ah não é uma coisa só, eu me confundi. Oh, professora, como é que se escreve *deny*?
64. A1: Deny?
65. Ten: Yeah!
66. A1: d-e-n-y
67. Cre: A ordem é She doesn't will, né? E não she will doesn't. Tinha aula de francês, lá?
68. Ten: ó, tá escrito assim, ela não vai mais negar seus sentimentos, que ela ama ele e sempre o amará.
69. Leti: Como é que tu acha que ela se sentiu?
70. Est: Hum?
71. Ten: Como é que ela se sente?
72. Leti: Culpada?
73. Ten: É, acho que ela se sente meio culpada. Perdida, assim. Remota.
74. Est: Também mudança, né? Porque antes ela ia desistir, e agora ela não vai mais desistir. Aquela vez ali.+
75. Ten: Ela se sente mal com tudo o que ela fez e ela quer mudar.
76. Est: Ela quer mudar e parar e não desistir mais, eu acho. Desistir das coisas dela.++
77. Cre: Deixa eu copiar agora?
78. Ten: Isso aqui é a A, isso é a B.
79. Leti: Oh, tipo, não, ++ isso aqui cara (xxxxx).
80. Ten: Ainda bem que a gente sentou aqui cara. A câmera ta bem na cara deles. Que horror.
81. Leti: É, que agonia.
82. Est: Ainda bem.

DAY 3 - October 01st - “DIAMONDS ON THE INSIDE” (Ben Harper)

Episode IX - Group 1: Cindy, Felipe, Luís, Isabel, Yasmin.

1. Yas: Ok. Let's do this exercise. *I knew a girl /Her name, her name was truth.* I don't know what's truth?
2. Cin: *Truth?* Verdade.
3. Ss: (xxxxx)
4. Cin: Para não dizer her name was true, her name was truth.
5. Yas: Tá eu conheço uma menina, o nome dela era verdade, + ela era uma grande, uma terrível mentirosa.
6. Fel: Se escreve assim *liar*?
7. Yas: É. Eu também não sabia. ++ ah (xxxxx) o nome da guria era verdade só que agora ela é uma mentirosa? ++ I think it means ++ *She made herself a bed of nails.* Eu não sei o que é nails. Oh, profe. O que que é nails?
8. T: Nails? Do you want me to explain what nails are?
9. Yas: Ok
10. A1: Nail or nails?
11. Ss: Nails.
12. A1: (xxxxx) these are nails (Assistant showing her nails in her hands). And then, *she made herself a bed of nails.*
13. Yas: Ah, but.
14. A1: That's the idea you have to decide about that now.
15. Fel: *And she's planning on putting it to use.*
16. Yas: Nossa, tem que ter, oh! (xxxxx) ele é, é muito malino ++ Ah, a gente tá tentando entender o sentido disso.
17. Cin: Professora aqui tem outro significado ou é pra por literalmente? (To T)
18. T: In the song, in the context.
19. Cin: No sentido figurado. *Liar.* Sinceramente eu não sabia que se escrevia assim.
20. Yas: Eu também não. Eu tinha certeza de que era diferente.
21. Cin: Por que “lie” é com “y”.
22. Yas: É.
23. Cin: Eu achei ou aqui era “e” ou era com “y” ou “e”. Sei lá, alguma coisa assim, sabe?
24. Isa: Eu também. (Bem sonolenta)
25. Fel: Eu preferia escrever com “i” do que com “e” *liar.* (Students are discussing about the spelling of the word “liar”. They thought it was strange the way it is spelled).
26. Yas: Hey! Let's do it! Do it! ++
27. Ss: (xxxxx)
28. A1: Did you find a way to explain that? No? Not yet? I cannot help you.
29. Nata: Ok.
30. A1: You have to think.
31. Fel. Ah, tá, truth, verdadeira.
32. Re: Is everything ok?
33. A1: They are (xxxxx) tomorrow there are no classes.
34. Re: Ah, tomorrow is Saturday.
35. A1: Then, you have to finish.
36. Cin: *I know a girl, her name was truth / She was a horrible liar.*
37. Re: So, what do you think of the first one, letter ‘a’?

38. Cin: She was but she wasn't.
39. Re: She was but she wasn't at the same time.
40. Yas: Oh, just her name was truth.
41. Cin: Apparently she was. Apparently she was, but on the one side she was a liar.
Oh, very good! Até que saiu alguma coisa. (Happy for having provided a good interpretation herself).
42. Re: Do you agree, Fel? Do you agree with Cindy?
43. Fel: Yes.
44. Cin: Nem ouviram, né? Peraí. Como é que eu vou botar isso? Help me!
45. Yas: Apparently + she was +
46. Isa: Candle é, é:...
47. Ss: (xxxxx)
48. Cin: Candle?
49. Yas: É vela.
50. Cin: (xxxxx)?
51. Fel: Não sei, //só sei que candle é vela.
52. Yas: //CAN, can é lata.
53. Isa: Throw?
54. Cin: Acho que é através.
55. Isa: Uma vela através.
56. Yas: A candle throws its light into the darkness.
57. Cin: Apparently she was.
58. Fel: She was a good person.
59. Isa: Yasmin? Quer dar uma entrevista para nós? Fale para o Jornal Hoje.
60. Yas: *She had diamonds on the inside.*
61. Cin: Apparently she was a good person, but inside she was a bad person. (She is reading what she wrote in the exercise)
62. Yas: Bad, bad boys (singing). + *She made herself a bed of nails/And she's planning on putting it to use/ But she had diamonds on the inside.*
63. Cin: Ah, agora ele tá dizendo o //contrário.
64. Yas: //Agora ele tá dizendo assim ó, meu deus. + I think he fumou.
65. Isa: Maconha!
66. Yas: Weed!
67. Cin: She became a:
68. Yas: Mas no fundo, no fundo.
69. A1: *A bed of nails?*
70. Yas: Ah, porque aqui ele diz assim ó // que ela era:
71. A1: // (xxxxx)
72. Yas: É:
73. Cin: Ele se desdiz.
74. A1: *She's planning to*
75. Yas: *Put it to use*
76. A1: *But she had diamonds on the inside*
77. Yas: Ah:, ela tem diamantes. No fundo ainda ela é:
78. A1: That's the idea.
79. Yas: Ela é legal, só que ela é ruim, só que daí ela também tem diamonds on the inside, entendeu? Ela é tudo.
80. Fel: (xxxxx) diamantes.
81. Yas: Ah: Interesseiro.

82. Fel: Nada a ver, nada a ver.
83. Yas: Mas eu ainda quero casar com ele, ++ I know a girl, just a girl. Just one girl.
84. Fel: (xxxxx) três, quatro, cinco.
85. Cin: A girl.
86. Fel: Seria dez, quinze, três, quarto.
87. Yas: Que mal. Acho que não dá nem conta de uma, imagina de quinze, credo. (I don't know what they are talking about here)
88. Cin: (xxxxx)
89. Yas: I'm gonna finish that, ok? +Professora olha só. Primeiro ele tá falando aqui, ó *I know a girl*
90. Cin: Na primeira parte ele fala uma coisa, na segunda ele (xxxxx) o que ele tá falando na primeira parte. Ela pensou em fazer isso mas por dentro ela: ainda tem uma: riqueza, sei lá. ++
91. Yas: Ela ainda tem uma, sei lá. ++ Pureza.
92. Cin: É.
93. Re: Purity.++
94. Isa: Pureza em inglês?
95. Cin: Poético
96. Yas: Ah, não sei, não conheço ela.
97. Cin: Acho que não tá dizendo que:
98. Yas: Só pura, não ingênua. + uma vela jogada + *a candle throws its light*.
99. Cin: Acho que ali é shy.
100. Yas: O que é nasty? Nasty não é nojento?
101. Fel: Não, nasty é ofensivo.
102. Yas: não, disgusting é nojento. Nasty, nasty, é meio: + *A candle throws its light into the darkness*, uma vela jogada na luz da escuridão.
103. Cin: É: boa, boa.
104. Fel: Boa, boa.
105. Cin: Tá usando um paradoxo.
106. Yas: É, esse paradoxo.
107. Isa: //É tão poético. (She laughs at herself)
108. Yas: //What's the meaning of nasty?
109. A1: Hã?
110. Yas: Nasty!
111. Fel: //É uma frase expressiva.
112. Yas: //Nasty, n-a-s-t-y.
113. Cin: (xxxxx) superlativo, comparativo.
114. A1: I don't know.
115. Yas: Nasty, não é nojento, disgusting. (Making a face showing disapproval, she is not sure). +
116. Fel: Que mundo malvado
117. Yas: *in a nasty world* Num mundo nojento. + What's "deed"?
118. Cin: Action.
119. Yas: Ação?
120. Fel: A very good, or very bad one. (reading the glossary)
121. Yas: Num mundo:
122. Fel: Em um mundo tão, tão nojento, né?
123. Yas: Uma luz que seria uma ação.
124. Fel: Uma hope

125. Cin: Seria ela.
126. Yas: Ah: +
127. Cin: Isso, num mundo:
128. Isa: Meu Deus, quem escreveu isso?
129. Yas: Ben harper.
130. Fel: Ele fuma maconha.
131. Yas: My husband.
132. Isa: Tem certeza?
133. Fel: Hã, hã (confirming with his head)
134. Isa: Também acho.
135. Cin: (xxxxx).
136. Yas: Uma esperança, assim, uma hope light, hope + Like the //soldier standing, hã?
137. Cin: // (xxxxxx)
138. Yas: Talvez, porque aqui, ó. *In a nasty world so shines a good deed.*
139. Cin: Maybe here she was a horrible liar. Ai, o que que eu ia falar? ++ Ai, eu ia falar uma coisa legal, eu esqueci.
140. Fel: *Like the soldier long standing under fire.*
141. Ss: (xxxxx)
142. Yas: *Like the soldier long standing under fire/Any change comes as a relief* (She pronounces it like relaiif). *Let the giver's name remain unspoken. She is just a generous thief.*
143. Cin: Thief é; ladrão?
144. Yas: Como um soldado + fogo + ladrão + relief (pronouncing [rilalIf]) é alguma coisa com vida, né?
145. Cin: É.
146. Yas: Any change comes as a [relaIf]. Cada mudança vem como uma coisa para renovar, sabe?

Episode X - Group 2: Hércules, ZuihaiZui, Sponge Bob, Afrodite, Amy

1. Zui: *I knew a girl.* Cada um lê uma frase. Tá bom. A gente tem que primeiro ler.
2. Herc: Olha só que parada mais filosófica: eu conheci uma garota e o nome dela era verdade.
3. Zui: Ah, tá. Olha só.
4. Re: Have you said your names?
5. Eu sou Hércules.
6. Eu sou Sponge Bob
7. Amy.
8. ZuihaiZui.
9. Afrodite.
10. Zui: Tá bom. Olha só. Deu, deu. Já tão bem grandinhos pra esse tipo de coisa. (Complaining because the boys are playing). Olha só, tu faz a primeira frase, depois ele, depois a Afrodite, depois tu, depois eu. Tá bom?
11. Re: Como é que é?
12. Zui: Cada um vai lendo uma frase.
13. Herc: *I knew a girl*
14. Spo: *Her name was truth.*
15. Ss: (xxxxx)

16. Zui: Deu, Rê? Vamos, tá gastando fita, querida.(Calling Afrodite to take part in the task)
17. Her: Afrodite? Tu não que colaborar não?
18. Afro: Vou ler a terceira
19. Amy: Vou ler a quarta. (Students read the whole lyrics without stopping. Each one reads a verse).
20. Herc: Isso aqui é homework assignment? Ou exercise. Or, não.
21. Spo: Read and complete the answer. Viu? Eu já li.
22. Zui: Vai!
23. Herc: *I knew a girl/Her name was truth/She was a horrible liar* (pronouncing liar, exactly the way it is spelled). + Ah: I think this means:
24. Zui: Que que é liar? (pronouncing /liɹ/).
25. Herc: Mentirosa.
26. Zui: Eu conheço uma garota. E ela é uma terrível mentirosa.
27. Herc: Não, mas não é pra colocar exatamente o que é no sentido literal. É o que quer dizer no contexto total.
28. Zui: Ele conhece uma garota e que o nome dela:
29. Spo: Ah, eu acho que esse texto quer passar uma mensagem de não se deve mentir, assim
30. Zui: In English, in English.
31. Herc: Deve falar a verdade.
32. Zui: In English.
33. Herc: Abrir seu coração.
34. Spo: Truth.
35. Zui: O que é liar? +O que é liar? (pronouncing /liɹ/).
36. Herc: Truth.
37. Zui: What's liar? (pronouncing /liɹ/).
38. Herc: Mentiroso, mentirosa.
39. Zui: LIAR! (Correcting the pronunciation) LIAR!
40. Herc: Liar (correcting himself)
41. Amy: Tá, o que quer dizer, então?
42. Herc: I found that means + in the context + ah, tá eu acho que fala que + é, we have to tell the truth. That's the moral (In Portuguese) of the story.
43. Zui: The meaning
44. Herc: É, the meaning.
45. Zui: É inglês, tá? + *She made herself a bed of nails /And she's planning on putting it to use/But she had diamonds on the inside.*
46. Afro: What do you do?
47. Zui: O que que ela fez?
48. Afro: What is nails?
49. Zui: Unhas.
50. Spo: Metal.
51. Zui: Nail é unha.
52. Herc: Um pedaço fino de metal. Aqui tem ponto.
53. Zui: professora, nail não é unha?
54. T: Too.
55. Zui: Mas, então, o que é esse metal aí?
56. Herc: No contexto, prego. Ela fez uma cama de pregos. Ela fez ela mesmo.
57. Zui: Ela colocou desafios pra ela, né?
58. Herc: É. Meio que ela colocou desafios pra ela.

59. Zui: *And she's planning to put it to use.* Planning é, ++ seria + flutuando ou pousando.
60. Herc: Como é que é o nome daqueles carinhas lá no Oriente Médio? Que deitam naquela cama de pregos. Que ficam lá.
61. Afro: Maluco. (Ss laughing)
62. Zui: *And she's planning to put it to use.* Bem, ela ta. Planning é pousar, não é? De avião?
63. Afro: Acho que sim.
64. Zui: Tá, ela tá deitando.
65. Herc: Ela deitou sobre. Mas ela tinha diamantes por dentro.
66. Zui: Ah, mas ela era dura por dentro, ou seja, ela não, nada a atinge.
67. Herc: É, essa cama de pregos é bem no sentido figurado, //tipo.
68. Zui: //de coisas atingindo ela.
69. Herc: //(xxxxx) ela era meio de coração de pedra, assim.
70. Zui: Stone heart.
71. Afro: É, ela tentou se ferir, mas ela soube que era de diamante por dentro.
72. Herc: *She made herself a bed of nails.* Ela se transformou numa cama de pregos.
73. Spo: É verdade
74. Zui: Mas não, por fora, por fora ela era isso, mas por dentro, não, tipo, por dentro, por mais que ela mostrasse uma coisa, por dentro ela era outra, entende?
75. Herc: Ela era muito, tipo, por dentro, mas por fora, ela era algo mais agressivo, digamos assim, não se deixava chegar perto, digamos assim.
76. Zui: Hã, hã. Ok. Quem vai ler?
77. Afro: Calma, calma.
78. Amy: *A candle throws its light into the darkness/ In a nasty world so shines a good deed.*
79. Zui: Ah, uma vela através. + Da luz. + Na escuridão. Nasty o que que é? É nojento, não é?
80. Herc: Orra, nasty. Hostil.
81. Zui: Ah, eu sabia que era uma palavra assim.
82. Herc: Digamos assim, ela meio que.
83. Zui: Que mostra. O que é deed? Deed? //Deed? O que que é deed?
84. Herc: //Achou uma luz interior.
85. Zui: Não sei o que é deed. O que é deed?
86. Spo: Deed is an international act. A very bad or a very good one.
87. Zui: What's it?
88. Afro: What is "throws"?
89. Zui: É através. (Wrong answer) *Help. I need somebody. Help!* (singing)
90. Herc: Deed. Deed
91. Zui: Deed.
92. A2: Deed
93. Herc: Deu um branco. Deu um White.
94. Zui: Here.(Showing A2 the glossary)
95. A2: Ah, you have that.
96. Zui: But I didn't understand.
97. Herc: Não ajudou muito.

98. A2: Ok, you know when you want to do something on purpose to another person? So, you do this. You have the intention to or to do a good thing or to do a bad thing. Like an intentional thing you do.
99. Herc: Ah, tá.
100. A2: Ok?
101. Herc: //Tá, professora.
102. Zui: //Ah tá.
103. Herc: Agora, a professora acha que tem alguma lógica isso que a gente falou?+ *A candle throws its light into the darkness/ In a nasty world so shines a good deed.* + Então, tipo, que + ela, + digamos meio que ela achou uma luz interior, tal, uma coisa assim, que:
104. Spo: Que que é nasty?
105. A2: What's nasty?
106. Herc: Nasty é hostil.
107. A2: Disgusting.
108. Zui: Viu? Eu falei que é nojento. Viu? Eh:
109. Herc: É? Ah, é? Pensei que era hostil.
110. Zui: Eh: (Making fun of Hércules)
111. A2: An intentional action. I'm going to be back.
112. Zui: Lalalalala (singing happily because she was right). Eu falei.
113. Herc: Então, tudo que a senhora falou tem alguma coisa *nasty*.
114. Zui: Disgusting.
115. Herc: Disgusting and so she had:
116. Zui: Tá, agora o Sponge Bob lê a "b".
117. Spo: É sempre o Sponge Bob. Tudo o Sponge Bob.
118. Zui: Sponge Bob, vai.
119. Spo: Vou pensar no teu caso.
120. Zui: *Shut up, Shut up.* (Singing the song "Shut up")
121. Spo: Vou te dar uma porrada. + Oh, guri? Pára! + *Like the soldier long standing under fire/Any change comes as a relief*, (pronouncing incorrectly), sei lá. (Ss laughing). NÃO RI!
122. Zui: VAI!
123. Spo: *Let the giver's name remain unspoken / She is just a generous thief.*
124. Herc: Tá, thief é ladrão, e:
125. Afro: Thief é ladrão?
126. Herc: E relief, relief?
127. Zui: *Like the soldier long standing under fire* (Reading the verse for herself) + Como um soldado.
128. Afro: A feeling of happiness that something unpleasant has not happened or has ended. (Reading from the glossary the meaning of "relief").
129. Zui: Tu tá falando sobre qual? + qualquer mudança vem como um alívio.
130. Herc: Ela é apenas uma ladra generosa.
131. Zui: Tá, aqui ó! + Não um soldado +
132. Herc: Não, é como o soldado que ficou sob o fogo assim sob fogo, digamos assim, sob fogo cruzado.
133. Zui: *Let the giver's name remain unspoken.*
134. Afro: É: What's relief?
135. Zui: Aliviado.
136. Herc: Aliviado.
137. Zui and Her: *Let the giver's name remain unspoken.*

138. Herc: Que que é *giver's*?
139. Zui: *giver's* + é o que deu, né? Alguém que:
140. Herc: É o dador.
141. Zui: É, o dador.
142. Herc: É o doador.
143. Zui: É o doador.
144. Herc: Teacher?
145. Zui: O nome do doador?
146. Herc: É: + *Giver's*?
147. A2: Somebody who gives.
148. Zui: Então:
149. A2: // What you said before.
150. Zui: // O nome do doador
151. Herc: O nome do doador é ótimo.
152. Zui: // Lembra (xxxxx)
153. Herc: //Que que é unspoken?
154. A2: When you cannot speak. Yeah. The contrary of speak.
155. Herc: Tu continua sem poder saber o nome do, de, do //doador.
156. Zui: // tá tu tá, unspoken é infalável? + she is just.
157. Herc: Ela é apenas uma ladra generosa.
158. Zui: *She wore diamonds on the inside.* + Ela tinha + diamantes + por dentro.
159. Herc: Ela tinha diamantes por dentro. Ela era dura por dentro como pedra. Não se deixava abalar.
160. Afro: Aqui, ó.
161. Zui: *She had diamonds on the inside...*(singing) Como um soldado (xxxxx) qualquer mudança
162. Herc: //on the inside
163. Zui: //Deixa o nosso doador.
164. Herc: É, eu sei mas a pronúncia quando fala rápido.
165. Zui: Ó, *let the giver's name* + o nome do doador + lembrar + o: fazer.
166. Afro: Unspoken.
167. Zui: Não se pode falar
168. Afro: Tá, e o nome do, do:
169. Zui: Doador
170. Afro: Do doador não podia ser lembrado.
171. Zui: É. + Deixa que o nome do doador não possa lembrar. + *She is just a generous thief.*
172. Herc: *she had diamonds on the inside* (singing)
173. A2: Yes, when you speak and it is fast (xxxxx).
174. Herc: Tem uma hora que ele fala diamonds (xxxxx) é a única palavra (xxxxx).
175. Spo: *she had diamonds on the inside* (singing)
176. Zui: Tá, o que que vocês estão falando?
177. Herc: *she had diamonds on the inside.* + *She had diamonds on the inside* (singing)
178. Zui: Tá e daí?
179. Herc: Ele não fala diamonds.
180. Zui: Tá e daí?
181. Spo: Daí que é engraçado.
182. Herc: *She had diamonds on the inside* (singing and laughing).
183. Spo: A opinião do grupo.

184. Herc: Vamos fazer um desenho legal.
185. Ss: (xxxxx)
186. Spo: A gente podia fazer um coração dentro de um diamante. (Suggesting a drawing about the song as it was asked as homework).
187. Zui: É para desenhar?
188. Herc: Tem que desenhar numa questão lá. A gente faz um formato de coração e dentro do coração faz um diamante e dentro do diamante faz uma pessoa.
189. Zui: (Making fun of the idea). A gente faz um coração de diamantes. Eu faço. (and this is what she drew).
190. Amy: É individual.
191. Herc: É individual?
192. T: Yes, individual, at home and high quality, for me ok?
193. Herc: Ok
194. Zui: Tá, então:
195. Ss: (xxxxx)
196. Zui: Mas você não vai ter um coração de diamantes porque o meu é bem melhor do que o teu. Há, há, há!
197. Herc: Vou fazer um coração com uma prancha debaixo do braço e uma onda. Há, há, há. Legal.

Episode XI - Group 4: Creosvaldo, Teninha, Letícia, Estrogofoldo

87. Ten: Para mim não significa nada.
88. Re: You can say in English that it doesn't mean anything to you.
89. Ten: Acho que eu entendi o que ele quis dizer, mas...
90. Cre: O Estrogofoldo ve:m...
91. Est: Ah, o Estrogofoldo é todo um processo para ele vir.
92. Ten: I knew a girl. Queres bala?
93. Cre: Não, obrigado.
94. Ten: O microfone está aqui.
95. Est: Oi, como tá?
96. Ten: Qué cantar?
97. Est: *She had diamonds on the inside.*
98. Leti: Não, não, canta agora.
99. Ten: *She had diamonds on the inside.*
100. Leti: Para que ele é lindo cara. Vou casar com ele.
101. Ten: He is gorgeous.
102. Est: Agora a gente tá quase falando espanhol.
103. Leti: I don't speak English!
104. Ten: Por favor, uma caneta?
105. Est: Pero que si, pero que no.
106. Leti: Pero que si, pero que no. (xxxxx). No comprendo nada. (xxxxx). + Foi o Estrogofoldo que fez isso.
107. Ten: Tá, escuta. Obrigada, professora.
108. T: Did you understand what you have to do?
109. Ten: Hã, hã. Tá, olha só.
110. T: Try to speak as much as you can.
111. Ten: OK. A número "a" + é o seguinte. A número "a" é boa. A letra "a".
112. Est: No comprendo nada!
113. Leti: A letra "a"! No comprendo nada!

114. Ten: A letra “a” conheci uma garota, o nome dela era verdade. E ela não sabia mentir. + Professora, é para entregar só um papel, né?
115. Re: Yes. One per group.
116. Est: What is the connection between Diamonds on the inside...?
117. Ten: Hã?
118. Est: There’s nothing between.
119. Ten: Tás falando de que letra, querido?
120. Est: Letter “a”
121. Cre: Ele tá lá no de casa, cara.
122. Ten: O amigo, isso daqui é homework.
123. Est: homework.
124. Cre: homework.
125. Est: I was just kidding. Ah, tá. What I think this means?
126. Ten: Eu acho que:
127. Est: Tem que ser em português?
128. Ten: Bom, é para escrever em inglês, mas só me diz o que que é em português.
129. Est: Tá, eu conheço uma garota e // ela não sabia mentir.
130. Ten: //Tá isso eu sei, eu conheço uma garota, ela se chama verdade, ela não sabia mentir. O que tu acha que significa, tipo (xxxxx) filosofia.
131. Cre: (xxxxx) sincera?
132. Ss: (xxxxx)
133. Cre: No comprendo! (Students are trying to speak in Spanish).
134. Leti: No comprendo. No ablo português.
135. Ss: (xxxxx)
136. Re: What do I think?
137. Leti: Yeah.
138. Re: I prefer not to give my opinion because of the interference.
139. Est: Ok.
140. Re: But, do you think that it is hard? Difficult?
141. Leti: Não, não é difícil, só que pra mim tipo + //não significa nada.
142. Cre: //A gente não entendeu.
143. Re: Let’s try the second one, then you can come back to letter “a”. what do we have in letter “b”?
144. Cre: Tá, vamos primeiro fazer:
145. Re: You can do...
146. Ten: A “b” também não significa nada. Olha só: Ela fez para ela mesmo tipo uma cama de unha, de unhas e ela tava planejando em usar.
147. Re: Take a look at the context again. What’s the meaning of nails?
148. Est: I don’t know.
149. Ten: Unhas?
150. Re: No.
151. Ten: No?
152. Est: I never see this.
153. Re: No?
154. Ten: Tá, como que é unha em inglês?
155. Re: Nail.
156. Ten: Tá. Mas então é o mesmo jeito que se escreve.
157. Re: No, yes.
158. Ten: Ok cama de metal.

159. Est: No compreendo o que passa.
160. Leti: Eu também, jô também.
161. Re: So, what's the meaning of nails?
162. Leti: Uma peça de metal.
163. Re: A piece of metal, but what metal exactly?
164. Ten: (She is reading very fast the explanation for nail in the glossary)
165. Re: a thin piece of metal having a pointed end // that is forced...
166. Ten: //Que é para juntar dois pedaços?
167. Re: (I continue my reading from the glossary, after she had interrupted it) ...
that is forced into wood or another substance by hitting the other end with a
hammer.
168. Cre: Martelo?
169. Re: Hammer is this. Hammer. You use the //hammer to...
170. Ten: //É aquele negócio.
171. Est: Prego.
172. Re: Yes.
173. Ten: Ela fez uma cama de prego?
174. Re: Yes.
175. Ten: Ai, que legal. Ela era louca.
176. Re: So you think she was crazy because she made a bed of nails?
177. Ten: Yes.
178. Re: What else do you think? Do you agree with Teninha?
179. Ten: Agora todo mundo...
180. Re: Do you agree Estrogofoldo?
181. Est: Yes.
182. Cre: Ah, é alguma coisa que:
183. Re: Teninha thinks so. What do YOU think?
184. Cre: Também pode ser.
185. Re: Can be? What else? *And she is planning to put it to use. But she had
diamonds on the inside. What's that?*
186. Cre: ã?
187. Re: *But she had diamonds on the inside.* What does he mean?
188. Ten: Que ela era bonita por dentro? Tipo:
189. Cre: She is
190. Re: That she was?
191. Ten: Que ela era bonita por dentro assim.
192. Re: Beautiful.
193. Est: Rich.
194. Ten: Não rica, mas tipo ela era verdadeira assim, + que ela era uma pessoa boa
por dentro.
195. Re: Verdadeira, a good person, beautiful. Not rich but beautiful, yes?
196. Est: Yes.
197. Re: This is a very good interpretation Teninha. You are doing very well. Go
ahead.
198. Est: Congratulations.
199. Ten: (Reading the next verse very fast for herself) Tá, tipo uma vela jogada na
escuridão neste mundo nojento brilha uma boa ação.
200. Cre: Ah, é aquele mesmo negócio aqui a gente pôs que é verdadeiro. Aqui seria
que ela ajuda. ++ (Long pause. I think Teninha is writing the answer in English
in the exercise).

201. Ten: Like a soldier (Teninha is reading again the next verses for herself very fast) Tá, tipo o soldado perto do fogo qualquer mudança que vier vai ser bem vinda, vai ser um alívio (Reading again) Tipo vamos dar a ela um nome que ainda não foi dito. Ela é apenas uma generosa alguma coisa.
202. Est: Generosa o que?
203. Ten: Eu não sei o que é aquilo. É:
204. Est: Generous thief. (They don't know the Meaning of "thief", but its meaning is in the glossary).
205. Ten: Oh, professora?
206. Est: A pessoa que rouba?
207. Ten: Isso aqui é ladra? Sei lá. Tô chutando.
208. Re: Thief! What's the meaning of thief?
209. Est: A person who steals.
210. Re: Yes. Somebody who steals (I make a gesture with my hand that means the act of stealing) something from you.
211. Ten: Ah, mas ela era boa.
212. Est: Robin Hood.
213. Ten: É, vai ver que ela era Robin Hood.
214. Re: Hu:mm Robin Hood? Yes. She was a thief. But at the same time
215. Est: She was generous.
216. Ten: She was generous.
217. Re: And what do you think Cre? He made a comparison with Robin Hood.
218. Cre: Ela era boa e mais não sei o que era meio masoquista mas tudo bem.
219. Re: Oh, you think...
220. Cre: Mas aí agora ela rouba.
221. Ten: Ela rouba dos pobres para dar para os ricos.
222. Est: I can't understand anything. Não compreendo o que disse.
223. Ten: Não é porque é assim ó. Que nem o soldado que fica perto do fogo qualquer mudança será tipo, bem vinda, um alívio. Vamos dar a ela um nome ainda não dito. Alguma coisa assim. Ela é uma ladra generosa.
224. Re: Hã, hã. So you made a comparison with Robin Hood? + Anything else? What about the soldier?
225. Est: Yeah! Robin Hood is a soldier.
226. Ten: Ele não era um soldado.
227. Est: No, he is //LIKE a soldier.
228. Ten: //Ele era um pirata.
229. Est: É, eu sei.
230. Ten: O Peter Pan, sei lá.
231. Est: Em aparência, né?
232. Cre: Ele era u:m, era um carinha que //roubava dos ricos para dar para os amigos.
233. Ten: //Ele parece o Peter Pan.
234. Re: //Does it have anything to do with Peter Pan?
235. Est: Não tem aquele mundo da (xxxxx). Não tinha a Wendy.
236. Re: He was a boy who didn't want to grow up.
237. Est: Ah, não tinha a Sininho. Não tinha ninguém.
238. Ten: Tá, *she wore diamonds on the inside*. Ela usava diamantes dentro. (xxxxx)
239. Cre: Inside é dentro?
240. Est: É.
241. Cre: Pô, agora complicou.

242. Ten: Ela usava diamantes dentro de si.
243. Est: She was a bitch.
244. Ten: Ela era Robin hood cara, ela era boa.
245. Est: Pode ser.
246. Ten: Que horror. Ainda bem que a câmera não tá aqui.
247. Est: No compreendo. Pero que si pero que no.
248. Ten: Tá ela era boa.+ a good, good person. Fala que a gente terminou.
249. Cre: Oh, professora?
250. A1: Have you finished?
251. Cre: Yes. + Vamos faze assim ó. A gente pode fazer a tarefa.
252. Ten: Hã, hã (Negative answer).
253. A1: Boys, boys. Bad boys.
254. Ten: Bad boys, bad boys (She starts singing the song “Bad boys) + Tá. What does love mean to Dido? (She tries to start doing the homework)
255. Est: Nothing! (Estrogofoldo refuses to start doing the homework).
256. Ten: Ai, que frio! + Make a drawing to illustrate the song “Diamonds on the inside”. O cara só fica surfando e cantando. (She sneezes and says: Saúde para mim. God bless me). Então:
257. Est: Salute!
258. Ten: Merci bocu. What’s the connection between the song “Diamonds on the inside” and the video clip you watched?
259. Est: Nothing.
260. Ten: What does love mean to Dido, Red Hot Chili Peppers? Make an overview comparing the three songs you heard in class.
261. Est: I don’t know.
262. Ten: Make a drawing to illustrate the song “Diamonds on the inside” and that has to do with your own interpretation of the lyrics. She was a true girl. + She didn’t know how to lie. She was crazy but at the same time she had diamonds on the inside.
263. Est: I believe Robin Hood was a girl.
264. Ten: A girl? Why?
265. Est: Because she was a (xxxxx)
266. Cre: A Robin Hooda.
267. Ten: Robina. (xxxxx)
268. T: Have you finished?
269. Est: Yes
270. Ss: (xxxxx).
271. Est: It’s a: crazy music.
272. T: It’s a crazy music?
273. Ten: Não. A música é linda e o cara é muito lindo.
274. T: Ok. The song is good and the writer.
275. Ten: He is gorgeous. + He is gorgeous. I think so.
276. Est: He is very ugly.
277. T: And he is a very good surfer. + I didn’t know him. It was the first time I saw him. I said: “Please to meet you Ben Harper”.
278. Ten: Oh!
279. T: And do you like the song, Estrogofoldo?
280. Est: More or less.
281. T: More or less? Why?
282. Est: Because it is the first song of him that I hear.

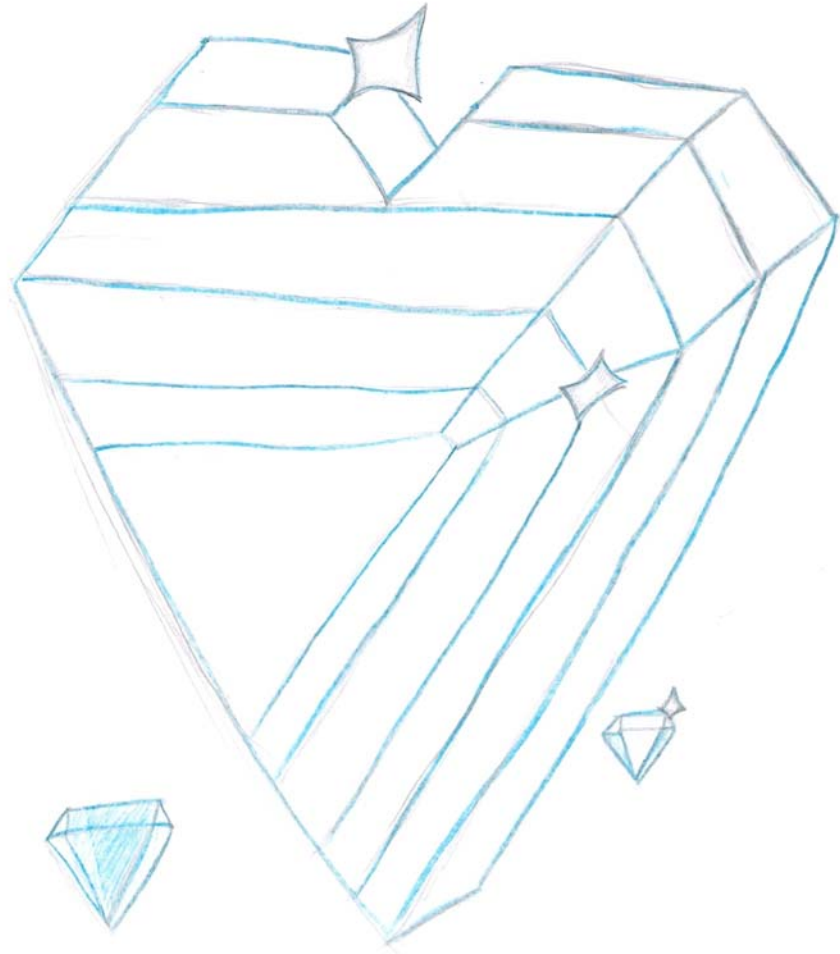
283. T: Oh, yeah? Like me. That's the first time I
284. Ten: Vocês não sabem o que vocês tão perdendo.
285. Est: O Hércules já tinha me falado essas coisas, mas (xxxxx).
286. T: How about you Creosvaldo? Do you like the, the singer? Ben Harper?
287. Ten: Eu tenho três CDs dele.
288. Cre: More or less. + But I like.
289. T: Have you heard? No? Oh:! I thought it was only me! So it was the first time
for you Estrogofoldo, for Creosvaldo.
290. Est: I prefer national music.
291. T: Oh, you prefer national music? In Portuguese.
292. Est: Because you understand.
293. Ten: Não, mas essa música é bem facinha de entender. Bem devagar.
294. Cre: Yeah.
295. Ten: *I knew a girl* (Singing).

APPENDIX 5: Students' drawings related to the song "Diamonds on the inside"

DRAWING # 1



DRAWING # 2



APPENDIX 6: Transcript conventions of classroom data (adapted from Vieira, 1999c)

(xxxxx)	inaudible speech
(...)	irrelevant part omitted
//	overlapped speech
T	teacher of the class
Zui, Herc, etc	participants' names' initials
Re	this researcher
<i>Italics</i>	indicate reading passages
+	short pause
++	long pause
A1, A2, A3	assistants
()	researcher's comments
CAP	moments when participants speak very loud
a:	phoneme stretching
negrito	highlights parts of the discussion involving students' hypotheses