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**Reflection as social practice: an in-depth linguistic study of  
teacher discourse in a dialogue journal**

Carla Lynn Reichmann

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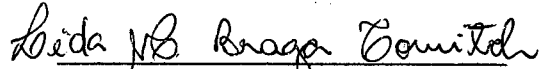
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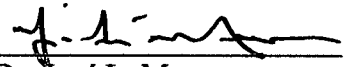
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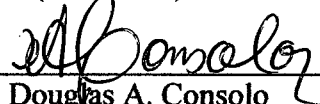
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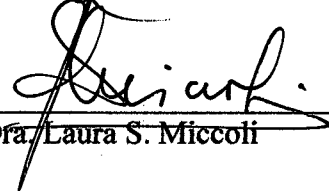


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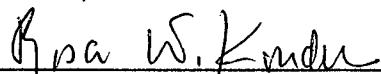
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*For João Guilherme and Raphael*

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**ABSTRACT****Reflection as social practice: an in-depth linguistic study of  
teacher discourse in a dialogue journal**

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A critical perspective on discourse views language as a form of social practice, interconnected to other social aspects (Fairclough, 1995); along these lines, language teaching is viewed as a complex, dynamic, socio-historical practice. Based on the underlying assumptions that texts can reinforce and transform beliefs and practices (Kress, 1989), and that the voice of the teacher-researcher is crucial in classroom research, triggering the teacher's own development (Freeman, 1996; Freire, 1997), this study addresses a dialogue journal produced by an EFL teacher and the teacher-researcher herself, over a fifteen-month period. In order to clarify the jointly constructed social relations and representations, the present research focuses on a microanalysis of the written interactions, and is grounded on systemic-functional linguistics, specifically on Mood and Transitivity structures (Halliday, 1985, 1994). Results suggest that three similar features emerge in both teachers' discourse, namely: (i) in terms of social relations, there is a longitudinal increase in modulation, suggesting that more obligations and inclinations are reported in the journal; (ii) also in terms of social relations, the grammatical Subjects *we/let's* increase over time, enhancing the teachers' subject position, and constituting more symmetrical power relations; (iii) in terms of representations, there is an increase in material processes, suggesting that more *doings* are reported; these increased teacher doings are anchored in the many mental:cognitive and relational processes produced initially in the journal. In other words, over time, more material processes are articulated, including creative ones, suggesting reflective action. It can be seen that through the systematic dialogue journal work, through its production and interpretation, social relations and representations shape and are shaped by language. In this respect, the present study highlights the importance of sustaining longterm, critical, discursive practices in continued education projects. Further research on dialogues between educators can broaden the conclusions presented here.

(Number of pages: 153)

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## RESUMO

### **Reflection as social practice: an in-depth linguistic study of teacher discourse in a dialogue journal**

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Na perspectiva crítica do discurso, a linguagem é considerada como uma forma de prática social, interligada a outros aspectos sociais (Fairclough, 1995); neste contexto se insere o ensino de língua estrangeira, uma prática sociohistórica complexa e dinâmica. Partindo das premissas que textos podem reforçar e/ou transformar crenças e práticas (Kress, 1989), e que a voz do professor-pesquisador é crucial na pesquisa em sala-de-aula, inclusive favorecendo a formação continuada do próprio professor (Freeman, 1996; Freire, 1997), este trabalho discute um diário dialogado realizado por uma professora de inglês e a própria professora-pesquisadora, num período de quinze meses. Visando esclarecer as representações e relações sociais construídas conjuntamente, esta pesquisa se baseia numa microanálise das interações escritas apoiada na lingüística sistêmica, especificamente nas estruturas de Modo e Transitividade (Halliday, 1985, 1994). Os resultados da análise revelam que três aspectos semelhantes despontam no discurso das duas professoras: (i) em termos de relações sociais, há um crescimento longitudinal de modulação, sugerindo que mais obrigações e inclinações são registradas no diário; (ii) também em termos de relações sociais, há um aumento no uso de *we/let's* como sujeitos gramaticais, fortalecendo o posicionamento do professor como sujeito, e constituindo relações de poder mais simétricas; (iii) em termos de representações, há um aumento considerável de processos materiais, sugerindo que aumentam as ações na esfera do *fazer*. Este fazer docente, além de se apoiar num grande número de processos mentais: cognitivos e relacionais registrados inicialmente, com o tempo, passa a incluir mais processos materiais, inclusive os criativos, sugerindo um fazer reflexivo. Através do trabalho sistemático via diário dialogado, da sua produção e interpretação, verifica-se que as representações e relações sociais constituem e são constituídas pela linguagem. Neste sentido, ressalta-se a importância de práticas discursivas críticas em projetos de educação continuada. Futuras pesquisas sobre diálogos entre educadores podem ampliar as conclusões aqui apresentadas.

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# CHAPTER 1

## INTRODUCTION

*Take fast hold of instruction; let it not go: keep it; for it is thy life.  
(Proverbs, 4:13)*

### 1.1 Preliminary remarks

Language teaching is known to be a complex, dynamic, socio-historical practice, multifaceted like a prism, unpredictable like chaos. To unravel it, clarify it, experiment, and promote change, teachers need systematic support. Teacher inquiry involves critical reflection, the dialectical movement between doing and thinking about doing (Freire, 1997). Teacher inquiry involves text-making, articulating what classroom life is about, and why (McDonald, 1992). Teacher inquiry also involves social interaction: whether in clinical supervision or in a reflective writing study group, whether in the form of a dialogue journal, feedback sheet, portfolio, questionnaire, audio or videotape – teachers who systematically work on textualizing their own classroom practices can explore core issues such as story, voice, and the teacher as subject (Elbaz, 1991).

Constructing personal narratives is a day-by-day endeavor, to a great extent determined by the texts one produces or has access to (Meurer, 2000b). On textualizing classroom practices, teachers can document, reflect on, and redirect their own stories, integrating the voice of the teacher-researcher. Furthermore, when teachers jointly engage in text-making, they coconstruct (Jacoby & Ochs, 1995), through language, social relations and representations. Writing projects have an important role in reflective teacher development, facilitating awareness-raising.

Problematizing, reflective, experiential approaches have been advocated by educators such as Dewey, 1933; Elbaz, 1988; Kemmis & McTaggart, 1982; Freire, 1970, 1997; Hatton

& Smith, 1995; Schön, 1987; Woodward, 1991; Zeichner & Liston, 1996, to name a few. As Fairclough (1992:219) has pointed out, discursive changes document the “social constitution of self in contemporary society... towards a more autonomous, self-motivating self”. Most importantly, as Hasan (1989) observes, learning to construct texts and familiarity with genres require social experience. Thus the need for ongoing projects in continuing teacher education, such as the dialogue journal case study presented in this dissertation, and the need to assess the outcomes of such projects.

Along these lines, this investigation draws on two main areas of research, namely, teacher education and linguistics. The present study focuses on aspects of teacher discourse through the broad rationale developed within teacher reflectivity, critical discourse analysis (CDA), and the textual parameters set forth by systemic functional grammar (SFG).

In the context of second language teacher education, five core principles have been pointed out (Nunan, 1989), constituting the reflective perspective adopted in this study, namely: reflective teaching should be school-based, experiential, problem-centered, developmental and open-ended. Recent views in language teacher education (Freeman & Richards, 1996) suggest that a pedagogical shift has taken place, focusing more on teacher accountability and on self-directed, autonomous teacher learning.

Within a critical discourse perspective, language is seen as a form of social practice, deeply immersed in social context, representing and signifying the world (Fairclough, 1992). Texts are simultaneously manifestations and meanings of discourse, and the sites to resolve problems (Kress, 1989), places of struggle and tension, constituting intertextuality (Bakhtin, 1994). Within a systemic framework, language is viewed as communicative and socio-constitutive (Lemke, 1992), as an open, dynamic system of meanings (ibid, 1984) for speakers to create texts which unfold in some context of use (Halliday, 1994). Together, SFG and CDA constitute a theoretical rationale which allows for a description and interpretation of language

as a form of social practice: SFG provides the tools for analysis, and CDA presents us with the framework to raise awareness on how language is used to portray aspects of the world, to promote or constrict social change, and to overcome or enhance social inequalities – issues essentially related to emancipation. Along these lines, Fairclough (1989:243) points out that emancipatory discourse constitutes “discourse which goes outside currently dominant conventions in some way”. Fairclough (ibid, 243-244) explains that

people who are conventionally excluded from particular types of discourse or particular subject positions within types of discourse, are helped to infringe conventions, without radically changing them, by ‘entering’ these discourse types or positions. Empowerment has a substantial ‘shock’ potential, and it can help people overcome their sense of impotence by showing them that existing orders of discourse are not immutable.

In other words, by facilitating an ‘entry’ into discourse types or positions, empowerment is enhanced – as in the dialogue journal in the present study. In the context of education, as has been pointed out (Cummins, 1994:55), empowerment is understood as “the collaborative creation of power insofar as it constitutes the process whereby students and educators collaboratively create knowledge and identity through action focused on personal and social transformation”. In sum, empowerment constitutes a social issue teachers grapple with on a daily basis, whether consciously or not, involving teacher voice and self.

## **1.2 Purpose of the study**

The main goal of this research is to investigate linguistic evidence of discursive change in the written teacher discourse produced by two teachers, Olga (not her real name), and Lynn (myself, a teacher-researcher). A specific objective of the study is the analysis of teachers’ written texts in order to explore social relations and representations in the context of reflective practice, pinpointing how language shapes and is shaped by social processes.

In light of these objectives, the linguistic analysis in the present study focuses on the following macroquestions:

1. What does the lexicogrammatical evidence reveal regarding social relations in the DJ?
2. What does the lexicogrammar reveal in terms of representations in the DJ?

The first macroquestion above leads to the following microquestions: (1a) What are the general modality features in the DJ? (1b) How does modality evolve, in terms of modalization, modulation, and grammatical metaphors of modality?<sup>1</sup> Why? (1c) What does an analysis of the grammatical Subject reveal in terms of teacher stance? My second macroquestion leads to the following microquestions: (2a) Which Processes occur more often? (2b) How do Processes evolve? Do they construe reflectivity? In what way? (2c) How is the teaching practice portrayed?

The contributions of this study lie in the following areas: uses of SFG as a tool for language analysis, and of CDA as a theoretical rationale to clarify discursive practices in ongoing teacher development; the use of professional dialogue journals to enhance reflective language teaching, in the context of inservice development, and, finally, the relevance of exploring teacher discourse and teacher-research in ESL/EFL teacher education.

### **1.3 Reasons for selecting the dialogue journal**

The underlying principles supporting my decision to keep a dialogue journal with a peer are the following: (i) writing as a means to process pedagogical experience enhances teacher awareness of self and informs practice; (ii) interpersonal meanings play a major role in the coconstruction of teacher discourse; (iii) teachers are producers of public, professional knowledge. In light of these principles, my choice regarding the DJ writing as research data is also based on the following points:

- a) Recent studies in language teacher education have addressed the issue of evolving teacher discourse and critical reflective teaching (Elbaz, 1991; Hatton & Smith, 1995; Freeman,

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<sup>1</sup> These notions will be explained later on; in a nutshell, *modality* refers to the judgements, opinions and doubts construed in language by the speaker.

1996b; Kinginger, 1997; Romero, 1998; Liberali, 1999), but much awaits to be disclosed in this field. Language teacher development can be promoted with various mediational tools, and the dialogue journal as a tool in teacher education has been advocated by teacher educators such as Bartlett (1990), Richards, (1992), and Nunan & Bailey (1998), among others. In Brazil, journaling is a relatively novel classroom practice and research topic in language education (Martini, 1997; Morita, 1994; Riolfi, 1991; Szenészi, 1991; Vieira, 1996; Machado, 1998) as well as in teacher education (Miccoli, 1987; Liberali, 1999). For example, on recently conducting an Internet search (aided by the search engine 'Google'), 2,186 entries were found for 'dialogue journal', while only 2 entries were found for 'diário dialogado', in Portuguese. Furthermore, studies on evolving teacher discourse and the teacher/teacher-researcher role shift are uncommon. This study aims at contributing to fill this gap by investigating language in the dialogue journal produced by two teachers – a practicing EFL teacher and myself, the facilitator.

b) Past research (Burton, 1997; Crookes, 1997; Elbaz, 1991; Telles, 1998; Yonemura, 1982) has shown the importance of teachers working on voice and story, and of the systematic support which is required in order to sustain teachers as teacher-researchers. This dialogue journal study proposes that teachers' exposure to interactive reflective writing can facilitate continuing education. Vygotsky's (1978) Zone of Proximal Development (ZPD) theory underscores the importance of social interaction in learning processes, and suggests that we learn first through social interactions and then individually through an internalization process (of speech) that leads to deeper understanding: "Any higher mental function was external because it was social at some point before becoming an internal, truly mental function" (ibid, 1981:162). As has been pointed out (Cummins, 1994:47), "The ZPD represents a useful metaphor for describing the dual process of reciprocal negotiation of identity and collaborative generation of knowledge".

The intraprofessional dialogue journal Olga and I produced focused on learning and teaching issues, based on topics that concerned us both, and that encouraged us to exchange and share professional experiences and understandings of teaching. Along these lines, by increasing social interaction, dialogue journal writing expands ZPD. With a background in reflective work, I was interested in the effects my mentoring intervention could have in a peer's discursive and social practice. Through interactive text-making, via dialogue journal, I strived to promote an active reflective stance (Smyth, 1989) in my partner and in myself, and to enhance emancipatory discourse (Fairclough, 1989). Through focused dialogue journal writing, teachers (and teacher educators) can develop their own voice and learn more about themselves and their work - in other words, they can rearticulate who they are, what they do, and why they do what they do as teachers.

c) Teaching has been referred to as an *egg carton profession* (Lortie, 1975), "because the walls of classrooms become boundaries that separate teachers as they each occupy their own insulated niche" (Bailey, Nunan, & Curtis, 1998:554). Along these lines, and based on my own multicultural, reflective education as a language teacher<sup>2</sup>, my perspective is that subject positions, social relations and representations are core issues constituting teachers' discursive and social practices, and teacher awareness regarding these issues has to be systematically reworked. This view has been reinforced by my professional experience with peers at four binational centers in Brazil, where I clinically supervised over 100 teachers, facilitated various workshops, and a reflective writing study group (Reichmann, 1995). In other words, in order to enhance ongoing professional self-development, teachers can learn how to make their social practice explicit, and to focus on collaborative, reflective practices, thus self-directing their continued education projects. Professional renewal is a continuing process, and

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<sup>2</sup> Raised bilingually in a multilingual, multicultural family, I attended British and Brazilian schools in São Paulo, and universities in Brazil, Israel, and the U.S. I have taught ESL/EFL in the U.S. and in Brazil.



with practicing teachers under constant time and life pressures, it is more realistic to consider open-ended, longitudinal inservice projects focusing on problematizing and awareness-raising. Reflective teaching requires openmindedness, wholeheartedness, and responsibility (Dewey, 1933), involving critical questioning of one's own practice in order to better understand and promote teaching and learning experiences. In order to be able to observe, analyze and generate action plans, teachers must somehow distance themselves from their immediate context. By creating a "narrative space for teacher thinking" (Zabalza, 1992), the dialogue journal enables such distancing and enhances learning.

d) Current research based on discourse analysis is a growing field in the Applied Linguistics Program at the Graduate Department of English (Pós-Graduação em Inglês, or PGI), at the Universidade Federal de Santa Catarina, and has recently motivated the creation of the research group 'Núcleo de Pesquisa Texto, Discurso e Práticas Sociais'. Textual studies have focused on academic discourse (Santos, 1996); media discourse (Heberle, 1997; Limongi, 2000; Mendonça, 1998; Piasecka-Till, 1997; Rodrigues, forthcoming); judicial discourse (L.Machado, 1998; Figueiredo, 2000); lyrics and literary/cinematic texts, (Fernandes, 1998; Oliveira, 1999; Vasconcelos, 1997; Silva, 1999); nursery tales (Prawucki, 1998); EFL textbooks (Salmi, 1999), and, most recently, teacher and student-teacher discourse (Buschle, 2000; Dellagnelo, 2000; Reichmann, 1999). Also, much classroom-based research has been conducted at PGI addressing foreign language acquisition, learning and teaching (such as Cipriani, 2001; Fernandes, 1983; Gil, 1999; Leffa, 1979; Malatér, 1998; Mundim, 1987; Neves, 1995; Nicolacópulos, 1976; Quintanilha, 1983, and Szenészi, 1991). No research, however, has been conducted on teacher discourse in the context of EFL teacher development, and my DJ study aims at contributing to fill this gap. Along these lines, this dissertation focuses on written teacher discourse and reflective practice, highlighting linguistic and educational issues.

(e) As has recently been pointed out (Vanpatten, 1997:1), “how language teaching is constructed is a little researched topic”. In terms of educational value, this study also aims to remind EFL teachers, student-teachers and teacher-researchers of the potential there is in their own classrooms for teacher development and real research (Cavalcanti & Moita Lopes, 1991; Consolo, 1997; Magalhães, 1998). Teacher research is a promising field in Brazil, and it is my hope that this piece of work will contribute to the area.

#### **1.4 Overview of data collection and analysis**

The data for this research was generated in an institutional context, in a non-credit EFL program at a public university; the singularity of the present work lies in the perspective I have adopted in relation to the joint construction of teacher discourse, grounded in reflective practice. The dialogue journal itself consisted of eighteen exchanges produced over three academic semesters, fifteen months overall (14,869 words). Six exchanges were selected for analysis, namely, the two initial, two middle and two final exchanges, in order to account for the longitudinal process. As mentioned above, the lexicogrammatical analysis developed in Chapters 4 and 5 is based on textual parameters set by systemic linguistics (Halliday, 1985, 1994). I briefly address this framework in Chapter 2, section 2.4.2. The lexicogrammatical systems of Mood and Transitivity, which enabled the analysis of evolving teacher discourse in the DJ in terms of social relations and representations encoded in language, are discussed in more detail in Chapters 4 and 5, sections 4.2 and 5.2, respectively. An overview of modality markers in the entire DJ was also aided by the software WordSmith (Scott, 1995), as I describe in Chapter 4, section 4.4.

The six above-mentioned exchanges were firstly analyzed in terms of Mood structure, and out of the 719 clauses in these exchanges, 190 modalized clauses were identified. (Appendices A and B). These modalized clauses were then subdivided according to

transitivity choices, in order to clarify the 'goings-on' in the text (Appendices C and D). Due to the non-linear, fuzzy patterns constituted by these entries, I have focused specifically on the modalized clauses in the initial and final exchanges, produced fifteen months apart (68 selected clauses, Appendix E). As I discuss further ahead, the method has yielded an insightful picture of the interpersonal meanings and patterns of experience encoded in teacher discourse.

### 1.5 Pilot studies

Prior to the present piece of work, I conducted four studies which served as pilot research for this dissertation. When the dialogue journal concluded its first semester, in 1997, I examined Olga's entries in terms of lexical cohesion/retrospective labeling (Francis, 1994). This pilot study made me aware that due to the strong oral features of the journal, written textual parameters did not fit here, and I realized that in order to clarify teacher discourse, I should look elsewhere for more appropriate analytical linguistic tools (I was not familiar with SFG at this point).

The second pilot study was conducted nearly a year later, in 1998, when the DJ was well into its third term (Reichmann, 2000). I contrasted Olga's initial entries in semester 1 and semester 3, a year apart, in terms of transitivity. The main clauses were selected, and divided according to transitivity choices. Results showed that, as opposed to the predominant *being* and *sensing* processes in the very first entry, a year later, Olga was *doing* and *saying* more, suggesting increased inter/action. A semiotic reading of the text was devised, consisting of transitivity pie-charts in which the processes were represented according to the Hallidayan color-code, a technique I have maintained in the present study. Therefore this pilot study, focusing on transitivity, raised my awareness regarding the relevance of SFG as a linguistic tool in the analysis of teacher discourse, and encouraged me to continue exploring teacher

discourse within a systemic framework.

The third pilot study was carried out in 1999, five months after the DJ project was over (Reichmann, 1999). I contrasted the first and last exchanges in terms of Mood structures. While in the previous pilot study I had selected the main clauses (known as alpha clauses) for the transitivity analysis, in this pilot study I decided that my criteria for clause selection would be modality itself. In other words, I focused my analysis on clauses where modalization, modulation and interpersonal grammatical metaphors occurred: 67 modalized clauses were identified, and subdivided into 'Olga clauses' and 'Lynn clauses' according to the type of modality which occurred. Frequencies and percentages were calculated; this done, the Mood element 'Subject' was highlighted, in order to examine the voices in the text. These initial results showed that modalization is realized most often by both practitioners, that is, in general, interpersonal meanings are enacted in the 'is/isn't' dimension, centered in statements, in exchanging information. Also, while Olga often realizes grammatical metaphors, Lynn modulates more, mainly due to the fact she has resumed teaching. Interestingly, in Olga's discourse there is a decrease in grammatical metaphors over time, and an increase in modulation: in the 'do/don't do' dimension, Olga becomes less uncertain, more in control of her practice, and more active. As for the grammatical Subjects in Olga's text, the main insight was that initially the forms *you*, *we* and *let's* do not occur at all, while they are realized in her last entry: Olga's professional self has evolved, and by the end, Olga's subjects are realized as more inclusive, interactive agents. Solidarity and affinity increase, Subjects change, and power relations change: teacher initiative has increased, and Olga has definitely included a new voice in her discourse, that of a collegial teacher-researcher. These findings encouraged me to use the dialogue journal as the core data in my doctoral research, and to explore Lynn's discourse as well.

My final pilot study focused on contrasting three exchanges, the first, middle and last

ones, in terms of the Mood and Transitivity systems (Reichmann, 2001; in press). Modalized clauses were identified, along the same lines as the third pilot study described above. 92 modalized clauses were identified and analyzed. My findings suggested a decrease in Olga's grammatical metaphors, and an increase in her modulations; in turn, I detected a decrease in Lynn's modalizations, and an increase in modulations. Due to different reasons, both teachers are modulating more, foregrounding the 'do/don't do' dimension. As for transitivity, results showed an increase in material processes in both Olga's and Lynn's discourse, and related to increased decision-making. Ideational meanings have increased in the *doing* sphere, as in the interpersonal dimension. By examining mood structures, a new professional voice surfaced, revealing changes in selfhood: a teacher-researcher stance has been adopted by Olga. In sum, this study laid the groundwork for the present dissertation, namely, an in-depth linguistic study of teacher discourse in a dialogue journal.

### **1.6 Evolving teacher discourse in the DJ**

In the first exchange (Texts OA and LA, Appendix H), some recurring topics in the DJ already surface, such as teacher and learner accountability, perceptions of self, students and peer, and the classroom as a learning community. Further on in this study, I will compare and contrast the first exchange to the final one, highlighting the constitutive nature of teacher discourse in the DJ. As has been pointed out (Kramsch, 1995:9), "different ways with words create different ways of viewing the world to which these words refer, ways that bear the mark of different institutional histories and individual trajectories". Different ways with words in the DJ signal evolving teacher discourse, as can be seen in the selected fragments below (two samples produced by Olga and one by Lynn, respectively):

*1) Olga, Text OA, 9.9.97: ...There is one thing that is always embarrassing in classrooms (or at least in mine, cause I feel this). It is when students ask a word you don't know: fisioterapeuta? faxineira? Assistente de cozinha? The worst thing is that sometimes you know, but you don't remember, or you're not*

*sure of it. I think (I feel) students value vocabulary knowledge a lot in foreign language classrooms. I don't feel they are testing me. I feel this is not the primary purpose, but sometimes things end in a kind of embarrassing situation...*

*Olga, Text OE, 21.10.97 (midnight): ...Besides, when they ask how to say some words that I don't know or don't remember the meaning at the moment like tamanco, sapatilha, assistente de cozinha, mortadela, and so on, I ask the person who asked to provide me and the class with such information. And it works! Some of them get motivated. It's good because they also show they are responsible and are interested in building up a learning community in the class...*

*2) Olga, Text OH, 10.5.98: ... Just to close, Lynn, the other issue I always face with beginners is showing them we don't need to translate the language to understand it. Students kind of misunderstand the process of learning a second language. Another day one of my students asked: "How can I read this whole text and understand it without translating? When I told her I don't translate into Portuguese when I read texts in English, she got puzzled. Do you think it would be worth it explaining this to them?..."*

*Olga, Text OQ, 16.11.98: ...This issue you pointed out (that you need to ask students to speak in/stick to English) is really crucial. This time I'm doing differently from what I used to do in other semesters. I do not call their attention all the time, but I try to speak the most I can in English. So, when they ask me something in Portuguese (still!) I answer in English and try to bring them to L2, I mean, make them use English without too much pressure...*

*3) Lynn, Text LF, 3.11.97: ...Feedback*

- 1. What were your initial expectations regarding the dialogue journal (DJ)?*
- 2. Was anything different from what you had expected? What?*
- 3. Has the DJ helped your teaching in any way? How?*
- 4. Has it hindered your teaching? How?*
- 5. What have you learned?*
- 6. How do you know you have learned?*
- 7. How would you define this DJ experience?*
- 8. Any further observations/insights?*

*Lynn, Text LR, 10.12.98:*

- 1. What have been our attitudes regarding the DJ throughout this project?*
- 2. What have been our motivations? How have they evolved?*
- 3. How can we refocus our reflective work?*
- 4. Was the Open Seminar coherent, you think?*

The texts above signal evolving social relations and representations, shaping and shaped by discursive and social practices. The theoretical rationale to be applied to the investigation of the previously mentioned research questions will help us specify which

discursive changes actually take place in the texts.

### **1.7 Outline of the dissertation**

Following this introductory chapter, Chapter 2 addresses the theoretical rationale and selected literature that support this investigation. I will discuss reflection, reflective teaching, the teacher as researcher, challenges and problems, and related literature on professional endeavors. Next, I discuss the dialogue journal, dialogic teacher journals, and related literature on journal studies. The last section in Chapter 2 addresses language as social practice, and I focus on the analytical frameworks I have adopted, namely, critical discourse analysis and systemic-functional grammar.

In Chapter 3, I describe the research method in terms of context, participants, procedures for data collection and analysis, and method choice. Data analysis itself is then subdivided into the following two chapters: Chapter 4 focuses on language in the DJ as seen through Mood structure, clarifying social relations and subject positions; Chapter 5 addresses language in the DJ in terms of Transitivity structure, highlighting representations and reflectivity. Summing up, in Chapter 6 I address social relations and representations, professional renewal, suggestions for further research, limitations, and finally, pedagogical implications.

I will now proceed to elaborate on the theory and practice which ground the present study.

## CHAPTER 2

### THEORETICAL RATIONALE AND REVIEW OF THE LITERATURE

*Each school is a fruit of its own contradictions.  
(Gadotti, 1993:22, translation mine)*

*...learning is not so much acquiring particular skills as it is  
increasing participation in a community of practitioners...  
(Lave & Wenger, 1991:90)*

*Form and content in discourse are one, once we understand  
that verbal discourse is a social phenomenon...  
(Bakhtin, 1994:259)*

#### 2.1 Introduction

This chapter reviews the bibliography which supports this investigation. I briefly present a historical overview of English language teaching (ELT) in Brazil, and then discuss reflection (section 2.2), the dialogue journal (section 2.3), and language as social practice (section 2.4). In section 2.2 I address reflective teaching, the teacher as researcher, challenges and difficulties, and related literature on professional endeavors. The following section then elaborates on the dialogue journal, teacher journals, and related literature on journal studies. The next section addresses language as social practice, and I focus on Fairclough's (1992) social theory of discourse, and on Halliday's (1985, 1994) theory of language. An assumption in my study, deriving from CDA, is that social relations and representations are mediated by language and encoded in the lexicogrammatical structure of a text, and thus the need to examine language in the DJ with specific linguistic parameters, such as SFG, which can account for the coconstruction of meaning in specific social contexts.

I will now present a very brief historical overview of ELT in Brazil. The first schools in Brazil, run by jesuits in the colonial period, lasted for over 200 years. In the mid-1700s, the



Marquis of Pombal broke up with the jesuits, and expelled them from Portugal in 1759. Education in Brazil was left in the hands of laypeople and other religious orders, not so powerful in Portuguese politics (Zilberman, 1997). Then in 1808, fleeing from Napoleon, the Portuguese Royal Family moves from Lisbon to Rio de Janeiro, rapidly triggering progress in the Brazilian city. It is in this period, for example, that the Royal Press, the Royal Library, and institutions of higher learning are created, and the small colonial town becomes a dynamic, intellectual center (ibid). This is the scenario when ELT is officially introduced in Brazil.

As it has been pointed out (Oliveira, 1999), the decree of June 22, 1809, signed by the Portuguese king-in-exile, Dom João VI, constituted the first legislation for the teaching/learning of the French and English languages in public schools in Brazil. In practice, however, this decree impacted mostly on the teaching of French, and English became a complementary subject in the earlier years of schooling (ibid). The first English language grammar book (Freitas, 1820), for example, is compiled in this period. As opposed to French, the foreign language studied by the *élite*, English was not a requirement to enter the imperial academies. It is only in 1831, when the Imperial Law Schools include English in their curriculum, that the English language is included in the academic entrance exams, with a backwash effect in the secondary school: English was officially included in the school curriculum in 1837, at the recently founded Imperial Colégio de Pedro II, in Rio de Janeiro.

Zilberman (1997) explains that from the start, due to the growing international community in Rio de Janeiro and to the increased commercial relations with England, the learning and teaching of English in Brazil has been based on pragmatism. Knowledge of English placed the speaker in the professional world, as opposed to Latin and French, then associated to the artistic, cultural worlds (ibid). Stemming from these historical facts, and from the increased relevance of knowing English in our contemporary global village, a pragmatic perspective in ELT in Brazil persists: for example, a historical tendency in the

undergraduate English programs is teacher training: these professionals are welcome in the job market, and often sought by language institutes, and public and private schools (ibid).

In terms of ELT approaches adopted in Brazil, as Morita (1994) points out, language teaching has been influenced by different concepts of language, language learning and teaching. Up to the 1950s, ELT was based on the grammar-translation method, focusing on reading and translating classical literature (ibid). Later, audiolingualism was adopted, and although oral communication was addressed, the social context and the participant as subject were still ignored (Fontão de Patrocínio, 1993, apud Morita, ibid). The communicative approach adopted later on took into account the participants as subjects, relating to other functions besides merely exchanging information; currently, a main goal which is emphasized in the communicative approach is to generate real opportunities for student-student and teacher-student interaction (Bailey & Savage, 1995; Johnson, 1995; Larsen-Freeman, 1986).

In the most recent Brazilian legislation addressing education, the 'Lei de Diretrizes Básicas da Educação Nacional' (LDB), signed by president Fernando Henrique Cardoso in December 20, 1996, three references can be found regarding foreign language teaching (translation mine): (i) foreign language classes can be reorganized according to levels (article 24, IV); (ii) a foreign language (to be defined by the school community) is compulsory in the primary school curriculum from the fifth grade on (article 26, paragraph 5); and (iii) a foreign language is compulsory in the three years of secondary school, and the teaching of a second foreign language is optional (article 36, III). Additionally, a single reference is made to continued teacher education, namely, that "institutions of higher learning will maintain (...) continued education programs for educational professionals at all levels" (article 63, III) – in fact, as I see it, addressing university-school partnerships, an issue I refer to later on in this chapter, section 2.2.4.

I shall now address reflective teaching as I have learned to understand it, within recent

trends in the field of ESL/EFL teacher education.

## 2.2 Reflection

A contemporary orientation in ESL/EFL teacher education emphasizes “exploration and experimentation, risk taking and cooperation, balancing input and reflection, using what learners-of-teaching bring and know, and increasing their autonomy” (Freeman & Cornwell, 1993:xiii). Knowledge is viewed “as a process, a conceptual space where teachers and students construct new knowledge, a contradictory product of social, historical, cultural and psychological processes” (Pimentel, 1992:34, translation mine). This socio-constructivist Vygotskian approach is a current epistemological reference in education, whereby the subject/learner has a central role in the elaboration and ownership of knowledge. In the ELT field, the reflective teaching approach encompasses this view: as opposed to a previous training approach, viewing the language teacher as a technical practitioner, contemporary inservice development projects are known to view teachers as critical, self-directed practitioners, more accountable for own actions (Burton, 1998; Celani, 2000; Freeman, 2000).

In current teacher education contexts, reflection has become a buzzword, with different shades of meaning, and an explanation is necessary. To start off with a common sense definition, Webster’s New World Dictionary (1992) defines reflection as “a) the fixing of the mind in some subject; serious thought; b) the result of such thought; idea or conclusion, esp. if expressed in words”. A more complex view of reflection is posed by Wertsch (1994:188), who drawing on Vygotsky, comments that

humans are viewed as constantly constructing their environments and representations of this environment by engaging in various forms of activity. The process of reflection is just as much concerned with the organism’s active transformation of reality and representation of reality as with the reception of information.

It is in the early twentieth century that the idea of pedagogy as action took a concrete

form, leading to important consequences in educational systems and teachers' mindsets. Criticizing previous schools, this new educational focus constituted the New School pedagogical thought (Gadotti, 1993). The American educator John Dewey was the first to formulate the new pedagogical ideal – 'learning by doing', encompassing subsequent reflection on the learning experience. Drawing on the ideas of many earlier educators such as Plato, Aristotle, Confucius, Lao-Tsu, Solomon, and Buddha, Dewey (1933) is considered to be the main originator of the concept of reflection in the twentieth century (Hatton & Smith, 1995).

Dewey advocated an experiential approach through project learning, and encouraged field studies and immersion in experiences to enhance learning by problem-solving. Dewey's "concepts of curriculum and instruction go far beyond the classroom walls into life experiences" (Fogarty, 1999:76). Central notions in his theory are learner centeredness, and education as process and not as product (Gadotti, 1993). An important point worth noting is that many of Dewey's ideas were initially focused on school-age learners, not on adult education. According to Dewey (apud Zeichner & Liston, 1996:9), reflection is "that which involves active, persistent, and careful consideration of any belief or practice in light of the reasons that support it and the further consequences to which it leads". As mentioned previously, Dewey (1933) emphasized that open-mindedness, wholeheartedness, and responsibility are three personal attitudes required in the reflective process. Openmindedness refers to searching for and accepting multiple views; wholeheartedness refers to the courage and persistence which are necessary in order to engage in reflective practice, so full of uncertainties and difficulties; responsibility refers to analyzing personal and social consequences of actions.

In two seminal books, Schön (1983, 1987) further developed an interpretation of

reflection very closely connected to action, in the context of professional practices<sup>3</sup>. The notion of a reflective practitioner is introduced, operating within the frameworks of reflection-in-action and reflection-on-action. These concepts include the temporal dimension in practice: applied to the teaching context, reflection-in-action involves interactive and synchronic decisions, conducted in the classroom as the pedagogical action itself is occurring - the teacher catalyzes intervention and redirects action in response to some immediate situation. Reflection-in-action is a consequence of considerable experience, appearing “to be the most complex and demanding kind of reflection, calling for multiple types of reflection and perspectives to be applied during an unfolding professional situation” (Hatton & Smith 1995:44). As opposed to this process, reflection-on-action is retrospective, whereby past actions are reframed. Addressing teaching, the dialogue journal exchanges in this study fall under this category; instances of reflection-in-action can be seen when the interactants write about the dialogue journal writing itself.

Much scholarly discussion focusing on reflective processes and outcomes has revolved around Dewey’s notion of reflection (Hatton & Smith, 1995; Smyth, 1989, 1992, among others). Although Dewey’s ideas were first outlined in 1933, it was only in the past decade that the notion of reflective teaching practice has gained widespread dissemination (Bartlett, 1990, Stanley, 1998); Schön has been criticized for not taking much into account the importance of theory (Hatton & Smith, 1995), and according to proponents of critical reflection (Kemmis, 1987; Zeichner, 1987; Elbaz, 1988; Smyth, 1992), Schön has not taken into account the socio-historical context of practice: by reducing reflection to the microcosmos of action, critiques contend that the institutional and social roles in which practice is embedded – so important in educational contexts – are being left aside. To this I would argue, though, along Giddens’ lines (1991), that microlevel features (such as classroom actions) shape and are shaped by macrolevel structures, that is, micro and macroprocesses are

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<sup>3</sup> Schön (1987) was recently published in Brazil (Schön, 2000).

tightly intertwined. As Kemmis (1987) so aptly puts it, reflection is not simply an individual process:

It is an action oriented, historically-embedded, social and political frame, to locate oneself in the history of a situation, to participate in a local activity, and to take side on issues. Moreover, the material on which reflection works is given to us socially and historically; through reflection and the action which it informs, we may transform the social relations which characterize our work and working situation (p.5).

It must be pointed out that the concept of critical reflection (so influential in current ESL/EFL teacher education), was advocated by the Brazilian educator, Paulo Freire. His main contribution was in the field of adult literacy, but his pedagogical theory involves other aspects. Freire (1970) preaches for problem-posing education, based on the concepts of critical reflection and awareness-raising (*conscientização*). Problem-posing education is understood as

a collective process in which participants reflect on their situations, coming to perceive them as 'objective-problematic' situations and acquiring the ability to intervene in reality as they become aware of them. This process is seen as analogous to the decoding of an enormous, unique, living code to be deciphered (Freire, 1970, apud Elbaz, 1988:174).

In order to describe passive, non-critical education, Freire (1970) coined the special expression *banking education*: "Banking consciousness 'thinks that the more one gives, the more people know'. However, experience has revealed that this system creates mediocre individuals, since there is no stimulus for creativity" (Freire, 1979:38, translation mine). Freirean pedagogy focuses on *praxis* - acting and reflecting on reality. In the Freirean model, critical reflection involves a dialectical, three-step process: investigating, thematizing, and problematizing. The main objective of education is awareness-raising, in which the educator has an important directive role, that of a problematizer, or problem-poser. Freire introduced the seminal concept of awareness-raising as a pedagogical category (Gadotti, 1993), and explained that the nature of action corresponds to the nature of understanding: if

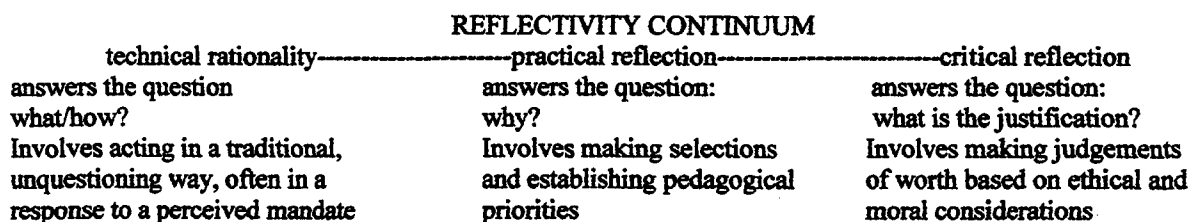
comprehension is critical or mostly critical, action will be critical (Freire, 1979). Smyth (1992: 300) contends that being reflective “means more than merely being speculative; it means starting with reality, with seeing injustices, and beginning to overcome reality by reasserting the importance of learning”.

Thus, different frameworks point to distinct forms of reflection, varying according to their defining characteristics. I find it important to note that in the above definitions of reflection, a common thread is teachers’ exercising control over their own practice, enhancing teacher subjectivity and agency. Due to the teacher’s central role in classroom dynamics, teacher subjectivity strongly determines the nature of actions in the classroom and classroom life as a whole.

I will address reflection and teaching in more detail in the following section.

### 2.2.1 Reflective teaching

Hatton and Smith (1995) point out that another framework for reflective teaching is often referred to, the three types of reflection proposed by Van Manen (1977, based on Habermas, 1973): technical, practical, and critical, as depicted in the figure below.



*Figure 2.1: Levels of reflectivity (Kindsvatter et al, 1996)*

Technical reflection is based on technical knowledge, emphasizing control over the natural world and theory as the means to foresee and control events; efficient and effective means achieve certain ends, which are not open to questioning. As Kindsvatter et al (1996:363) put it, “technical rationality refers to ‘delivering’ the curriculum in much the same way it is presented in the official documents of the school”. Practical reflection is based on

the analysis of practice, emphasizing the type of knowledge that helps solve problems arising in everyday action. Means, ends, and outcomes are open to examination and criticism; different from technical reflection, this type of reflection recognizes that meanings are negotiated through language (Hatton & Smith, 1995). Critical reflection is associated with the previous types of reflection, and involves ethical and moral criteria, emphasizing the analysis of actions in wider historical and socio-political contexts (ibid). These categories may follow a developmental sequence, from technical to different forms of reflection-on-action, and to reflection-in-action (ibid). For example, on analyzing sixteen studies which aimed at investigating the efficiency of approaches used to promote teacher reflectivity, it was observed (ibid) that a greater use of technical and practical reflection occurs, with rare evidence of critical reflection. However, as Kindsvatter et al (1996:364) also point out, “relatively few instances of critical reflection will occur, but these are ones that will profoundly affect educational experiences within a classroom”.

As mentioned earlier, Nunan (1989:101) observes that “reflective teaching should be school-based, experiential, problem-centred, developmental and open-ended”; furthermore, “professional renewal and development should derive from the close observation and analysis of the classroom by teachers, and this observation should provide a springboard for classroom action in the form of teacher-research” (ibid, p.102). Along these lines, Bartlett (1990) says that teachers engaged in reflection do more than thinking - the focus is on daily classroom teaching as well as the institutional structures where teachers and students work. “Becoming a critically reflective teacher within this orientation therefore involves the realisation that as [second] language teachers, we are both the producers *and* creators of our own history” (ibid, p.206). Smyth (1989:3) puts it in the following way:

what I am arguing for is a notion of the reflective in teacher education that is both active and militant (Mackie, 1981; Shor, 1987), that reintroduces into the discourse about teaching and schooling a concern for the ‘ethical, personal and political’ (Beyer & Apple, 1988:4) and that is above all concerned with



infusing action with a sense of power and politics.

On discussing problem-posing in the context of her own practice as a language teacher educator, Elbaz (1988:179) explains that Freire's three-step reflective process (investigating, thematizing and problematizing) attempts to help teachers "move towards the point where their elaborations of their own knowledge generates projects for action". For example, in the context of teacher education, based on Freire's three-step process for critical awareness-raising, Elbaz (1988), Bartlett (1990) and Smyth (1989, 1992) have researched reflective teaching as a cycle of activity. Elbaz breaks up the cycle into describing, analyzing/synthesizing, and acting; Bartlett refers to mapping, informing, contesting, appraising and acting; Smyth elaborates on describing, informing, contesting, and reconstructing. These types of action are not necessarily linear or sequential. Past studies on teacher reflectivity (Richards & Ho, 1998; Romero, 1998; Liberali, 1999) have used these cycles in search of evidence of reflection. Elbaz (1988:178) comments that "it is only by envisaging alternative ways of doing things that we can become fully aware of the 'limit-situations' which make up our reality, and conversely this enlarged awareness makes possible the discovery of new solutions to problems". Also drawing on Freire, Elbaz (ibid:180), stresses that "it is essential to envisage and entertain concrete alternative courses of action which follow from the reflective process; only then can the process become self-sustaining, enabling teachers to proceed independently".

To sum up, reflective teaching involves teachers' self-assessment of their own practice as a basis for decision-making, enhancing informed choice and accountability. I will now address teacher development and research.

### 2.2.2 The teacher-as-researcher

Various approaches to teacher development have been adopted since the eighties, such as the teacher as a reflective practitioner (Schön, 1981, 1987), as an action-researcher (Kemmis & McTaggart, 1982; Nunan, 1989, Burton, 1997), as a client in clinical supervision (Fanselow, 1990; Gebhard, 1990), and as a transformative intellectual (Freire, 1997; Smyth, 1992). A central view in all these approaches is the teacher as a catalyst for educational change, and most importantly, as Smyth (1992:295) reminds us,

before we engage teachers in untangling the complex web of ideologies that surround them in their teaching, they first need to focus on those manifestations of their teaching that perplex, confuse or frustrate them; that is to say, attention must be given to the practicalities of the here and now that teachers are so vitally concerned about.

The above approaches focus strongly on enhancing reflective teaching, and evolved from a previous view of teacher education which emphasized teacher training, a more technical approach centered on knowledge and skills transmission (Freeman, 1989): training has been defined as a strategy for direct intervention by a collaborator (ibid), while development, in turn, “is a strategy of influence and indirect intervention that works on complex, integrated aspects of teaching” (ibid:40). Along these lines, in a current developmental perspective, teachers can engage in exploring personal experiences and classroom practices through reflective approaches which potentially promote emancipation (Liberali, 1999; Romero, 1998; Stanley, 1998; Telles, 1998, among others). The teacher as researcher constitutes an aspect of reflective practice, a means of improving teaching (Johnson, 1993, apud Kindsvatter et al, 1996:365). The teacher’s voice becomes central: a powerful metaphor can be found in the painting by Velázquez (Figure 2.2), *Las Meninas*, which has been extensively analyzed by Foucault (1978). On portraying the Spanish royal family, the painter composed a complex image where mirrors, viewpoints and perceptions interplay: the unique feature is that the painter has also represented himself, with his easel.



Figure 2.2 "Las Meninas", Diego Velázquez (1656)

Insightfully, Freeman (1996a) applies this image to the context of teacher-research, whereby the identity of the teacher is revealed, and the teacher takes on the dual role of both the observer and the observed, as in this dialogue journal study. Resembling the artist in *Las Meninas*, the teachers in the DJ are visible, included in the whole picture, and very much responsible for textual production itself: by text-making, through a better understanding of their work, it is possible for teachers to transform work and its effectiveness (McDonald, 1992).

As has been pointed out (Freeman, 1996:103), “to recognize and label [teachers’] inquiries as research is crucially important because it places them within an acknowledged framework that gives them knowledge and prestige... understanding the complexity of teaching can become a public and legitimate part of being a teacher”. Teacher research has been defined as “systematic, intentional inquiry by teachers about their own school and classroom work” (Cochran-Smith and Lytle, 1993: 5). As has been pointed out (Shulman, 1988:16), “when we conduct educational research, we make the claim that there *is* method to our madness”. The next subsection elaborates on some dilemmas related to implementing reflective teaching and teacher research.

### **2.2.3 Challenges and problems**

Hatton & Smith (1995:38) point out a few problems associated with reflection: (i) reflection is not generally associated with working as a teacher; (ii) time and opportunity for development are needed; (iii) a critically reflective approach demands an ideology of teacher education different from that traditionally employed. As McCarty (1997:233) also points out, many teacher researchers mention lack of time as a major obstacle to their work, as well as funding. “Teaching is an insular activity, carried out within the bordered domain of the classroom... Moreover, teacher research is impacted by the larger school power structure” (ibid). In the DJ

project I conducted, in terms of the above-mentioned problems, lack of time was the main issue that was raised related to DJ writing.

In terms of inservice development, a major obstacle language teachers face is a lack of systematic administrative support. For example, some studies (such as Goodlad & Sizer, apud Gibboney, 1990, apud Smyth, 1992:275) portray “a bleak educational landscape with little engagement with matters of the mind and with teachers having to engage in devastating compromises in order to survive”. Institutional support is extremely necessary, as another study also points out: after having implemented and evaluated the Languages Inservice Program for Teachers (LIPT), a four-year Australian program in training foreign language teachers as action researchers, Burton (1997:101) concludes that

teachers, so far, have always needed structural support to pursue professional renewal of this kind because research, however personal and small-scale, is not viewed by systems as part of regular teaching. Teachers, though keen in principle to research their practice, need committed, sustained support to cope with the stress and challenge of research. Readiness for renewal involves more than commitment to the concept.

Elaborating on reflective teaching, Clarke (1994:23) also comments that the time factor is of primary importance in order for teachers to reflect, collaborate, observe other teachers, and develop personal theories, curriculum and materials. “In addition, teachers need smaller classes, more hospitable classrooms, and the resources to experiment with and change their approach to teaching. In short, the day-to-day business of teaching must become more conducive to thoughtful work”(ibid). Along these lines, Crookes (1997:75) points out that “much teaching remains at the level of coping; most schools are hard pressed to adapt, swiftly or at all, to new demands”. He stresses that administrative support for teacher development is crucial, for, as he points out (ibid, p.74),

Freire’s well-known term “banking education” summarizes the kind of teaching that is still most common in the U.S., if not in the world: it implies an all-knowing teacher, a strongly hierarchical relationship between teacher and student, and a conception of knowledge as “out there”, independent of social conditions and arising apparently independent of the power relations between

society. Teachers are constructed into this model of teaching and knowing: they are unlikely to move out of it by themselves...

Discussing education in the Brazilian context, Gadotti (1998:17, translation mine) states that “without subjects of education and learning there is no education and no learning”. Gadotti (*ibid*) stresses the importance of democratic processes as part of a school’s political-pedagogical project, and lists a set of obstacles regarding the implementation of democracy in Brazilian schools. The limitations are the following: the little democratic experience that Brazilians have; a mentality attributing to technicians, and only to them, the ability to plan and to manage, and which considers people unable to exercise government or to take part in collective planning in all of its phases; the vertical structure of the Brazilian educational system; the authoritarianism which has impregnated Brazilian educational practice; and also, the type of leadership which has traditionally dominated Brazilian political activity in the educational field (*ibid*, p.15). I agree with Gadotti, and believe this list is also applicable to the specific context of reflective inservice development for ELT professionals in Brazil. In sum, in response to these challenges and problems, I believe that the present study suggests that inservice mentoring projects, such as the one I conducted through a DJ, are feasible, and can have an extremely positive impact on the language classroom.

It has been pointed out (Stanley, 1998:584) that “discussions about reflectivity in teacher education have focused on the definitions of reflection, the processes of reflection, and, most recently, the investigation of evidence of reflection”. I will now present a brief overview of relevant books and articles addressing implementation and documentation of reflective teaching practice.

#### **2.2.4 Related literature on professional endeavors**

Many books about reflective teacher development have been published, addressed to teachers and teacher-researchers, such as Bailey & Nunan (1996); Freeman & Cornwell (1993);

Freeman & Richards (1996); Freire (1992, 1997); McDonald (1992); McDonough & McDonough (1997); Richards & Nunan (1990); Richards (1994); and Woods (1996), just to name a few. Teachers are portrayed as teacher-researchers, as reflective practitioners coconstructing their stories and documenting their own work. Studies in reflection, mentoring, teacher discourse, and teacher education have been published in academic journals such as the *Journal of Education for Teaching* (Elbaz, 1988), *Journal of Curriculum Studies* (Elbaz, 1991), *TESOL Quarterly* (Freeman, 1989; Clarke et al., 1998), *Teaching and Teacher Education* (Freeman, 1991), *The Canadian Modern Language Review* (Burton, 1997), *The Modern Language Journal* (Kinging, 1997), *Teacher Education* (Hatton & Smith, 1995), *Curriculum Inquiry* (Yonemura, 1982), *the ESPecialist* (Magalhães, 1998; Liberali, 2000), and *Delta* (Telles, 1998), amongst others. In 1997, *The Modern Language Journal* devoted a special issue to *How language teaching is constructed*, (volume 81, n.1), and, in 1998, *TESOL Quarterly* published the special-topic issue, *Research and practice in English language teacher education*, (volume 32, n.8).

My own research is in line with the trends and perspectives outlined in the above journals, and I will briefly address some relevant issues that are brought to light. Elbaz (1991:14) discusses the importance of story as a form to make public the teacher's voice, and that "the sense of a community of teachers and researchers, working together, listening to one another, is especially important at a time when the work of both groups is being increasingly bureaucratized". Freeman (1989) elaborates on the constituents of teaching (the KASA framework, that is, knowledge, attitude, skills and awareness), and the training/development distinction; Freeman (1991) discusses the contradictions and tensions in emerging teacher discourse. Clarke et al. (1998) examine three very successful teachers working with low-income, minority students. On observing how very different methods and materials were used, implying in seemingly mutually exclusive conceptions of teaching and learning, the authors

(ibid, p.593) come to see “good teaching as the creation of coherent contexts for learning through flexible responses to events and situations”, and “effective teaching as a function of relationships rather than of methods”, perspectives I also share. Burton (1997) elaborates on a four-year project she supervised in Australia, in which language teachers were encouraged to engage in action research; she points out the crucial need for supporting teachers in such endeavors, and concludes that “incorporation of professional renewal processes in formal classroom research projects is a way of maintaining teacher involvement in research outcomes” (1997:84).

Based on teachers’ essays produced in a workshop she conducted on ‘Creating teacher portfolios’, Kinginger (1997) looks at “the feasibility of using discourse analysis as a tool for teacher education, and the study of teacher development, via close examination of teachers’ written accounts of teaching philosophy”. She examines the coherence systems teachers develop, in a context of reflective practice, and stresses the importance of longterm options in the professional education of language teachers. Hatton & Smith (1995) look at various definitions of reflection and how it has been implemented in various teacher education programs; they outline the results of their own research project, where they relate the nature of reflection (technical, descriptive, dialogic, critical, and contextualization of multiple viewpoints) to reflection type (technical rationality, reflection-on-action, reflection-in-action). Yonemura (1982) focuses her teacher development Spring seminar, at the State University of New York at Binghamton, on a mentoring project involving dyads of experienced teachers, who engage in one-on-one conversations about their work. She stresses that over time, such relationships require structure, and concludes (ibid, p.255) that “university and school systems should be able to provide the leadership personnel to explore and evaluate the outcomes of teacher conversations. It is one way of demonstrating respect for practitioners’ knowledge of their profession”. Magalhães (1998:169) discusses “the necessity of research methods that



might introduce self-reflectivity and questioning into school settings”, and concludes that reflective, critical practice needs to encompass the whole school, so as to enable broader institutional changes. Liberali (2000) discusses the importance of understanding argumentative processes teachers employ, so as to enhance critical reflection. Working with preservice and inservice teachers, she concludes that “the analysis of the tasks and texts developed allows us to see that the connections between critical reflection and argumentative processes are very helpful, though not easy to develop” (ibid, p.84); tools for critical reflection must be devised, and constantly evaluated, in order to check their relevance. Telles (1998) looks at two Brazilian Portuguese teachers’ perceptions on nonstandard varieties of Portuguese, and to what extent their views influenced their classroom pedagogy; his results point out that “these pedagogies are in constant interaction with the teachers’ lived experiences, the contextual restrictions of schools and the limitations of teacher education programs” (1998:87).

Recently, some social institutions have been created with the objective of documenting teacher research and making it a public, professional endeavor, such as *Teachers Develop Teachers Research (TDTR)*, the *Center for Teacher Education and Teacher Research (CTETR)*, and *Espaço Pedagógico*. The first *TDTR* conference was organized by Julian Edge in 1993, in England, focusing on reports of small-scale, personal and collaborative projects by ELT practitioners. The *CTETR* was established in 1997 at the School for International Training through a grant of the U.S. Department of Education, and the institute, headed by Donald Freeman, is specifically devoted to designing, developing, documenting, and disseminating ventures in reflective professional development - such as the *Teacher Knowledge Project*, a university-community partnership in rural Vermont which serves as models for other contexts (Freeman, 2000)<sup>4</sup>. *CTETR* has also developed a series of other projects worldwide, including one at the *Cultura Inglesa* in São Paulo, Brazil. The *Espaço*

*Pedagógico*, located in São Paulo and run by Madalena Freire-Weffort, is also devoted to reflective teacher-research.

The Applied Linguistics program at the Catholic University in São Paulo has adopted in recent years a strong orientation towards reflective teacher development and research (e.g. Castro, 1994; Cunha, 1992; Liberali, 1999; Romero, 1998). Under Antonieta Celani's supervision, an ongoing reflective teacher education project in partnership with the state school system and the *Cultura Inglesa* (provider of financial support) is in its fifth year (Celani, 2000). A book is in the making, produced by the teacher educators involved in the project. To name one more example, another current extension project focusing on EFL teacher development is the *Projeto de Educação Continuada de Professores de Inglês de Santa Catarina*, (PECPISC), a university-school partnership between the Universidade Federal de Santa Catarina and the state school system. After a successful year devoted to action research projects, PECPISC is heading off towards a promising second year (Gil et al, 2000).

In closing this subsection, it is important to note a growing integration between university-based teacher educators and inservice professional development ventures, integrating theory and practice, academic and professional work, in an effort to bridge the gap between the ivory tower and the workplace. Elaborating on the importance of school-university partnerships, and based on Goodlad's (1994) program for educational renewal, Clarke et al. (1998:595) point out the relevance of such partnerships, consisting of

simultaneous renewal of schools and universities in four areas: initial teacher education, ongoing professional development, research, and curriculum development. The primary mechanism for accomplishing this is partnerships. The framework by itself, however, is not sufficient. The stakeholders have to be engaged in the process; there has to be commitment to doing things differently, to taking risks, to changing.

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<sup>4</sup> For a relevant discussion on professional renewal, a sample page of *Strands* can be seen in Appendix I.

Summing up, in these past subsections I have provided a brief picture of reflective teaching, the teacher as researcher, challenges and problems, and related literature. I will now address the dialogue journal, the writing format adopted by the two teachers, Olga and Lynn.

### 2.3 The dialogue journal

Successful learning (Emig, apud Raimes, 1987) is connective, selective, active, engaged, and personal. So is writing. "Writing is a powerful mode for learning...writing uses hand, eye, and brain in a reinforcing process" (Raimes, *ibid*). Most importantly, as Kress (1989:46) points out,

Command of writing gives access to certain cognitive, conceptual, social and political arenas...Participation in public life and the power which that distributes depend on access to and mastery of the forms of writing. The possibility of being a certain kind of speaking and writing subject and therefore a certain kind of social and cultural agent depends on a person's position in and relation to the forms and potentials of speech and of writing.

Writing can organize personal narratives and reconstruct experience – as in diary writing. Journaling is a common narrative form, playing an important role in people's private reflections. Famous diarists include Anne Frank, Samuel Pepys, Malinowski, Katherine Mansfield, Anaïs Nin, and others. Having been widely used in the social sciences, the diary has become increasingly important in education and English language teaching (McDonough & McDonough, 1997); personal learning journals, also known as diaries or learning logs, have been consistently used in language and teacher education. Learning journals can take a variety of forms, as Barkhuizen (1998) explains:

...learners often write spontaneously about their perceptions of their ESL classes even if I do not ask them to. This feedback is often enlightening and usually constructive. Sometimes I ask my learners to write specifically about a certain activity, for example, "How did you enjoy the way we did group work when reading *Macbeth* yesterday?" They can answer this in addition to writing their usual entry, or their answer can be the entire entry for the day.

In 1964, a sixth-grade California teacher, Leslee Reed, added a twist to journal

writing: instead of a written monologue, she engaged students in a written dialogue, as a means to encourage greater personal autonomy and problem-solving. After fifteen years of experience with dialogue journals, Reed's work triggered academic interest (Staton et al, 1988). Thus, unlike many other research projects, the "dialogue journal was a full-blown classroom event which emerged prior to explicit analysis and theories of researchers" (Staton, 1988:ix). A major application of dialogue journals has been in ESL education – yet again spurred by the work of Reed, in 1980. This experience also triggered academic research (Peyton & Reed, 1990), and another major project followed, at Gallaudet College, with deaf students. Since then, dialogue journals have also been used with different student populations, such as children, ESL/EFL learners, teachers, native Americans, special needs and migrant students (Peyton & Staton, 2000). Many academic papers and articles have been produced, such as DJ writing and special needs students (Farley, 1986), audience awareness in young writers (Braig, 1984), learning ESL (Kreeft, 1984; Staton et al., 1988; Peyton, 1990; Reichmann, 1992), and the healing of abused women (Palmer et al, 1997), to name a few.

Drawing on Halliday (1996), we may say that in a dialogue journal the written language is in flux, as in conversation, and encodes realities as processes (actions, events, mental processes, relations), creating a world of movement and flow, continuous, elastic, and indeterminate. The dialogue journal encourages written interaction between learner and teacher, and promotes authentic, meaningful communication. Dialogue, as Kress (1989:14) points out, "...is the linguistic mode which is fundamental to an understanding of language and its uses. In dialogue the constitution of texts in and around difference is most readily apparent". Kress (*ibid*, p.31) also explains that

**Texts are the product of individual speakers who, as social agents, are themselves formed in discourse through texts, attempting to make sense of the competing, contradictory demands and claims of differing discourses (...) The resolution of these tensions, contradictions and incompatibilities, provides a constant source of dialogue, and thence of text...**

Written in the first person, dialogue journals document learners' insights regarding their learning experiences, constituting an intense awareness-raising narrative process. "Journal exchanges are a kind of social interaction, but also a kind of inner speech (this is all Vygotsky); they offer a bridge between saying and knowing" (J. Burton, August 2000, personal communication). Dialogue journals register personal stories, critical moments, insightful ideas, decisions, and solutions; written interaction can be more or less structured, depending on local needs and objectives. The teacher responds to journal entries regarding content: there is no overt correction of formal structures, no editing - mistakes can be addressed through rephrasing, meshed in the teacher's response. On facilitating turn-taking, the DJ creates an additional supportive and non-threatening learning environment, and establishes a closer teacher/learner relationship.

An insightful picture of the learner's perspective concerning language learning through DJ writing is offered by Nixon, (1993:55), who writes that the DJ was "instrumental in developing awareness of my processes and strategies in learning French, as well as a medium for personal communication between myself and my instructor"; adding that the topics she wrote about in the DJ were often self-initiated, she was challenged to put her thoughts in French about what was happening in her life, and this meaningful activity motivated her to express herself as accurately as possible (ibid):

Sometimes we were encouraged to respond to a question, or a reading, or talk about strategies we had become aware of. Pat's responses were significant in that he asked questions to get me to go deeper, as well as responding positively to whatever I wrote. I asked him many questions in the journal, and was enlightened by his personal responses. He became less formidable as a teacher, and I began to trust him more.

Nixon (ibid) concludes that "the journal can be an important means of sharing personally in a way that enhances feelings of trust and security, while cultivating respect between individuals". As illustrated above, dialogue journaling is in line with Vygotsky's ZPD theory: according to Cummins (1994:45), "expressed simply, ZPD is the interpersonal

space where minds meet and new understandings can arise through collaborative interaction and inquiry”; ZPD is enhanced by “the specific ways that adults (or peers) socially mediate or interactionally create circumstances for learning” (Moll, 1989, apud Cummins, *ibid*). In sum, as Roderick & Berman (1984:686) comment, “quality dialogue is clothed in compassion (Buber, 1958), acceptance, and a sincere belief and interest in the other”. The following section specifically addresses dialogue journals and reflective teacher development.

### **2.3.1 Dialogic teacher journals**

As has been pointed out (Wong, 1994; Liberali, 1999), an important source for a dialogic approach to second language teacher education is the work of Bakhtin (1986, 1994), focusing on the open-endedness of language and the multiplicity of experience:

At any given moment of its evolution, language is stratified not only into linguistic dialects...but also...into languages that are socio-ideological: languages of social groups, professions and “generic” languages... And this stratification is not only a static invariant of linguistic life, but also what insures its dynamics: stratification and heteroglossia widen and deepen as long as language is alive and developing (Bakhtin, apud Wong, 1994:106).

Stressing the multiple meanings and voices at play within a particular context, Bakhtin explains that all utterances are heteroglot in that they are functions of a matrix of forces. As Wong (*ibid*) so aptly puts it,

Bakhtin’s concept of language encourages us to take an interpretive stance towards meaning. In second language teacher education, that includes the search for multiple voices not only in our ESL students, but in ourselves, as ESL writing teachers. Hearing from teacher researchers is one way of providing multiple perspectives...because it encourages teachers to develop their own questions and exposes them to new ways of investigating them.

Through a dialogic approach, teachers themselves can focus on and learn about their own discursive and social practice. Hatton & Smith (1995:43) comment that “verbal interactions encourage the development of reflective capacities, and provide clear evidence of

reflection actually occurring because of the important 'other' taking part". Also, as has been pointed out, writing is realized in "a pause during which actors discursively attend to what has been done in the recent or more distant past, and/or what may be planned in the future" (Cohen, 1989:49); most of the literature on action ignores "the reflexive moment of attention, called into being in discourse, that breaks into the flow of action which constitutes the day-to-day activities of human subjects" (Giddens, 1979:55). Dialogue journal writing conducted by teachers creates such a moment of attention, generating discourse, and promoting reflection on an otherwise continuous, uninterrupted flow of pedagogical action.

As teachers intentionally engage in generating discourse, an innovative locale is constructed for problem-posing and conflict resolution. The dialogue journal is a consciously constructed site made up of intraprofessional discourse, whereby teachers' stories are framed. The dialogue journal consists of systematic (con)textual production - recurring rhetorical action - which captures and enhances teacher development, envisaging change in discursive and social practices. As a form of discourse technology, dialogue journals aim at triggering discursive change through conscious design: in the user-friendly journal such as the one in this study, there occurs synthetic personalization, that is, initially there is a simulation of aspects of interpersonal meaning based on a strategic calculation of effects, in order to achieve strategic and instrumental goals (Fairclough, 1992).

In the dialogue journal, textualization borders on the confessional, counseling and therapeutic discourse types (ibid); teacher discourse in the DJ is "constructed in a relationship of solidarity and common experience...", (Fairclough, 1992:166), and through 'discourses of the lifeworld' (ibid). Teacher discourse in the DJ is in line with Foucault's (1978:58) observation, that "one confesses in public and private, to one's parents, one's educators, one's doctor, to those one loves; ...Western man (sic) has become a confessing animal". Teacher discourse in the DJ is also in line with Fairclough's (1992:148) observation, that "counselling

emphasizes giving patients (or clients) the space to talk, empathizing with their accounts (with the counsellor often echoing them or formulating them in the voice of the patient), and being non-directive". This does occur in the DJ; furthermore, in the counseling discourse type, "participants are constructed in a relationship of solidarity and common experience, if not friendship, and the scene is constructed as unburdening oneself of one's troubles" (ibid, p.166).

As pointed out by a colleague (D. Schisler, Oct. 2000, personal communication), in order for dialogue journals to work, participants have to like writing and be persistent. Barkhuizen (1995) comments that not all writers enjoy journal-writing; "for some reason they lack motivation, they are not interested and are not prepared to give journal writing a chance. These students plod along, writing short uninspired entries until the end of the course" (ibid, p.25). Other obstacles in the use of journal writing have been pointed out (Liberali, 1999): a trusting relationship must exist between writers, so that agreeable and disagreeable events can be shared (Brock, Ju & Wong, 1991); the continuity in narrative and linguistic effort is important, so as to reconstruct dense life episodes, (Yinger & Clark, 1985); and memory errors can occur due to unconscious reasons (Zabalza, 1994).

In spite of the above limitations, I totally agree with Brock, Yu & Wong (1992), Hatton & Smith (1995), Liberali (1999), Nunan (1998), and Smyth (1992), amongst others, in that many are the advantages of journaling in teacher education: it shows recurrent and important issues in practice (Butler-Wall, 1979); important patterns and events are revealed after several readings, indicating features which would otherwise go unnoticed (Bailey, 1990); it encourages awareness-raising, by having teachers articulate their metacognitive knowledge, by defining what they know, what they feel, what they do, and why they do what they do (Zeichner, 1981); it retrieves practice, creating a starting-point for reflection-on-action (Bartlett, 1990); it enhances systematic reflection-on-action (Zeichner & Liston, 1987); it



offers an opportunity for the practitioners to express themselves in a dynamic and personal manner, creating a base for creative interaction (Richards, 1991); it enables studies on teacher thinking and teacher dilemmas focusing on the teacher's perspective (Zabalza, 1994); a personalized, educational approach is offered, enhancing teacher participation, awareness, and accountability (Rilling and Skillman, 1995). Brock, Yu & Wong (1992) also comment that journal-writing activities in teacher education are an excellent tool for reflection, are simple to conduct, promote the development of reflective teaching, provides a firsthand account of teaching and learning experiences, and no outside observer enters the classroom dynamic.

Finally, in terms of genre, teacher-researchers have defined journals in the following manner: (i) as an open-ended, narrative genre, that is, "in education and in English language teaching, the diary has become increasingly significant both as a reflective genre in itself, and as one of a battery of interpretive micro-ethnographic research techniques" (McDonough & McDonough, 1997:121); (ii) "as a research genre, diary studies are part of a growing literature on classroom research" (Bailey, 1990:215); (iii) as a constructive, critically reflective genre (Liberali, 1999); (iv) "...the dialogic as a genre of reflective writing" (Hatton & Smith, 1995:42). In line with these notions, I agree with Liberali (1999:32), who states that the "teaching of genres [is] a concrete form of empowering educators...and understand the teaching of the critical reflective journal genre as enhancing transformation and emancipation in schools or in educators' development".

I will now look at relevant studies related to journaling and teacher education.

### **2.3.2 Related literature on journal studies**

My concern here is with journal *studies*, that is, teachers' journals which have triggered research. Bailey (1990:215) explains that "a diary study is a first person account of a language learning or teaching experience, documented through regular, candid entries in a personal

journal and then analyzed for recurring patterns or salient events". While a journal is private, a journal study means going public (McDonough & McDonough, 1997), generating "different insights into the largely unobservable processes of second language learning and teaching" (Bailey and Ochsner, 1983:191). Here I would like to point out that no dialogue journal case study similar to the one conducted in my research was found.

The most extensive self-study on a monologic journal and language teaching was conducted by Appel (1995), focusing on his six-year experience as a secondary-level teacher of English in Germany. In the context of teacher education, many authors have researched journals produced in graduate and undergraduate school (also known as academic journals), such as Bailey (1990), Bailey, Curtis & Nunan (1998), Barkhuizen (1995), Butler-Wall (1979), Cazden (1988), Hatton & Smith (1995), Irujo (1988), Richards & Ho (1998), Yinger & Clark (1985), Zabalza (1994), Zeichner (1981), and Zeichner & Liston (1987). Interactive group journals in teacher education programs have been reported by Brock, Ju & Wong (1991), and Cole et al (1998). A thorough, updated bibliography on the research and use of the dialogue journal in preservice and inservice teacher development is available online (Peyton & Staton, 2000).

In Brazil, studies on monologue and dialogue journals have been conducted by Liberali (1999), Machado (1998), Martini, (1997), Miccoli (1987), Morita (1993, 1994), Szenészi (1991), Riolfi (1991), Santana-Williamson (2001), and Vieira (1996). In general, these studies reveal that journals facilitate reflection, enhance teacher-student communication, and strengthen interpersonal relations. Martini (1997), Riolfi (1991), Szenészi (1991), and Vieira (1996) have looked at written dialogue journals and EFL language learning; Machado (1998) examines written dialogue journals conducted with undergraduate Journalism students, addressing reading; Morita (1993) examines oral dialogue journals, exchanged via audiotapes, conducted with adult Portuguese as a Second Language learners. In a seminal journal research

in the context of teacher education, Miccoli (1987) examines a journaling experience with EFL student-teachers at the Universidade Federal de Minas Gerais, focusing on their feedback as learners, and on developing their own views of teaching practice. The journal is viewed as a springboard for discussion on various EFL-related issues. Liberali (1999) examines the development of argumentative processes in journals produced by EFL professionals attending an extension course for school coordinators offered by the Pontificia Universidade Católica in São Paulo, and the researcher is the teacher herself, as in Miccoli's above-mentioned study. In these two cases, the journals are interactive, although not exactly constituting DJs – the diarists often respond to instructions, comments and notes made by the teacher-researchers. Finally, focusing on developing critical thinking skills, Santana-Williamson (2001) explores DJ writing with student-teachers in a preservice program at the binational center in Belém, Centro Cultural Brasil-Estados Unidos.

I will now move on to the next section, where I address language as social practice, elaborating on the linguistic approaches adopted in this study.

#### **2.4 Language as social practice**

This section addresses the analytical frameworks of critical discourse analysis, and systemic-functional grammar. As mentioned previously, an assumption in my study, deriving from CDA, is that social relations and representations are mediated by language and encoded in the lexicogrammatical structure of a text, and thus the need to consider language in the DJ with specific linguistic parameters, such as SFG, which account for the coconstruction of meaning in specific social contexts. The following subsection will address Fairclough's (1989, 1992) social theory of discourse, whereby language use is seen as a form of social practice.

### 2.4.1 Critical discourse analysis

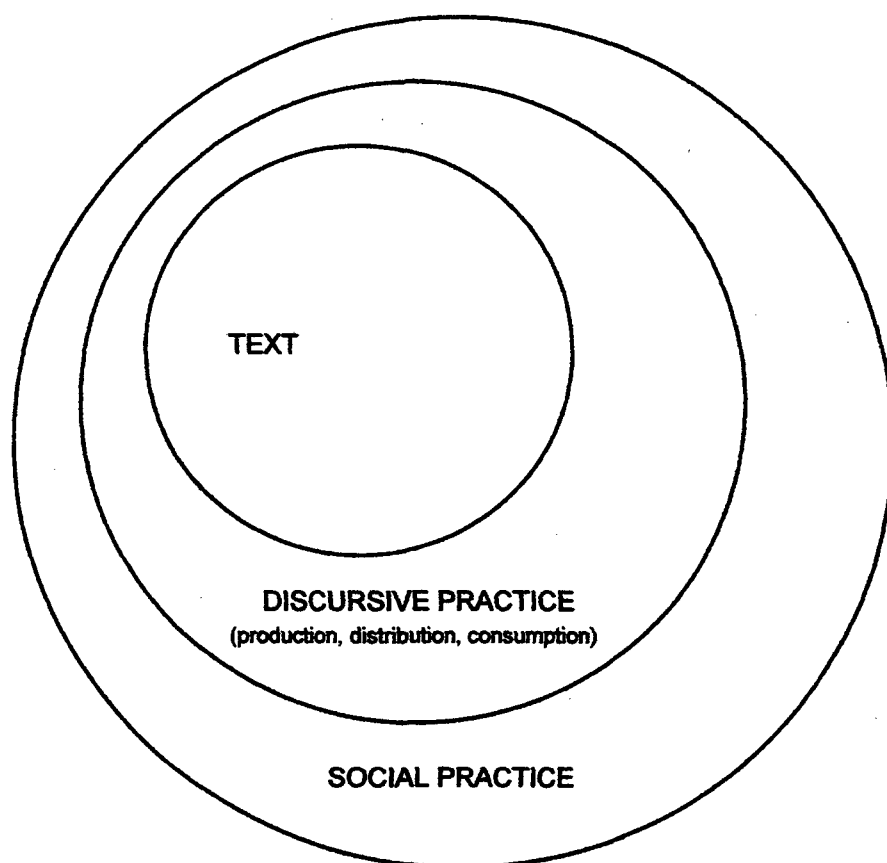
As mentioned previously, texts are simultaneously manifestations and meanings of discourse, as well as the sites to resolve problems (Kress, 1989). Discourse is socially shaped and socially constitutive, and this is the tension that critical discourse analysts explore (Fairclough, 1992). Discursive practice contributes to reproducing and transforming society (ibid), and potentially determines social identities and actions, as discussed in past research by Caldas-Coulthard (1993, 1996), Fairclough (1993, 1995), Figueiredo (2000), Heberle (1997), Hodge & Kress (1993), Kress (1989, 1996), Martin (1989), Meurer (1998, 2000a, 2000b), and van Dijk (1991, 1996).

Elaborating on language education, Fairclough (1989:239) points out that “consciousness or awareness are dialectically related to practice... and struggle”. Along these lines, I adopt the view that through dialogue journal-writing, and through its production and interpretation, teachers potentially engage in articulating emancipatory discourse. As mentioned previously, emancipatory discourse constitutes “discourse which goes outside currently dominant conventions in some way..., which contributes to the transformation of existing orders of discourse” (ibid, p.243). Critical discourse analysis focuses on struggle and change, and on the notion that texts can transform people’s attitudes, beliefs, and practices. From a critical discourse perspective, language is considered as a form of social practice, “a socially and historically situated mode of action, in dialectical relationship with other facets of the social” (Fairclough, 1995: 54). Discourse is understood as language use, involved in construing three interrelated dimensions: social identities, relations, and systems of knowledge and belief (Fairclough, 1992). These dimensions correspond to Halliday’s interpersonal and ideational metafunctions, as will be seen in the next subsection. The present study addresses the social relations (and ensuing subject positions constituted by social relations), and representations encoded in teacher discourse in the DJ.

Besides echoing Foucault, by stressing the constitutive power of discourse, Fairclough (1992) strives to bring together in CDA three analytical traditions, namely,

the tradition of close textual and linguistic analysis within linguistics, the macrosociological tradition of analysing social practice in relation to social structures, and the interpretivist or microsociological tradition of seeing social practice as something which people actively produce and make sense of on the basis of shared commonsense procedures (p.72).

In order to account for these three traditions, Fairclough (ibid) proposes a tridimensional framework consisting of text, discursive practice, and social practice, as can be seen below:



*Figure 2.3: Three-dimensional conception of discourse (Fairclough, 1992).*

Discursive practice is manifested in linguistic form, as text, (understanding text as spoken and written language). Macroanalysis of social practice involves “the social and cultural goings-on which the communicative event is a part of” (Fairclough, 1995:57), encompassing (i) the social matrix of discourse (hegemonic relations and structures), and (ii) the ideological and political effects of discourse. On another macroanalytical level, discursive

practice involves the process of text production and consumption: whether spoken or written, discourse is deeply embedded in context. DJ discourse, for example, can be characterized as pedagogical discourse (Orlandi, 1983), or, more precisely, EFL teacher discourse, produced and consumed by the two teacher-writers themselves. Over time, however, the DJ texts reach a broader audience, and undergo transformations, in terms of academic papers and presentations. Finally, text analysis includes vocabulary, grammar, text structure, and cohesion. As has been pointed out (Hodge & Kress, 1993:211-212),

Syntax carries meanings in the same kind of way as other signifiers of language. So the meanings of syntax are social and ideological...The meanings carried by syntax are pervasive and important in every kind of text, communicating background assumptions and traces of the discursive process in an unusually full form. So some level and degree of syntactic analysis is indispensable in CDA, always allied to the analysis of other dimensions of meaning.

Along these lines, my own study focuses on an in-depth lexicogrammatical analysis of a specific social practice, namely, teacher discourse produced in a DJ. In search of discursive change, and working under the assumption that change leaves traces in texts, text analysis in the present study is based on Hallidayan grammar, and a brief description follows.

#### **2.4.2 Systemic-functional grammar**

Systemic functional grammar (henceforth SFG) was developed by Halliday, in the theoretical tradition of Firth (1957), Hjelmslev (1953) and the Prague school. Halliday's conceptual framework of grammar interprets language "as a system of meanings, accompanied by forms through which the meanings can be realized" (Halliday, 1994:xiv). Hallidayan grammar proposes that language is functional in the sense that every text unfolds in some context of use (ibid); it is systemic because it involves networks of choices.

SFG views language as an expression of three interconnected dimensions, as can be seen in Figure 2.4 below: context of situation, semantics and lexicogrammar. The context of

situation consists of field (ongoing social activity), tenor (role relationships involved), and mode (symbolic or rhetorical channel). These categories relate semantically to the ideational, interpersonal, and textual metafunctions, realized through the corresponding lexicogrammatical systems of Transitivity, Mood, and Theme. In the DJ, the field consists of a dialogue about teaching and learning issues; the tenor consists of a relationship between an expert and a novice teacher; the mode of discourse consists of spontaneous, written speech.

<i>CONTEXT OF SITUATION</i>	<i>SEMANTICS</i>	<i>LEXICOGRAMMAR</i>
<i>FEATURE OF THE CONTEXT</i> <i>Semiotic structures of situation</i>	<i>LANGUAGE FUNCTION</i> <i>Functional component of semantics</i>	<i>RANK:CLAUSE</i> <i>Lexicogrammatical choices</i>
<b>FIELD OF DISCOURSE</b> (what is going on) the ongoing social activity	<b>IDEATIONAL MEANINGS</b> Ideational content	<b>TRANSITIVITY STRUCTURES</b> Clause as representation
<b>TENOR OF DISCOURSE</b> (who is taking part) the role relationships involved	<b>INTERPERSONAL MEANINGS</b> Personal interaction	<b>MOOD STRUCTURES</b> Clause as exchange
<b>MODE OF DISCOURSE</b> (role assigned to language) symbolic or rhetorical channel	<b>TEXTUAL MEANINGS</b> Textual structure	<b>THEME STRUCTURES</b> Clause as message

*Figure 2.4: Context of situation, semantics and lexicogrammar (from Halliday & Hasan, 1989; Halliday, 1973; Ventola, 1988; apud Heberle, 1997)*

The present DJ study focuses on the tenor and field encoded in teacher discourse, involving the Mood and Transitivity systems. (Mood structure is addressed in more detail in Chapter 4; transitivity structure is addressed in Chapter 5). In a nutshell, Mood, or the interpersonal metafunction, focuses on the interpersonal meanings construed in the interaction, assigning speech roles and subject positions. Issues at stake are judgements, opinions, commitment to what is being said and to the other speaker – the different shades

between *yes* and *no*, *always* and *never*, the *possible* and *necessary*. Transitivity involves representations, “the set of options whereby the speaker encodes his experience of the processes of the external world, and of the internal world of his own consciousness, together with the participants in these processes and their attendant circumstances” (Halliday, 1973:134). The Process itself is defined as a ‘going-on’, and classified as material, mental, relational, behavioral, existential, and verbal. Through analyzing the Processes selected by the teachers to represent reality in the DJ, patterns of experience will be investigated, in order to examine how teaching practice is perceived.

SFG focuses on the clause as its unit of analysis: the clause “is the central processing unit of a language, where meanings are accepted from different metafunctional inputs and spliced together to form integrated outputs, or wordings” (Halliday, 1994: xxxiv). A clause is a realization of meaning potential expressing and deriving from all the metafunctions, through the total set of its structural and lexical choices (Kress, 1978). Furthermore, in a clause, “in nearly all instances a constituent has more than one function at a time... the key to a functional interpretation of grammatical structure is that, in general, linguistic items are multifunctional” (Halliday, 1994:30). For example, in terms of lexicogrammar, the clause “Eleven students were in class” is viewed as simultaneously constituting a message, an exchange, and a representation. The entity *eleven students* constitutes, respectively, the Theme, the grammatical Subject, and the Actor. In a nutshell, Halliday (ibid) explains that “the Theme is the point of departure for the message...the Subject is the element the speaker makes responsible for the validity of the utterance...the Actor is the element the speaker portrays as the one that does the deed”.

## **2.5 Concluding remarks**

As a researcher of a text produced and consumed by two teachers, in this chapter I have



reviewed the theoretical rationale and selected literature supporting the present study, namely, reflection, dialogue journals, and language as social practice. Halliday's (1985, 1994) lexicogrammatical framework, in special, constitutes the underlying linguistic rationale for my work.

Echoing Halliday (1992:21), "...it takes two to mean: but we still tend to refer to consciousness as if it was an individual phenomenon, with the social as an add-on feature. I would prefer the Vygotskian perspective, whereby consciousness is itself a social mode of being". Insightfully, Halliday (ibid, p.23) also adds that

the way we CONSTRUE experience (by verbal reflection) disposes us to ACT in certain ways, e.g. as teachers structuring the role relationships in the learning process, while the way we CONSTRUCT our social relations (by verbal action) enables us to REPRESENT – to verbalize what the resulting social order is like.

Along these lines, teacher discourse produced in the DJ is viewed as involving verbal reflection and verbal action, and constitutes the object of the present study, which highlights issues related to teacher education and applied linguistics. I will now proceed to describe the research method adopted in this research.

## CHAPTER 3

### RESEARCH METHOD

*Or better yet, how do you guarantee the  
pertinence of transforming representations into data?  
And of transforming data into reality?  
(Lajolo & Zilberman, 1996:309, translation mine)*

*I'm already using the name ROOT to refer to our group!  
Olga, Text OK*

#### 3.1 Introduction

This chapter describes the research design adopted in this study, addressed in the following sections: research context, participants, data collection, data analysis procedures, and reasons for method choice.

#### 3.2 Research context

Data for this study were collected during three academic semesters, from September 1997 to December 1998, in Santa Catarina. Initially, in 1997, the two teachers, Olga and Lynn (myself), studied together in a Written Discourse Analysis course in the English/Applied Linguistics graduate program at a public university in southern Brazil. Olga was a relatively new teacher in the non-credit EFL program at the same institution; Lynn had taught once in this program, in 1996. Interested in examining reflective practice, continuing education, teacher research, and written teacher discourse as part of their work in the above-mentioned Written Discourse Analysis class, Lynn approached Olga early in the semester with a dialogue journal project in mind. Olga immediately agreed, and she and Lynn decided to focus on the mid-beginner course Olga was teaching at the non-credit EFL program.

A brief description of the program follows: offering foreign language courses to the university and local community (in English, French, German, Italian, Spanish, and Portuguese as a Second Language), 1200 students were enrolled at the time of data collection (1997-98), 600 in the EFL program; out of the 59 teachers involved in the program, 30 taught English. The biggest concentration of EFL students was found in the three beginner levels (actually the classes Olga and Lynn refer to in the DJ). With an emphasis on oral skills, the 60-hour EFL courses were held twice a week, with 90 minute classes; group size ranged from 15-20 learners, mostly undergraduate students.

### **3.3 Participants**

#### *The teacher*

Olga was a relatively novice teacher when the DJ started, had a B.A. in 'Letras', and was finishing her M.A. program in Applied Linguistics - throughout the journal writing project, she worked on her M.A. thesis focusing on social-interactional analysis of estranged couples' mediated dialogue at the local Women's Police Station. She had a three-year PET/CAPES grant, and had a solid background in critical discourse analysis. Also, since taking related coursework during undergraduate school, she had become particularly interested in linguistic variation in the mother tongue. Olga was teaching in the EFL program for the second time.

#### *The teacher-researcher*

Lynn (myself) was an experienced EFL teacher when the writing project started, holding a B.A. in Journalism, an M.A. in Teaching ESL, and was enrolled as a Ph.D. candidate in Applied Linguistics. With a bilingual, multicultural background, Lynn had taught EFL/ESL for twelve years: at binational centers and private language institutes in Brazil, and at a factory, a summer school, a corporate language program, and at a private Applied Arts

college, in the United States. As mentioned previously, Lynn had previous experience in inservice development for three years, mostly at binational centers, involving clinical supervision of one hundred teachers.

Regarding dialogue journal writing, this was a relatively novel experience for Olga. She had once conducted a dialogue journal in a Writing course in her undergraduate program at the Universidade Federal de Santa Catarina, and in graduate school, in 1997, she experienced 'critical paragraph' writing (in response to course readings on Linguistics), a technique employed by Dr. Pedro M. Garcez so as to enhance reflection. Lynn had prior experience with the DJ genre in three U.S. educational institutions: at the School for International Training, in 1991, as an M.A.T. (Master of Arts in Teaching) student, conducting a student-teacher DJ, with Dr. Donald Freeman; at Cushing Academy Summer School, also in 1991, as an ESL teacher, conducting student-teacher DJs; and at the Savannah College of Art and Design, in 1993, also as an ESL teacher, conducting student-teacher DJs. Lynn had also facilitated a reflective writing teacher study group at the binational center in Santos, in 1994. Furthermore, she had experience in classroom research since 1987, when she attended the course "Cognitive processes in reading and writing", delivered by Dr. Andrew D. Cohen, at PUC-SP.

### **3.4 Data collection**

Over the fifteen-month duration of the writing project, there occurred 18 journal exchanges: 7 in the first semester (7040 words), 4 in the second semester (2269 words), and 7 in the third (5560 words). Out of a total of 14,869 words, Olga produced 7,842, and Lynn produced 7,027. Entry sizes ranged between 190 and 830 words. More specifically, 190 words occur in Olga's shortest entry (Text OO, Appendix H), as opposed to 731 words in her longest one (Text OQ); there occur 191 words in Lynn's shortest entry (Text LL), and 830 in her longest

one (Text LC).

Following the teachers' decision to conduct a written dialogue, Lynn brought a blank, bound notebook next class, and handed it to Olga. It was agreed that the journal would be exchanged roughly once a week, that is, each participant would write an entry every other week. The journal was exchanged via the graduate mailboxes. The notebook was placed in a folder, where related readings and handouts were enclosed occasionally. Olga initiated the first exchange, addressing varied issues - how students worked well in groups (a recurrent topic), her insecurity regarding student absences, her uneasiness in handling vocabulary, using games in class, and dialogue journal writing itself. Lynn proceeded to respond by raising questions and developing topics.

In hindsight, had the teacher-researcher known the project would last as long as it did, she would have adopted a more structured approach in her entries. Back then, however, Lynn imagined they would correspond only for a short while, and addressed Olga's entries in a relatively relaxed way. Through her responses, Lynn concentrated on being supportive and thought-provoking. Over the semester, amongst other topics, the teachers discussed videotaping and teacher self-observation, ZPD theory, teaching grammar, establishing a learning community, and the ongoing written dialogue itself. As mentioned above, seven exchanges were produced in that first semester. In the last exchange, Lynn explicitly asked for feedback regarding the journal itself, with eight questions addressing journal-writing, teaching, and teacher learning (Text LF, Appendix H). Olga was very positive about the journal, stating the importance and effects of sharing experiences. After the end of the first semester, the teachers agreed to continue with the project.

During the second semester, a four-month strike occurred, and regular university classes came to a standstill. Due to the nature of the foreign language courses, paid and non-credit, the EFL classes did not stop. This was a long, drawn-out period, and in an effort to

ground themselves, Olga and Lynn decided to have face-to-face meetings at the rather empty university. They then called themselves the ROOT group (Reflecting on our Teaching), and discussed related readings and issues connected to Olga's classes and the DJ. Due to these meetings, journal entries were fewer and shorter in this period, namely, four. Olga's issues revolved around translating and using the mother tongue in class; student voice and the possibility of journal writing with her students, in Portuguese. The journal survived the strike, and in the third term, in 1998, both Olga and Lynn were teaching, a novel factor in the DJ interaction.

In the third and last semester, as mentioned before, Olga and Lynn exchanged the journal seven times. The DJ addressed various topics, such as classroom activities, using the audio lab, evaluation in the communicative approach, videotaping the teacher, lack of time and hurried schedules. Thus, in an unexpected manner, the initial writing project gained momentum, and only fifteen months later, when Olga changed her teaching context from EFL to Linguistics did the journal come to an end. Another pressing reason hindering Olga's journal writing was the imminent conclusion of her M.A. thesis. The last entry in the journal (Text LR, Appendix H) ended with questions regarding Olga's and Lynn's attitudes and motivations regarding the DJ and their reflective work.

### **3.5 Data analysis procedures**

An eclectic approach was adopted in this study: qualitative data collection procedures were used, involving collaborative text-making, and a quantitative approach was used for data analysis, employing a priori categories from Halliday's systemic linguistics. The software WordSmith was used to pinpoint specific modal markers (discussed in Chapter 4). Data were described and analyzed according to a Hallidayan view, and interpreted from a CDA perspective (Fairclough, 1992), addressing the macro and microquestions presented in

Chapter 1 and repeated here for convenience:

1. What does the lexicogrammatical evidence reveal regarding social relations in the DJ?
  - 1a. What are the general modality features in the DJ?
  - 1b. How does modality evolve, in terms of modalization, modulation, and grammatical metaphors of modality? Why?
  - 1c. What does an analysis of the grammatical Subject reveal in terms of teacher stance?
2. What does the lexicogrammar reveal in terms of representations in the DJ?
  - 2a. Which Processes occur more often?
  - 2b. How do Processes evolve? Do they construe reflectivity? In what way?
  - 2c. How is the teaching practice portrayed?

Six exchanges were selected for lexicogrammatical analysis, namely, the two first, middle and last exchanges (Texts A, B, I, J, Q, R), accounting for the longitudinal process, and amounting to 719 clauses. Systemic functional grammar was employed, that is, transitivity and mood structures, in order to describe the data and respond to the questions above. Data analysis began after the dialogue journal exchanges were entered into the data processor; a word count was conducted, in order to contrast the amount of lexis per participant. All clauses with instances of modality were identified, amounting to 190). These clauses were then classified according to type of modality – modalization, modulation, or grammatical metaphor (Appendices A and B). Next, the clauses were reorganized according to transitivity patterns, that is, the modalized clauses were reclassified according to Processes (Appendices C and D). On plotting these results, however, I realized that the non-linear development, mirroring lifeworld processes, provided a fuzzy picture of evolving lexicogrammar in teacher discourse. Based on this, and also encouraged by Olga's feedback concerning her ongoing professional development, I decided to focus on the initial and final exchanges, which seem to capture teacher development. Grammatical Subjects in the

modalized clauses were also identified (underlined lexis in appendices A, B, C, D). Drawing on Fairclough's (1992:76) assumption that "people make choices about the design and structure of their clauses which amount to choices about how to signify (and construct) social identities, social relationships, and knowledge and belief", I then proceeded to interpret the samples of teacher discourse in terms of reflective teacher development. I will address Mood analysis in Chapter 4, and transitivity analysis in Chapter 5.

### **3.6 Reasons for method choice**

In this section I briefly explain why I have focused on the DJ as a case study, and on lexicogrammar as a linguistic tool for teacher discourse analysis. Based on a long-term writing project, the present study focuses on applied linguistics and teacher education. On combining teacher-generated data and lexicogrammatical analysis, my linguistic perspective is in line with current trends in ELT research, in that participants' voice is central, and in line with current trends in discourse analysis, grounded in CDA and SFG. Cole & Knowles (1993:474) observe that "the use of methods which better capture and reflect the complexity of classroom life and the individuality of those who constitute it are becoming commonplace". These authors (*ibid*) also comment that

increasingly, research involving teachers and teaching practice is situated not within the tradition of positivistic thinking, but rather, within an interpretive framework reflecting phenomenological, hermeneutic, and interactionist perspectives. This conceptual shift has moved us successively forward in our approaches to understanding life in and around the classrooms.

As has been pointed out (McDonough & McDonough, 1997:217), the case study is a user-friendly format for the teacher, and presents many advantages, as can be seen in the following list : (i) case studies are 'strong in reality'; (ii) case studies allow generalizations about an instance, or from that to a class; (iii) case studies recognize the complexity of 'social truths' and alternative interpretations; (iv) case studies can form an archive of descriptive



material available for interpretation by others; (iv) case studies are a 'step to action' (for staff/institutional development; for formative evaluation); (v) case studies present research in an accessible form (Alderman et al., 1980, apud *ibid*).

Once the mentoring DJ project was over, I could observe the relevance of this critically discursive practice in continued teacher education; since my main research interest was to investigate reflection, teacher development, and teacher discourse, I realized the DJ could constitute a relevant case study, providing important data on evolving teacher discourse engaged in reflective development. The written interactions in the DJ document a process which strived to be collaborative and reflective, enhancing a better understanding of classroom practice and teacher development, and I believed the lexicogrammatical tools as those provided by SFG (to be developed in Chapters 4 and 5) could pinpoint some traces of evolving teacher discourse in the DJ.

### **3.7 Concluding remarks**

In this chapter I have elaborated on research context, participants, data collection, data analysis procedures, and reasons for method choice. I will now briefly address trustworthiness in the present study. Most importantly, I have seen the ripple effect triggered by the reflective DJ interaction regarding Olga's professional growth: for example, more than a year after the conclusion of the DJ, we occasionally touched base electronically, and I was able to see Olga's lasting involvement with reflective teaching (Appendix F), critical reflection and classroom-related academic research (Appendix G). Furthermore, Olga herself has also pointed out (personal communication, 2000) that, in hindsight, the DJ experience had enhanced her motivation as a teacher-researcher.

As has been pointed out (Maxwell, 1992, apud Freeman, 1996:107), teachers' projects can

result in stories, narratives, anecdotes or conversations. As atypical of research genres as these may seem, they have the potential to render what teachers know in ways that are useful, acceptable and valid for the knowers: teachers, those learning to teach, and those who seek to better understand teaching and learning.

Freeman (*ibid*) comments that objections might be raised against the validity of such narrative accounts, due to their subjectivity. The issue at stake here, though, is the notion of validity itself: Mishler (1990:419) proposes that we should strive for 'trustworthiness':

The essential criterion for such judgements is the degree to which we can rely on the concepts, methods and inferences of a study, or tradition of inquiry, as the basis of our own theorizing and empirical research. If our overall assessment of a study's trustworthiness is high enough for us to act on it, we are granting the findings a sufficient degree of validity to invest our own time and energy.

Along these lines, I also agree with Romero (1998), who, drawing on Menezes de Souza & Grigoletto (1993), has argued that neutrality is a deceiving theoretical utopia, since any observation can be interpreted differently by different researchers. In other words, any piece of research can result in subjective interpretations. Following suggestions by Lincoln & Guba (1980, *apud* Romero 1998), in order to establish reliability in research, my study has strived to: (i) provide detailed documentation of the interactive writing project - the whole dialogue journal is available (Appendix H); (ii) maintain close contact with the research context - the researcher is directly involved in the whole process, and her own practice is being examined; (iii) confirm conclusions with the other research participant - Olga's positive and enthusiastic feedback has been crucial all along, regarding the DJ writing and DJ research. Also, the data were peer-checked by colleagues at university, and in the virtual 'sysfling' discussion list ([sysfling@lists.ed.ac.uk](mailto:sysfling@lists.ed.ac.uk)).

I will now proceed to data analysis, subdivided into Chapter 4, addressing social relations, and Chapter 5, addressing representations. Due to its importance in the present study, namely, constituting the actual textual parameters for clause selection, the Mood system is addressed in the next chapter, and I look at the Transitivity system in Chapter 5.

## CHAPTER 4

### SOCIAL RELATIONS

*The entire social universe frames  
every utterance, every text.  
(Lemke, 1992:85)*

*Where there is no difference,  
no text comes into being.  
(Kress, 1989:12)*

*...we only say we are certain when we are not.  
(Halliday, 1994:362)*

#### 4.1 Introduction

As stated previously in Chapter 1, the main goal of this research is to investigate linguistic evidence of discursive change in the written teacher discourse produced by two teachers, Olga (a peer) and Lynn (myself). A specific objective is to analyze teachers' written texts in terms of interpersonal relations, and linguistic analysis conducted in this chapter focuses on the following macroquestion and microquestions: What does the lexicogrammatical evidence reveal regarding social relations in the DJ? (1a) What are the general modality features in the DJ? (1b) How does modality evolve in terms of modalization, modulation, and grammatical metaphors of modality? Why? (1c) What does an analysis of the grammatical Subject reveal in terms of teacher stance?

I share Lemke's view (1992:83), that "every semiotic act partially sustains or alters (or both) social relations: both microsocial relations among the participants in a social event and, in a constitutive sense, the macrosocial relations among social categories and sub-communities". Moreover, echoing Lemke's italicized quotation above, I view grammar as a

social practice. Whenever language is used interactively, social relations are maintained and/or established aiming at specific objectives, such as influencing attitudes or behavior, demanding or supplying information, explaining, expressing judgements and feelings. By analyzing lexicogrammar in the DJ, and interpreting it through a CDA perspective, I will investigate if and how social relations change, and whether dialogue journaling sustains and/or alters social relations.

Therefore, the objective of this chapter is to investigate the linguistic realizations in the DJ which shape and are shaped by interpersonal meanings, construing social relations in the DJ. I have given special attention to the lexicogrammatical Mood system (Halliday, 1985, 1994), constituting the interpersonal metafunction, as will be further explained in the next section <sup>5</sup>. As in Heberle's (1997) critical study on editorials of women's magazines, modal features in the DJ function as a facilitator for the friendly interactive involvement the interactants wished to maintain, indicating a degree of friendliness, intimacy and politeness. As will be seen later in this chapter, Mood structures play an important role in construing the DJ interaction, as, for example, in softening Lynn's commands, which are implicitly realized as suggestions with the help of specific modality markers; in turn, in Olga's discourse, it will be shown that modality markers signal emerging concepts and insights.

Hodge & Kress (1993) point out that speakers use modality to protect their utterances from criticism, translating "uncertainty about the status in the power situation into uncertainty about the status of [their] utterances" (ibid, p.127). Through modality, therefore, affinity is encoded in language. As has been pointed out, (Hodge & Kress, 1988) the affinity produced by a speaker regarding world representations is inseparable from the affinity which occurs between the speaker and other participants in the discourse. Fairclough (1992) explains that

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<sup>5</sup> Martin et al (1997:61) point out that "the term 'mood' is used by Halliday both for the interpersonal system in the grammar realizing the speech function [indicative/imperative]— written as MOOD — and for the interpersonal element of clause structure consisting of Subject and Finite — written as Mood".

there is more to modality than speaker or writer commitment to propositions. Producers indicate commitment to propositions in the course of interactions with other people, and the affinity they express with propositions is often difficult to disentangle from their sense of affinity, or solidarity, with interactants (p.159).

In line with Hodge & Kress (1993), Fairclough (1992), and Lemke (1992), I view Mood structure as a linguistic element representing and signifying social relations, and, through Mood analysis, will attempt to clarify the interpersonal relations encoded in teacher discourse.

This chapter has been subdivided into the following sections: I will start with a review of the Mood system according to Halliday, and then describe the procedures for Mood analysis in the DJ. Next, aided by computer software, I will provide a broad picture of the modality markers in the DJ in terms of the systemic criteria I have selected, namely, modal operators, modal adjuncts, verbs signaling modality, and grammatical metaphors of modality. Following this, I will compare and contrast participants' Mood choices in the initial and final moments in the DJ. The mood element grammatical Subject is also included in the discussion, in order to pinpoint evolving subject positions.

#### **4.2 Mood: the clause as exchange**

Interpersonal meanings relate to the way social relations and social identities are marked in clauses. According to Halliday (1985, 1994), Mood is the grammatical system which accounts for the interpersonal meanings encoded in language: due to the intrinsically interactive nature of the DJ, I decided to focus on Mood in order to clarify interpersonal meanings and social relations in the journal. As Martin et. al (1997:57) point out, Mood "is the grammatical resource for realizing an interactive move in dialogue".

As mentioned previously, in SFG linguistic items are viewed as multifunctional: in terms of the Mood system, Halliday (1994:68) explains that the clause "is organized as an

interactive event involving speaker, or writer, and audience". Speakers adopt and assign specific speech roles, and this is an important aspect of the meaning of the clause, related to the verbal exchange. In SFG terminology, the following fundamental speech roles are assigned: (i) giving or (ii) demanding. Another basic distinction refers to the nature of the commodity being exchanged through speech roles, namely: (a) information or (b) goods-&-services. On giving or demanding information, the exchange is always verbal (either oral or written); on giving and demanding goods-&-services, the exchange can be non-verbal. Speech roles and commodities exchanged can be seen below:

Commodity exchanged	(a) Information	(b) Goods-&-services
(i) Giving	Statement	Offer
(ii) Demanding	Question	Command

Figure 4.1: Speech roles and commodities (Halliday, 1994)

The semantic function of a clause in exchanging information is a *proposition*, whereas the semantic function of a clause in exchanging goods-&-services is a *proposal*, as I will discuss further ahead. Using SFG terminology, Mood structures in a clause consist of *Subject* and *Finite*. The *grammatical Subject* is the resting point of the argument, "something by reference to which the proposition can be affirmed or denied... responsible for the functioning of the clause as an interactive event...the one on which the validity of the information is made to rest" (ibid, p.76). The Subject deserves special attention in my study, due to its responsibility in the interaction. Martin et al (1997:64) further explain that

Halliday interprets **Subject** as an **interpersonal function**, not as a textual or ideational one. He approaches it from **dialogue** in the first instance rather than just from monologue. Halliday's notion of 'modal responsibility' as the characterization of Subject may take a while to come to grips with; but it is very crucial to an understanding of the category of Subject in English. (Bold in original)

The *Finite* circumscribes a proposition, either by reference to the judgement of the speaker (modality), or by reference to the time of speaking (primary tense). Finiteness is

expressed through temporal or modal verbal operators, and it also indicates polarity. As Halliday (1994:75) puts it,

Finiteness combines the specification of polarity with the specification of either temporal or modal reference to the speech event. It constitutes the verbal component in the Mood. But there has to be also a nominal component; and this is the function of the Subject.

In my study I give special attention to modality, involving “the speaker’s judgement of the probabilities, or the obligations, involved in what he is saying. A proposition may become arguable by being presented as likely or unlikely, desirable or undesirable...” (Halliday, 1994:75). Modality, essentially, refers to judgements, opinions, doubts, subjectivity and objectivity construed in language by the speaker. From a CDA angle, it has been pointed out (Fairclough, 1992:160) that “modality is a point of intersection in discourse between the signification of reality and the enactment of social relations”. Through modality, co-producers of texts establish (or not) affinity with each other and with the text, manifesting relations of solidarity and power. Modality has been used as a tool to investigate power relations by scholars such as Fairclough (1992), Fowler (1986), Hodge & Kress (1993), and Kress (1989; in Brazil, studies have been conducted by Collins (1994), Figueiredo (1995), Heberle (1997), and Romero (1998), amongst others.

As mentioned above, the semantic function of a clause in exchanging information is known as a proposition. That a proposition may imply some degree of probability and usuality is captured by Halliday’s (1985, 1994) term, *modalization*. In turn, the semantic function of a clause in exchanging goods-&-services is known as a proposal, and its implying some degree of obligation or inclination is known as *modulation* (ibid). Thus, propositions and proposals correspond to two different types of modality, as reviewed in the chart below:

<i>Modalization</i>	<i>Modulation</i>
Proposition (statement/question)	Proposal (command/offer)
Probability and usuality	Obligation and inclination
Polarity between 'is/isn't'	Polarity between 'do/don't do'
Indicative type	Imperative type

*Figure 4.2: Contrasting modalization and modulation*

According to Halliday (1994:89), modalization may be expressed in three different ways:

1) by a finite modal operator in the verbal group, such as *can*, *could*, *may*, *might*, as in the following DJ examples:

*In a classroom, the expert may be one student. (OB)*

*We can discuss this! (OJ)*

*I could enclose it next week. (LB)*

*How can we refocus our reflective work? (LR)*

2) by a modal adjunct of probability and usuality, such as *probably*, *certainly*, *usually*, *always*, *maybe*, or *sometimes*, as in

*Maybe I am exaggerating. (OA)*

*...but sometimes things end in a kind of embarrassing situation.(OA)*

*Awareness-raising is always exciting... (LB)*

*I picked up some books which certainly deal more deeply with these issues...(LI)*

3) by combining 1) and 2) above, that is, a finite modal operator together with a modal adjunct, as in

*Maybe we can plan together? (OR)*

*Maybe we could exchange the journal once more. (OR)*

*Maybe I'll get to him someday. (LB)*

*But maybe we can pull this through. (LQ)*

Modulation may be expressed in two different ways:

1) by a finite modal operator such as *must*, *should*, *will* or *shall*, as in



*Students should also be more active. (OB)*  
*...an opportunity I shall bear in mind, in the future. (LR)*

2) through an expansion of the predicator (passive verb or adjective predicators), such as

*...if the text I am supposed to write may be like this, a kind of freewriting (OA).*  
*I'm determined to do this!*

Also viewed as modal operators in my study are the forms *used to* (expressing modalization) and *have to* and *need to* (expressing modulation), along Halliday's lines (1994:76). Celce-Murcia & Larsen-Freeman (1983:82) call such forms "periphrastic modals...multiword forms ending in *to*, which function semantically much like true modals...". (These scholars also classify *be able to* and *be supposed to* as periphrastic modals - predicators in SFG, signaling modulation). Finally, while finite modal operators constitute modality known as implicit subjective, modal adjuncts of probability and usuality and expansions of the predicator constitute modality known as implicit objective.

Another form of modality also considered in this study is the grammatical metaphor of modality (Halliday, 1994). This is a semantic relationship of projection, in which "the speaker's opinion regarding the probability that an observation is valid is coded not as a modal element, within the clause, which would be its congruent realization, but as a separate, projecting clause in a hypotactic clause complex" (ibid, p.354). This means that modality is construed by projecting clauses such as *I feel, I know, I realize, I think, I understand...* (known as explicit subjective modality), or such as *It is possible that...* (known as explicit objective modality). In sum, through grammatical metaphors of modality, speakers and writers express by means of projected clauses (known as metaphenomena) their degree of commitment and detachment with what is being communicated, or with interlocutor(s). Some examples in the journal are

*I don't feel they are testing me. (OA)*  
*I think we need to talk about our DJ. (OQ)*  
*I know I should. (CB)*  
*I realized I could have proposed this to them. (CR)*

As Fairclough (1992:159) points out, it is quite common for modality to be realized in multiple features of a single sentence, as in *I think experienced teachers should always teach a Level 1 now and then* (CB). In the DJ, modalization, modulation and grammatical metaphors reveal much about the interpersonal dynamics in the dialogic interaction. In sum, Halliday (1994:362) observes that “modality represents the speaker’s angle, either on the validity of the assertion, or on the rights and wrongs of the proposal...”. Interestingly, Halliday (ibid) explains that “the importance of modal features in the grammar of interpersonal exchanges lies in an apparent paradox on which the entire system rests – the fact that we only say we are certain when we are not”, as mentioned above. I will now proceed to review the procedures for the analysis carried out in this chapter.

### 4.3 Procedures for Mood analysis in the DJ

As mentioned in the previous chapter, the eighteen exchanges in the dialogue journal were entered into the data processor, and Olga’s and Lynn’s two initial, middle and final exchanges (A and B, I and J, Q and R, respectively) were selected for analysis. Also, in order to have a general picture of modality in the DJ, the software WordSmith was used to scan the whole journal, in order to account for specific lexis.

Systemic-functional data analysis began after texts A, B, I, J, Q and R were printed. All clauses with instances of modality were identified, by means of the finite modal operators (periphrastic modals such as *be able to*, *be supposed to*, *have to* and *need to* included), modal adjuncts, verbs and grammatical metaphors of modality. Besides analyzing modalized clauses of the indicative type, that is, declaratives and interrogatives, imperatives such as moodless and *let’s* types were also tabulated (under proposals), taking into account their speech functions as commands and offers, expressing obligation and inclination.

190 modalized clauses were identified, out of the 719 clauses in the selected texts, or

26%, and these were initially divided into 'Olga clauses' and 'Lynn clauses'. To investigate Mood, all clauses were further subdivided according to modalization, modulation, and grammatical metaphors (Appendices A and B). Frequencies and percentages were then calculated and tabulated. Line graphs and pie charts specifically contrasting Texts OA/OR (Figures 4.3 and 4.4) and LA/LR (Figures 4.5 and 4.6) were then constructed, in order to capture a clearer view of evolving modality. This involved 68 clauses out of 719, or 10%; 35 clauses were produced by Olga, and 33 by Lynn. This done, the Mood element 'Subject' was highlighted, in order to investigate the grammatical Subjects involved (see underlined lexis in appendices A and B).

As briefly outlined previously, the modality system constitutes the interpersonal metafunction, and in terms of the context of situation corresponds to the tenor, or participants' roles in the interaction: due to the relevance of interpersonal relations and teachers' roles in the reflective DJ practice, and based on my pilot studies, I have selected modality as a textual parameter for teacher discourse analysis in the present study. Thus, my own interest in examining the evolving interpersonal interaction in the journal led me to consider modality markers, strictly in Hallidayan terms, as criteria for selecting clauses in which the interpersonal meanings are linguistically foregrounded. In sum, for the lexicogrammatical analysis conducted in this chapter and in Chapter 5, I examine mood and transitivity structures in selected modalized clauses in specific DJ exchanges.

In the next section, taking into account the importance of modality in my research, and addressing microquestion 1a, I will provide a general map of modality markers in the journal. The evolution of mood structures in the DJ will be addressed in more detail in section 4.5, when I compare and contrast the modalizations, modulations, and grammatical metaphors (GMs) produced per participant, over time.

#### 4.4 General aspects of modality in the DJ

Aided by the software WordSmith (Scott, 1995), I will now examine the modal operators, modal adjuncts, verbs signaling modality and also GMs of modality occurring in the DJ. I would like to point out that initially, word quantity in the whole DJ and per participant were identified: out of a total of 14,869 words, Olga produced 7,842 words (53%), and Lynn produced 7,027 (47%), as already stated in Chapter 3, section 3.4. Contrary to my expectations, these figures showed me that Lynn had succeeded in giving the floor, in 'listening', and did not dominate the conversation, at least not in terms of word quantity.

As will be seen below, frequent modality markers in the DJ are the modal operators *can* and *will*, the modal adjunct *maybe*, the verbs *seem*, *need*, and *hope*, and GMs with the mental:cognitive processes *think* and *feel* in projecting clauses. Possibility, tentativeness, and inclinations are often foregrounded, such as in *Maybe we can plan together? (OR), I hope to get some feedback from them... (LQ)*. In all, 788 instances of modality were identified in the DJ: 447 modal operators (or 57% of 788), 121 Mood adjuncts of modality (15%), 100 verbs (13%), and 120 grammatical metaphors of modality (15%).

I will now attempt to capture the modal panorama construed in the DJ, by mapping the modal markers I have selected for DJ analysis, that is, I will address the modal operators, Mood adjuncts, verbs and GMs constituting modalization and modulation in the whole journal.

##### 4.4.1 Modal operators

It has been pointed out (Hodge & Kress, 1993) that modal auxiliaries encode probabilities and hearer-speaker relations, as I discuss ahead. The frequency of modal operators in the whole DJ is represented in Table 4.1 below. As can be seen below, *can* and *could* are the most common forms of modal operators in the journal (163 cases out of 447, or 37%) signifying

possibility, ability, inclination and interactivity. In terms of personal pronouns, the most common pronouns used with this set of markers are *we*, *I* and *you* (95 occurrences out of 163, or 58%). *Can* and *could* markers occur most often with the first person plural pronoun *we* (35 occurrences or 22%, referring to Olga and Lynn), indicating that statements and questions with *can/could* revolve around collaborative possibilities, such as *we can meet*, *we can talk*, *we can discuss*, *we can get together*, *we can plan*, *we can produce*. This is in line with the dialogic approach of the interaction.

With the first person singular pronoun, *I*, indicating personal ability and possibility, there are 20 occurrences out of 163, or 12%, such as *...I try to speak the most I can in English* (OQ), and *I could enclose it next week* (LB). As for the pronoun *you*, there are 15 occurrences

Can, could, can't, cannot, could not, couldn't	163	37%
Shall, will, won't, I'll, you'll, we'll	123	28%
Would, wouldn't, I'd, you'd, we'd	64	14%
Have to, has to, had to	29	6.5%
Need to, needed to	23	5%
May, might	19	4%
Should	13	3%
Be able to	6	1.1%
Must	5	1%
Be supposed to	1	0.2%
Used to	1	0.2%
Ought to	0	-
TOTAL:	447 (3% of lexis in the DJ)	

Table 4.1: Modal operators in the whole DJ (frequency and percentages, out of 447)

out of 163 cases, or 9%, mostly produced by Lynn (11 times, 7 statements and 4 questions),

either as teaching advice (softening commands), or as Lynn puts it in the journal, '*just food for thought*', as can be seen in the following examples:

*You can tell them to check too...* (LA)  
*...You can always get feedback from them.* (LC)  
*Could you possibly help this student ...* (LD)  
*...What opportunities can you offer for more practice?* (LE)  
*What could you do to encourage a positive feeling between students?* (LE)  
*In what ways can you support them?* (LH)

In turn, Olga uses *you can* 4 times, or 3% always with another modality marker (such as a modal operator, or a verb marking modality), stressing possibility, doubt, and inclination, such as in

*Maybe you can help me accept this.* (OC)  
*Maybe you can bring the baby.* (OD)  
*I hope you can come!* (OD)  
*Maybe you can take one or two exchanges...* (OF)

Another common modal operator in the DJ is *will* (and corresponding set in Table 4.1 above), occurring 123 times out of 447 cases, or 28%, mostly in modulations suggesting obligation and inclination. Three cases of *will you* in questions were found, all pronounced by Olga, in her final entry, as in *How will you manage the second part?* Overall, *will* occurs most often with the first person singular pronoun *I* (76 cases out of 123, or 62%), suggesting the DJ provides an adequate forum for discussion, in which participants can talk about personal obligations and inclinations, as in the following modulations:

*I'll try to explore more this kind of activity...*(OA)  
*...I will bring their comments back for them to check...* (OB)  
*...(I) will take them to university.* (LI)  
*Then we'll have time to reflect on our project.* (OR)  
*An opportunity I shall bear in mind, in the future.* (LR)

The *can* and *will* sets of modals comprise a total of 286 cases out of the total 447 occurrences, or 64%; the sets of modals *have to*, *need to*, *may*, *should*, *be able to*, *must*, *be supposed to*, *be used to* and *ought to* altogether, add up to 97 cases, or 22%. The modals *would*, *wouldn't*, *I'd*, *you'd* and *we'd* occur 64 times, or 14%, in modalizations and

modulations. The most frequent occurrence is with the first person singular pronoun (21 cases out of 64, or 33% - 13 *I'd* instances and 8 *I would* instances), indicating inclination and interactivity, as in *I'd love to get together* (LC). Furthermore, as Heberle (1997) explains, *would be* (13 cases, or 20%) suggests a hypothetical conditional form, 'expressing a modality of tentativeness' (Kress, 1989, apud Heberle 1997:184), as in *That would be interesting* (OJ), and *It would be very interesting to invite Maria to one of our meetings* (OJ). *Would be* also occurs within grammatical metaphors and with modal adjuncts, emphasizing tentativeness and reflection, as in

*...maybe it would be more productive...* (LJ)

*I think this would be more interesting for Ss to learn grammar playing.* (OD)

*...I feel this would be so important.* (LP)

In the DJ, the modal operator *have to* amounts to 29 instances, or 6.5% , and *need to* amounts to 23 cases, or 5%; both constitute modulations, signaling obligation. Regarding the grammatical Subjects of the *have to/had to/has to* forms, there are 13 cases with *I* (6 cases produced by Lynn, 7 by Olga, that is, nearly equivalent figures), 8 cases with *students*, 2 cases with *you* (produced by Olga, and not directed at Lynn, but rather in reference to teachers in general), and 2 nominalizations - *videotaping* and *testing*, as in *...Testing has to make sense* (LF), and *... the videotaping project will have to wait until next year* (OD). As for *need to* in the DJ, it amounts to 23 cases. Lynn uses *need to* 4 times, while 19 instances were found in Olga's texts. One of Lynn's clauses is a recommendation, in *No need to answer...*(LE), and one is in reference to herself, *...I really needed to explore CDA...*(LF). In Olga's discourse, the first person plural pronoun *we* is the most frequent subject (8 or 42%), once in reference to the two participants and the impending closure of the written interaction, as in *And I think we need to talk about our DJ* (OQ), and also referring to all the teachers in the EFL program, as in *...the content we need to cover* (OQ). There are 7 occurrences with the first person singular pronoun *I*, expressing teacher needs and obligations regarding classroom practices and

interactions, such as in

*I need to let them speak.* (OE)

*I need to hurry a bit.* (ON)

*I need to discuss this with my students...* (OQ)

There are 3 cases referring to students as subjects, expressing student responsibility and necessity, as in

*They need to work hard to learn English.* (OB)

*...the students need to go around the class to talk to each other...* (OI)

*Level 1 students need to sit down and do their HW...*(OQ)

Finally, there are 3 cases with the second person pronoun *you*. The single case produced by Lynn, *Do you need contributions for the 'See what I am doing' section?*, refers to a graduate student newsletter Olga was editing; the other two cases were realized by Olga - once actually paraphrasing Lynn, in *This issue you pointed out (that you need to ask students to speak in/stick to English) is really crucial* (OQ), and once suggesting some cold medicine, in *You need to take this before you catch the cold* (OK). Not referring to the teaching context at all, the last example is the kind of medical advice found in informal, spoken conversation - yet again indicating the strong oral features of the DJ. As with the periphrastic modal *has to* discussed above, *need to* is rarely used with the second person pronoun - necessity and obligations are not directed at the interlocutor.

The modals *may/might* occur 19 times, or 4%, in modalizations indicating possibility, such as in:

*I don't know if the text may be like this, a kind of free writing.* (OA)

*In a classroom, the expert may be a student.* (OB)

*I might skip it, I'm not sure.* (LM)

*...and Jennifer might stop by tomorrow.* (LQ)

The modal *should* occurs 13 times out of 447, or 3%, *be able to* amounts to 6 cases, *must* occurs 5 times, *be supposed to* and *used to* occur once, and there are no occurrences at all with *ought to*. Interestingly, *you should*, which would suggest advice or command, is only used once, and in the sense of a general, collective you, meaning the teacher, as in *You should*



*be patient* (OB). The other cases include *I should, we should, teachers should, students should, and all should*. The same applies to the modal *must*, that is, it is never used with *you*, explicit commands are not present at all. Out of the 5 cases found in the DJ, *must* is used once epistemically, that is, indicating deduction, as in *It must be great to live there, isn't it?* (OD). *Must* occurs 4 times deontically, expressing obligation, such as in

*Everything must be in my head.* (OM)  
*They must take profit from the opportunities they have to communicate.* (ON)  
*I guess there must be a challenge for all.* (LE)  
*She must have the Sony manual.* (LR)

All clauses with *able to* were produced by Lynn, indicating personal ability (constituting proposals) as in: *Let's see if I'll be able to respond in an organized, coherent way?!* (LJ), and *I hope I'll be able to respond...* (LQ). The modal operator *can* also occurs in the DJ signaling ability, as in the modulation *I can't wait to get it over with* (LE). Olga produced the single cases with *supposed to* and *used to*, in *I don't know if the text I am supposed to write can be like this, a kind of freewriting* (OA), construing a proposal, expressing obligation, and *This time, I'm doing differently from what I used to do in other semesters* (OQ), construing a proposition, expressing usuality.

As mentioned previously, the user-friendly DJ, based on solidarity and trust, enhances interpersonal relations. The interactants try not to impose on each other, and their modality choices in the DJ are shaped by this fact. In sum, in this subsection I have looked at the modal operators in the whole DJ; the next subsection will address the modal operators in the 190 selected clauses, in order to check how the modal operators in the initial, middle and final entries compare to the results above (Table 4.1).

#### 4.4.1.1 Modal operators in three moments

On checking the modal operators in the three moments, that is, specifically in the modalized clauses in the initial, middle, and final moments, I found similar results to the overall figures

in the whole DJ (Table 4.1), as can be seen in Table 4.2 below. The *can/will* sets occur most often, or 60% of the 141 occurrences; *would, need to, should, have to* and *may* follow (38%), and *be able to*, and *be supposed to* occur the least (2%), and *must, ought to*, and *used to* do not occur at all. Participants' modal choices signal that the interactants try not to sound imposing and intrusive.

Can, could, can't, cannot, could not, couldn't	44	31%
Shall, will, won't, I'll, you'll, we'll	40	29%
Would, wouldn't, I'd, you'd, we'd	26	18%
Need to	8	6%
Should, shouldn't	7	5%
Have to, has to, had to	7	5%
May, might	6	4%
Be able to	2	1.4%
Be supposed to	1	0.6%
Must	0	-
Ought to	0	-
Used to	0	-
TOTAL	141 (2.6% of lexis in clauses)	

*Table 4.2: Modal operators in three moments (% out of 141)*

A reminder is necessary: it must be pointed out that the difference in the number of modalized clauses (190) and in the total of modal operators (141) seen above is due to the fact that the other types of modality markers such as modal adjuncts, verbs, and grammatical metaphors are not included in the table above. When included, instances of modality amount to 209 cases, in fact greater than the total number of clauses, that is, 190. This occurs, in turn, because of 19 clauses which present two very distinct instances of modality, namely, besides

presenting a modal operator or modal adjunct, they also constitute a projected clause, or more precisely, a mental projection, such as in *I also think I will make that contract with students...* (OR). In such cases, besides the modal operator, there occurs a modality marker which is actually a separate clause, and inclusion of such projecting clauses (modality markers construing grammatical metaphors, discussed below) and the modalized projected clause account for the 209 cases of modality<sup>6</sup>.

As mentioned above, results in Table 4.2 amount to 2.6%, roughly corresponding to the overall percentage, or 3%, of modal operators in the whole DJ, represented in Table 4.1, suggesting the selected sample resembles the modality structure of the entire DJ interaction. Moreover, on checking the frequency of modal operators specifically in the first and last exchanges, the result amounts to 2.3%, suggesting these entries also constitute a representation of modality in teacher discourse in the DJ.

#### 4.4.2 Modal adjuncts

While modal operators express different degrees of certainty and obligation, modal adjuncts add meanings related to creating and maintaining dialogue, or to expressing an attitude (Romero, 1998). Modal adjuncts are related to the interpersonal metafunction, can be found in several points in a clause, and “are those which express the speakers’ judgment regarding the relevance of the message” (Halliday, 1994:49).

Modal adjuncts have been classified (ibid, p.82) into two main groups, namely, into (i) Mood adjuncts, signaling polarity and modality (probability, usuality, inclination and obligation), temporality (time and typicality), and mood (intensity, degree, and obviousness), and into (ii) Comment adjuncts, signaling opinion, admission, persuasion, entreaty,

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<sup>6</sup> Clauses with two modality markers signaling the same type of modality were considered as a single case, as in the modalization *Maybe we can plan together?* (OR).

evaluation, and prediction, for example<sup>7</sup>. Mood adjuncts “are so called because they are most closely associated with the meanings constructed in the mood system... and tend to occur in a clause near the Finite verbal operator” (ibid, p.82), but can also occur at the ending of a clause, as an afterthought. Overall, there are 316 instances of Mood adjuncts in the DJ (that is, Mood adjuncts of modality, temporality, and mood), constituting 2% of total lexis in the DJ, that is, 14,869 words, as can be seen in Table 4.3 below:

Really (intensity) - 64	20%	Often (usuality) - 5	1.6%
Maybe (probability) - 40	13%	Usually (usuality) - 5	1.6%
Just (time/intensity) - 33	10%	Of course (obviousness) - 4	1.3%
Very (degree) - 30	9%	Please (entreaty) - 3	0.9%
Only (intensity) - 22	7%	Probably (probability) - 3	0.9%
Always (usuality) - 20	6%	Certainly(prob./readiness)-2	0.6%
Sometimes (usuality)-18	6%	Even (intensity) - 2	0.6%
Actually (intensity) - 12	4%	Rather (degree) - 2	0.6%
Quite (degree) - 10	3%	Easily (readiness) - 1	0.3%
At least (intensity) - 10	3%	Especially (typicality) - 1	0.3%
Possibly (probability)- 8	3%	Exactly (degree) - 1	0.3%
Ever (usuality) - 6	2%	Frequently (usuality) - 1	0.3%
Definitely (obligation)-6	2%	Rarely (usuality) - 1	0.3%
Never (usuality) - 5	1.6%	Simply (intensity) - 1	0.3%
		Total: 316	

Table 4.3: Mood adjuncts in the DJ (type and frequency, in decreasing order; percentages out of 316)

It can be seen above that *really*, an adjunct of mood expressing intensity, occurs the most - 64 times out of 316, or 20%, followed by *maybe*, an adjunct of probability occurring 40 times, or 13%. Out of the 316 Mood adjuncts in the DJ, 162 instances, or 51%, are realized by Lynn, and 154 cases, or 49%, are realized by Olga. Out of these 316 occurrences, the Mood adjuncts employed by each participant can be seen in Table 4.4.

As depicted below, the most frequent Mood adjunct used by Lynn, expressing probability, is *maybe*, 28 cases out of 161, or 17% ; in teacher discourse in the DJ, *maybe* suggests an open and questioning stance. The next most frequent Mood adjunct used by Lynn is *really*, 27 cases out of 161, also 17%, expressing intensity. The most frequent Mood

<sup>7</sup> As pointed out by Heberle (1997), Halliday does not provide a thorough account of these types.

adjunct used by Olga also expresses intensity, *really*, occurring 37 times out of 155, or 24% followed by *only*, 19 cases or 12%.

<i>Lynn</i>			<i>Olga</i>		
<i>Adjunct</i>	<i>Freq.</i>	<i>%</i>	<i>Adjunct</i>	<i>Freq.</i>	<i>%</i>
Maybe (probability) -	28	17%	Really (intensity) -	37	24%
Really (intensity) -	27	17%	Only (intensity) -	19	12%
Just (time/intensity) -	17	11%	Very (degree) -	18	12%
Very (degree) -	12	7%	Just (intensity) -	16	10%
Actually (intensity) -	12	7%	Maybe (probability) -	12	8%
Possibly/probably -	11	7%	Always(usuality)-	12	8%
Always (usuality)-	8	5%	Sometimes (usuality) -	11	7%
Sometimes (usuality) -	7	4%	At least (intensity) -	6	4%
Quite (degree) -	6	4%	Of course (obviousness) -	4	3%
Definitely(obligation) -	5	3%	Ever (usuality) -	4	3%
Often (usuality)-	4	3%	Never (usuality) -	4	3%
At least (intensity) -	4	3%	Quite (degree) -	4	3%
Usually (usuality) -	3	2%	Usually (usuality) -	2	1%
Only (intensity) -	3	2%	Definitely (obligation) -	1	0.3%
Please (entreaty) -	3	2%	Frequently (usuality) -	1	0.3%
Ever (usuality) -	2	1%	Often (usuality) -	1	0.3%
Certainly (readiness) -	2	1%	Even (intensity) -	1	0.3%
Rather (degree) -	2	1%	Easily (readiness) -	1	0.3%
Even (intensity) -	1	0.6%	Exactly (degree) -	1	0.3%
Especially (typicality) -	1	0.6%			
Never (usuality) -	1	0.6%			
Rarely (usuality) -	1	0.6%			
Simply (intensity) -	1	0.6%			
<i>Lynn's total:</i>	<i>161</i>	<i>100%</i>	<i>Olga's total:</i>	<i>155</i>	<i>100%</i>

Table 4.4: Mood adjuncts per participant (percentages out of partial totals)

In line with Halliday's (1994:82) interpersonal perspective relating Mood adjuncts of modality to probability/usuality and obligation, that is, to the constitution of propositions and proposals, I have focused on the specific occurrence of Mood adjuncts of modality construing modalization and modulation. Along these lines, as can be seen in Table 4.5 below, there occur 121 instances of Mood adjuncts of modality in the DJ: Lynn realizes 73 cases out of 121, or 60%, and Olga realizes 48 cases, or 40%.

Lynn realizes most often adjuncts of modality expressing probability, 41 cases out of

73, or 56%, such as *maybe*, *possibly*, *probably*, and *certainly*, followed by adjuncts of modality:usuality, 27 cases or 37%, such as *always*, *sometimes*, *often*, *usually*, *ever*, *never*, and *rarely*. The adjunct of modality:obligation *definitely* occurs 5 times, or 7%. Olga realizes most often adjuncts of modality expressing usuality, 34 cases out of 48, or 71%, such as *always*, *sometimes*, *usually*, *ever*, *never*, and *frequently*, followed by the adjunct of probability *maybe*, 12 cases or 25%. The mood adjuncts *definitely*, signaling obligation, and *easily*, signaling inclination, both occur once, or 2%. Mood adjuncts of modality, in both teachers' discourse, construe more propositions than proposals.

Participant	Lynn		Olga	
	Frequency	%	Frequency	%
Maybe (probability)	28	38	12	25
Possibly/probably–probability	11	15	0	-
Always (usuality)	8	11	12	25
Sometimes (usuality)	7	10	11	24
Often (usuality)	5	7	0	-
Definitely (obligation)	5	7	1	2
Usually (usuality)	3	4	2	4
Ever (usuality)	2	3	4	8
Certainly (probability)	2	3	0	-
Never (usuality)	1	1	4	8
Easily (readiness)	0	-	1	2
Frequently (usuality)	0	-	1	2
Rarely (usuality)	1	1	0	-
Totals:	73		48	

Table 4.5: Mood adjuncts of modality in the DJ (% per interactant, 73 and 48, respectively)

As can be seen above, *maybe* is the most frequent mood adjunct of modality used by both participants, 40 cases out of 121, or 33%, reflecting the problematizing, doubting and

(constructive) instability provoked by the DJ. In Olga's texts, instances of *maybe* (12 or 25%) occur when speculating about students and herself, as in *Maybe I am exaggerating* (OA), and in *Maybe they feel enthusiastic...* (OQ). Increasingly towards the end, *maybe* is used in reference to collaborative work, such as in *Maybe we can plan together?* (OR).

Lynn's greater use of adjuncts of probability help to construct the supportive, problematizing stance adopted by Lynn throughout the DJ, as in

*Have you ever videotaped yourself in a classroom context?* (LB)  
*Maybe we can pull this through.* (OQ)

Olga uses adjuncts of usuality in reference to her ongoing classroom routines, such as in *...sometimes things end in an embarrassing situation* (OA), and *...it is quite impossible to speak English always* (OJ). Through these adjuncts, Lynn could partly visualize Olga's classroom life, and make some sense of her problematizations. Adjuncts of usuality function differently in Lynn's discourse – in the beginning, Lynn's adjuncts of usuality often refer to her beliefs/attitudes regarding learning/teaching issues, as in

*Awareness-raising is always exciting...*(LB)  
*People often lack the necessary strategies for language learning...*(LI)  
*...and it probably would make more sense to use [the DJ] in Portuguese, with a Level 1 class.* (LJ)  
*I feel this is the grey zone we could possibly explore next year...* (LQ)

In sum, modal adjuncts, specifically in terms of Mood adjuncts of modality, serve to problematize classroom life and the DJ interaction. As with other modality markers, mood adjuncts seem to add some color to discourse, to add different shades and layers of interpersonal meanings embedded in the specific discursive practice of exchanging journal entries.

#### 4.4.3 Verbs signaling modality

Certain mental process verbs also signal modalization or modulation, due to the fact they can

express (i) probability, such as *seems*; (ii) necessity, such as the verb *need*, and (iii) inclination, such as *hope*, *want*, *wish*, *would like*, *would love*. While the latter forms (ii) and (iii) constitute proposals, or modulations, the former constitutes propositions, or modalizations. In the entire DJ, 100 instances of verbs as modality markers were detected, 20 instances, or 20% signaling modalization, and 80 instances, or 80% signaling modulation. Verbs signaling modality construe borderline cases: out of these 100 instances, 28 cases also constitute grammatical metaphors (as in *seems that*, *hope that*, *wish that*), discussed further ahead, and there are 23 cases where *need* occurs as a modal operator, as addressed previously.

Out of the 20 occurrences of verbs signaling modalization found in the DJ, 13 cases were produced by Olga, and 7 by Lynn. 11 cases have a human subject, as in *Your students seem to like group work* (LA), and *You seem to be worried about your students not doing homework* (OQ). *Students* occur in subject position 6 times, followed by *you* (3), *I* (1), and *we* (1). There are 8 instances with *it*, and other subjects include *time*, *experience*, *flexibility*, and *the lab book*. One single example of the verb *sounds*, marking modality in the same manner as *seems*, is included in Appendix A. (The verb *seem* also construes GMs, in explicit objective modalizations such as in *It seems to me that...*, as I will address in the following section).

In the DJ, overall, the verbal marker of modulation *need* amounts to 25 cases; 5 instances occur in Lynn's discourse, and 20 in Olga's. As mentioned previously, the first person plural pronoun *we* is the most frequent subject (8), all produced by Olga, once in reference to the two participants and the impending closure of the written interaction, as in *And I think we need to talk about our DJ* (OQ), and also referring to all the teachers in the EFL program, as in *...the content we need to cover* (OQ). There are 7 occurrences with the first person singular pronoun *I*, expressing teacher needs and obligations regarding classroom practices and interactions, such as in *What I need is a book...* (OD). There are 3 cases referring to students as subjects, expressing student responsibility and necessity, as in ...



*students need more 'grammar discussions'* (OD). There are 3 cases with the second person pronoun *you*: Lynn uses *need* as a verb signaling modality twice with the pronoun *you*, as in *Do you need contributions for the paper?* (LF), and 2 instances with *you* were found in Olga's texts: once suggesting a cold medicine, *You need to take this before you catch the cold* (OK), and once in reference to Lynn's words, *...that you need to ask students to speak to/stick to English...*(OQ).

Regarding *hope*, *want*, *wish*, *would like*, and *would love*, in the whole DJ there occur 55 cases<sup>8</sup>. Signaling modulation, there are 18 instances with *hope*, 15 instances with *would like*, 13 instances with *want*, 5 cases with *wish*, and 4 cases with *would love*. *Hope* is mostly used by Lynn, 13 cases; concerning *would like*, 10 cases were produced by Olga (all with the first person singular pronoun), and 5 by Lynn. Two instances in Lynn's clauses called my attention, namely, *If you think this is something you' d like to do* (LC), and *If you actually tape yourself and would like to write about this on this journal - fine with me* (LC). Interestingly, the topic addressed here - videotaping and self-observation - is something Lynn had in mind in the beginning of the DJ project, namely, to focus the written interaction on videotaping, self-observation and self-reflection. Videotaping during the DJ project did not happen, and this fact adds a unique twist to this study, namely, that Lynn never observed Olga in action, the collaborative work concentrated exclusively on exchanging personal understandings and perceptions. Finally, *want* is used by Olga 8 times, and 5 times by Lynn; five cases with *wish* occur, 3 produced by Olga, as in *I wish I could put [the DJ] in practice with my beginning students...*(OI). The four cases with *would love* occur in the first semester, produced by Olga and Lynn, as in

*I' d love to get together and talk...* (LC)

*I' d love to go to your home.* (OD)

*I would love it if they really developed these feeling among themselves, the learning community.* (OE)

<sup>8</sup> In the present study, since syntactically they resemble a single verbal group, the forms *hope to*, *want to*, and *would like to* are viewed as constituting non-metaphorical realizations of modulation.

*I' d love to see some of the tests...* (LF)

Specifically in the selected DJ clauses (Appendix A), Olga's discourse presents 19 clauses (35% of 55) with verbs signaling modality, 5 clauses in the first semester, 4 in the second, and 10 in the last one, as can be seen below:

*I want to begin doing different things, such as games.* (OA)

*...and do say they want to learn.* (OA)

*I' d like to mention/discuss them later.* (OA)

*I just would like to say that I am conscious of some choices I've been making concerning my discourse practice in this text...* (OA)

*...they need to work hard to learn English...* (OB)

*... it seems to me that for beginners...* (OI)

*It seems to me that people lack knowledge...* (OI)

*...students need to go around the class...*(OI)

*I' d like to use some of its questionnaires with my students next semester* (OJ)

*Lynn, you seem to be worried about your students...*(OQ)

*...(that you need to ask students to speak in/stick to English)...* (OQ)

*I need to discuss this with my students...*(OQ)

*Of course, I need to review things we 'saw', cause I don't remember very well either.*(OQ)

*...and the content we need to cover!* (OQ)

*I really think Level 1 students need to sit down and do this kind of "workbook" stuff.* (OQ)

*And I think we need to talk about our DJ.* (OQ)

*Your idea of reviewing what we wrote in January seems great.* (OR)

*Your idea of having students listing their opinions sounds great!* (OR)

*I' d like to do like this, too.* (OR)

It can be seen above that verbs signaling modality increase in the last semester – in line with the results in Chapter 5, where I address the greater amount of Processes realized in the interactants' last texts. Finally, in Lynn's selected clauses (Appendix B), clauses with verbs marking modality amount to 4 (or 7% of 55), 1 in the first semester, 2 in the second and 1 in the third semester, as can be seen below:

*Anyway, especially since your students seem to like group work...* (LA)

*... Maria would like to talk to us...* (LJ)

*...they seemed to participate in this kind of activity.* (LI)

*Time seems to be so short nowadays.* (LQ)

As can be seen in Lynn's examples above, verbs as modality markers occur sporadically in the Lynn's discourse in the DJ – unlike Olga's examples, which increase. Verbs as markers of modality are used most often by Olga, especially by the end of the writing project. I will now address the interpersonal grammatical metaphor, as understood in SFG.

#### 4.4.4 Grammatical metaphors of modality

Halliday (1994:252) points out that “talking is not the only way of using language; we also use language to think.” As mentioned previously, clauses such as *I feel...*, *I think...*, and *I know...*, amongst others, constitute metaphors of an interpersonal nature, known as grammatical metaphors (GMs) of modality. These forms express speakers' opinions, and are realized as projecting clauses in a hypotactic clause complex (Halliday, 1994).

Mental processes serve to project clauses, such as in *I know I should* (LB), where the phenomenon *I know* can be identified, and the idea projected by the phenomenon, *I should*, is known as the metaphenomenon. In this example the projecting clause is a mental:cognitive process, and the projected clause is an idea, a meaning. GMs are specially relevant in this study, for they reveal the evolving mental world of the participants, in terms of teacher awareness, concerns and inquiry. 120 occurrences of GMs were identified in the entire DJ: 65 cases or 54% produced by Olga, and 55 cases, or 46%, produced by Lynn. In the six selected exchanges, 45 cases of GMs occur, or 38% of the total 120 occurrences of GMs.

The most frequent mental process used in the GMs in the journal is *think* (36), followed by *feel* (26); other mental processes forming GMs in the DJ include *believe*, *guess*, *hope*, *learn*, *notice*, *realize*, *remember*, *seem*, *wish*. The first person singular pronoun *I* is a frequent subject in GMs, as in

*I know I learned because I really felt the need to go on with the DJ. (OG)*  
*I've noticed that because I've been asking myself such questions, my*

*actions in class have changed.* (OH)

*I feel that discussing/reflecting about my practice is something that I cannot stop.* (OR)

*I guess an oral test stresses the communicative aspect....* (LP)

*I realized I could have proposed this...* (LR)

*This is quite important, I believe.* (LQ)

Occasionally, Lynn realizes a GM as an afterthought, as can be seen in the last example above. Besides *I*, other human entities in subject positions in projecting clauses include *you*, *we*, and *students*. Projecting clauses constituting explicit objective modalizations also occur in the DJ, such as *It is probable* (1), *It is possible* (1), *It is impossible* (1), *It is necessary* (1), *I'm sure* (14) and *I'm not sure* (4). This type of orientation can also be found in the DJ, as in *...it is probable that the others also had this kind of reason not to come to class* (OA). Other types of GM also occurring in the DJ are projections of mental:affective processes, such as *hope* (12) and *wish* (5), constituting proposals (Halliday, 1994:259), as in *I hope we videotape ourselves...* (LR).

As can be seen below in Table 4.6, 45 GMs (or 22% of 209 instances of modality) occur in Olga's and Lynn's selected clauses:

	Modalization		Modulation		GMs		Total instances Of modality (100%)
	Freq.	%	Freq.	%	Freq.	%	
Olga	39	39	38	38	23	23	100
Lynn	45	41	42	39	22	20	109
Totals	84	40	80	38	45	22	209

Table 4.6: Types of modality in the selected clauses (freq. and %)

Thus, out of the 100 instances of modality in Olga's selected clauses, 23 GMs occur, or 23%; out of the 109 instances of modality in Lynn's selected clauses, 22 instances occur, or 20 % - that is, the percentage of GMs in both teachers' discourse is similar.

In sum, in this section I have provided a general overview of modality markers in the DJ. In the next section I focus on comparing and contrasting types of modality realized by the participants in distinct moments, in order to obtain a clearer picture of the long-term development of interpersonal relations. I will also examine the Mood element 'Subject', so as

to clarify whether subject positions change over time.

#### 4.5 Evolving Mood structures in teacher discourse

I will now discuss how Olga and Lynn encode interpersonal meanings in language, in order to address my first set of research questions. Results indicate that out of a total of 719 clauses in Texts A, B, I, J, Q and R, 190 modalized clauses (26% of 719) were identified, presenting 209 instances of modality. Along with the similar quantity in Olga's and Lynn's modalized clauses (94 and 96, respectively) and instances of modality (100 and 109, respectively), modal markers are also distributed similarly. In Olga's discourse, modalization occurs 39%, modulation occur 38%, followed by GMs, 23%; in Lynn's discourse modalization also predominates, 41%, followed closely by modulation, 39%, and then by GMs, 20%, as seen in Table 4.6 above.

Overall, on contrasting the above totals per interactant in three moments, we can see that modalization predominates, 84 cases or 40% of the total 209 instances, followed by modulation, amounting to 80 instances or 38%; GMs occur 45 times, or 22%. Broadly speaking, altogether the modalizations and modulations present a similar frequency: in other words, interpersonal meanings in the DJ are enacted both in the *is/isn't* dimension, centered in propositions, that is, in statements and questions, in exchanging and negotiating information, and in the *do/don't* do dimension as well, centered in proposals, in offers and commands, in exchanging and negotiating goods and services.

More detailed results of the six exchanges per participant (that is, the two initial, middle and final entries) can be seen on Tables 4.7 and 4.8 below. The following line graphs and pie charts contrast the types of modality in the first and last entries, suggesting some specific discursive trends which I will now attempt to portray. I will provide a brief sketch of each teacher's discursive practice in terms of modalization, modulation, and GMs, first by

## MODALITY -OLGA

Modality type Entry	Modalization		Modulation		G. metaphors		TOTAL (100%)
	Freq.	%	Freq.	%	Freq.	%	Freq.
OA	8	42	6	32	5	26	19
OB	3	21	9	65	2	14	14
OI	2	25	2	25	4	50	8
OJ	8	57	1	7	5	36	14
OQ	8	33	12	50	4	17	24
OR	10	48	8	38	3	14	21
TOTALS	39	39	38	38	23	23	100

Table 4.7: Types of modality in the selected clauses - Olga (percentages of total instances of modality per entry)

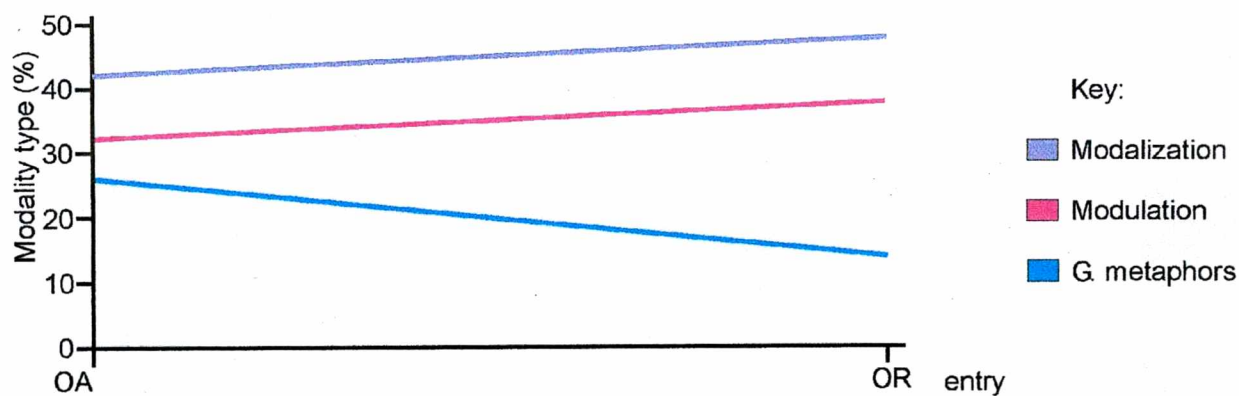


Figure 4.3: Modality trends (OA and OR)

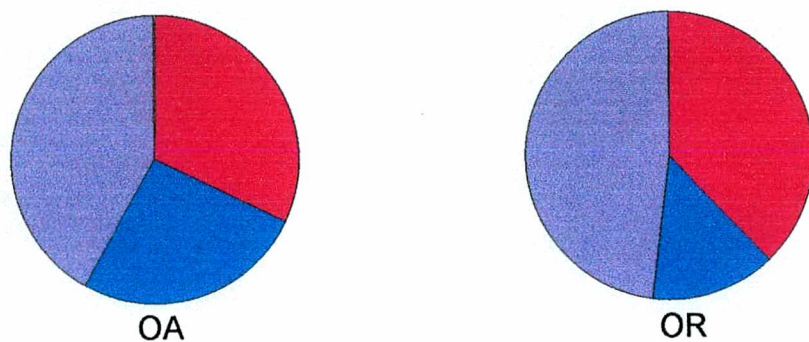


Figure 4.4: Contrasting types of modality in OA and OR

## MODALITY - LYNN

Modality type Entry	Modalization		Modulation		G. metaphors		TOTAL (100%)
	Freq.	%	Freq.	%	Freq.	%	Freq.
LA	7	47	6	40	2	13	15
LB	9	48	5	26	5	26	19
LI	9	69	1	8	3	23	13
LJ	7	41	9	53	1	6	17
LQ	8	32	11	44	6	24	25
LR	5	25	10	50	5	25	20
TOTALS	45	41	42	39	22	20	109

Table 4.8: Types of modality in the selected clauses – Lynn (percentages of total instances of modality per entry)

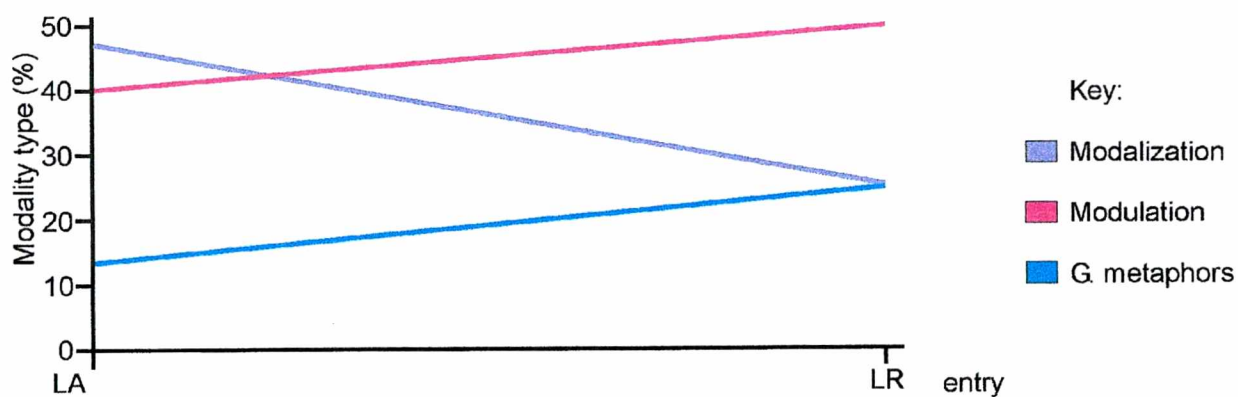


Figure 4.5: Modality trends (LA and LR)

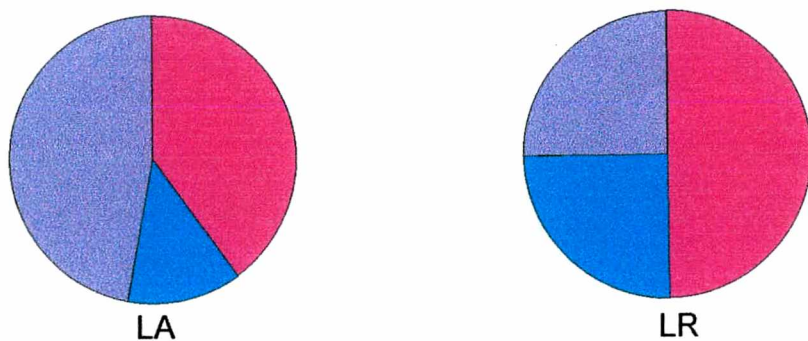


Figure 4.6: Contrasting types of modality in LA and LR

contrasting Olga's discourse in Text OA (section 4.5.1) and Text OR (section 4.5.2), and then Lynn's discourse in Text LA (sections 4.5.3) and Text LR (section 4.5.4).

Next, I will contrast the grammatical Subjects in both teachers' discourse (section 4.5.5). A reminder is necessary - although I have included Olga's and Lynn's middle entries in the modality tables below, I have not included them in the corresponding graphs and discussion: since the results are not constant and very fuzzy, suggesting that evolving teacher discourse is not necessarily a linear process, I have decided to specifically focus on the selected modalized clauses in the first and last DJ entries (Appendix E), which I believe portray discursive practice in the DJ. I will use the middle entries when I look at the grammatical Subjects: there is a linear progression here, and this regularity allows for a clearer understanding of evolving subject constitution, as I discuss ahead. I will now address the first and last exchanges.

#### 4.5.1 Olga: in the beginning

On looking at Table 4.7 above, we see that overall a similar number of modalization and modulation occurs, 39 modalizations, or 39%, 38 modulations, or 38%, followed by GMs, 23 Cases, or 23%. As can be seen in the results for the first entry, OA, the modalizations predominate, 8 cases or 42%, followed by modulation, 6 cases or 32%, and GMs, also 5 cases or 26%. I will first address the modalizations occurring in Olga's first DJ entry.

Initially, the modalizations address teacher anxiety; Olga voices her concerns with student absences and teacher knowledge (*worried* and *embarrassing* is mentioned four times in 8 clauses). In OA, modalizations are mostly realized by Mood adjuncts of modality signaling usuality, such as *always* and *sometimes*, as in

*However, it always worries me when students miss classes, when they give up my courses, or when they look upset in class. (OA)*

*There is one thing that is always embarrassing in classrooms... (OA)*

*... but sometimes things end in a kind of embarrassing situation. (OA)*



Interestingly, in terms of propositional format, Olga's 8 initial modalizations are all statements, the teacher poses no questions in the beginning of the interaction; teacher inquiry is initially encoded as an interpersonal grammatical metaphor. Olga explicitly formulates her first questions in her third DJ entry, *What do you think?* (OC), and *What could I have done? (Instead of what I did?)* (OC). Namely, Olga poses questions once she has become more familiar with the dialogue journal genre, and once a safe, supportive environment has been established, in which both participants can share experiences and work for a common goal, that is, professional renewal. The interrogatives in OC indicate that by the third entry the more explicit dialogic interaction has been set in motion.

Olga's 6 initial modulations include 5 cases of teacher obligations and inclinations, as in:

*...if the text I am supposed to write can be like this, a kind of freewriting.* (OA)  
*I just would like to say that...* (OA)  
*I'd like to mention/discuss them later.* (OA)  
*I want to begin doing different things, such as games.* (OA)  
*I'll try to explore more this kind of activity, although it wastes time.*(OA)

The first 3 modulations above refer to the DJ interaction itself, while the last 2 refer to classroom dynamics. There is one modulation signaling student obligation, *...because he had to study*. As for the GMs in OA, they signal Olga's uncertainty and anxiety regarding her students (mentioned in 4 projected clauses), and regarding an embarrassing teaching situation (1 clause). Olga's initial GMs mirror her doubts and concerns regarding the classroom, occurring even a couple of 'double' GMs, which make her statements sound very tentative, such as in

*I know that it is probable that the others also had this kind of reason not to come to class.* (OA)  
*I think (I feel) students value vocabulary knowledge a lot in foreign classrooms.* (OA)

Although a declarative, a GM can function as an interrogative (Tsui, 1992). For example, when Olga writes *I know that it is probable that the others also had this kind of*

*reason not to come to class (OA), and I think (I feel) students value vocabulary knowledge a lot in foreign language classrooms (OA), these declaratives have to be understood in the particular context they occurred. These GMs were interpreted by Lynn as inquiries, as constituting intertextual cues, that is, relevant issues emerge in the GMs in Olga's discourse, and are addressed by Lynn. In sum, as I see it, in terms of mood structure, Olga in the beginning could be characterized by the modalization ...as always, I am worried...*

#### 4.5.2 Olga: fifteen months later

As can be seen in Table 4.7 above, in OR modalization predominates, 10 cases or 48%, followed by modulation, 8 cases or 38%, and then GMs, 3 cases or 14%. (Proportions can be seen in Figures 4.3 and 4.4). In relation to OA, modalization and modulation have increased, and GMs decreased. In terms of mood structure, while Olga in the beginning could be characterized by the modalization ...as always, I am worried..., Olga, fifteen months later, could be characterized by the modalization *Maybe we can...* Modalizations in OR present a 6% increase over OA: in OR there occurs a higher frequency of modal operators indicating probability, such as *can* and *could*, and the verbs *seem* and *sound* also occur, as in the examples

*...then we can videotape some of the following classes... (OR)*  
*Your idea .. seems great.(OR)*

In terms of the propositional format, that is, of statements and questions, Olga's 10 modalizations in the final moment comprise 6 statements and 4 questions (2 yes-no questions, and 2 WH-questions), as can be seen in Table 4.8 below, contrasting OA and OR:

	Initial moment (OA)		Final moment (OR)		Totals	
	Freq.	%	Freq.	%	Freq.	%
Statements	8	100	6	60	14	78
Questions	0	0	4	40	4	22
Totals	8	(100%)	10	(100%)	18	(100%)

Table 4.9: Olga's propositions / initial and final moments

In the table above we see that in relation to OA, in OR there is a 40% increase in Olga's questions. While no questions were posed by Olga in OA, the following 4 questions are posed in OR:

*Maybe we could videotape our classes in the beginning of the next semester, what do you think? (OR)*

*About your oral test, how will you manage the second part? (OR)*

*Will you have a conversation with students, and ask the questions kind of 'implicitly', or ask the questions directly? (OR)*

*Maybe we can plan together?! (OR)*

Thus, on looking at Olga's modalizations, what is salient is that over time there occurs a higher frequency of questions – construed with modal markers, accounting for the increase in implicit modalizations. In turn, Olga's final statements deal mainly with teacher collaboration, differently from the initial statements, dealing with teacher anxiety. In a nutshell, my understanding is that Olga's longitudinal increase in modalizations is related to a renewed teacher stance, involving broadened perspectives on the classroom, which enhance peer collaboration and problem-posing.

On looking at the results for modulation in Table 4.7, a 6% increase is detected (from 32% in OA to 38% in OR). By the end of the writing project, the *do/don't do* dimension becomes more foregrounded, that is, interpersonal meanings have expanded. The final modulations suggest Olga's increased inclination regarding text-making and reflective teaching, as in

*I feel that discussing/reflecting about my practice is something that I cannot stop. (OR)*

*Let's go ahead till we feel it is possible to go, yeah? (OR)*

*Let's do it! (OR, in reference to videotaping)*

It can be seen that the imperative form *Let's* is now realized, including *I/you* as subjects, implying collaboration and coconstruction. Over time, Olga has become more assertive, and discursively this is represented by the increase and content of the modulations, as well as by the decrease in grammatical metaphors: Olga's final GMs comprise 3 cases, or

14% of her total instances of modality in OR. On looking at the GM percentages for OA (28%) and OR (14%), it can be seen that Olga's clauses present fewer GMs over time, a 14% decrease. However, in spite of this decrease, it must be pointed out that the 3 GMs in OR encapsulate core teaching/learning issues regarding collaboration and reflectivity, such as

*... I feel that discussing/reflecting about my practice is something that I cannot stop. (OR).*

*Let's go ahead till we feel it is possible to go, yeah?(OR).*

*And I also think I will make that contract with students: try to speak only in English! (OR)*

My understanding is that the three GMs above allude to reflective teaching and to collaborative work, ultimately enhancing student learning. These GMs reveal an increased teacher awareness regarding her teaching practice, involving a different attitude towards self and others, and a broader view of classroom life. Interestingly, as already mentioned before, no interrogatives are formulated by the teacher until her third entry. Until then, teacher's inquiries are posed indirectly, through the GMs. In the DJ, therefore, both questions and GMs push the dialogue forward.

Another point is that while Olga's GMs encode issues related to her own teaching, as in *I think I will make that contract with students...(OR)*, Olga's questions also include the second person singular pronoun *you*, addressing the Other – a feature not present in Olga's GMs. In sum, while no questions at all are posed in OA, 5 GMs were realized; in the last entry, OR, 4 questions, and 3 GMs are realized: along with the longitudinal decrease in GMs, there is an increase in questions. This increase in explicit questions, over time, signals greater problematizing and collaboration, and less social distance; also, although the GMs decrease, they encompass broader issues related to teacher and student learning, as previously mentioned. In OA, while GMs deal with teacher uncertainty, GMs in OR capture very different concerns, related to emerging issues in Olga's discursive practice.

### 4.5.3 Lynn: in the beginning

On looking at Table 4.8 above, we see that overall more modalizations occur, 45 cases or 41%, followed by modulation, 42 cases or 39%, and then GMs, 22 cases or 20%. In terms of mood structure, Lynn in the beginning could be characterized by the modalization *You can...*

In LA, Lynn's first entry, modalization amount to 7 cases or 47% of the occurrence of modality. In response to Olga's initial entry, Lynn's modalizations refer to the DJ, and to Olga's anxiety in relation to herself and her students. In LA, modalizations are mostly realized by the modal operator *can*, indicating possibility, as in *If they look upset in class, a kind word can be helpful and supportive...(LA)*.

In terms of propositional format, Lynn's 7 initial modalizations are all statements, as in Olga's first entry. However, while in Olga's case the OA propositions mirror her entire entry, in the sense that no questions at all were posed in her first text, this is not the case in Lynn's entry: 4 questions are posed in entry LA, but were not modalized, such as

*(By the way, what's ZPD?) : )  
 What level are you teaching right now?  
 And what kind of games did you have in mind?  
 When did you start teaching English?*

Thus, Lynn poses questions outright, mirroring the fact that since the beginning she focuses on establishing an explicit dialogic interaction. As for modulation, 6 cases occur, or 40% of Lynn's instances of modality in her first entry. Overall, Lynn tries to be non-directive with Olga, with a moodless clause such as *Please feel free to ask me...*, that is a 'polite' imperative, with a suggestion such as ... *but there's no problem in telling students you'll check and tell them next class...*, and with modulated comments on the DJ such as

*Let's see what will come out of it...(LA)  
 I'll try to respond... (LA)*

Text LA presents 2 instances of GMs, or 13% of Lynn's 15 initial instances of modality. One GM encodes a piece of advice, Lynn talks as a mentor, as in ...*a kind word can*

*be helpful and supportive, I guess* (LA); this GM can be seen as softening a modulation, another form for ‘You should be kind and supportive’. The other GM is *I sometimes wish our teachers had a different approach...* This is the single instance in the DJ where an indirect reference is made to the fact that Olga and Lynn are both students, in socially symmetric positions. In sum, Lynn is trying to establish social symmetry with Olga, and is also striving for the open-mindedness, wholeheartedness and responsibility (Dewey, 1933) demonstrated by Olga in her first entry.

#### **4.5.4 Lynn: fifteen months later**

As can be seen in Table 4.8 above, in LR it is modulation that predominates, 10 cases or 50%, followed by modalization, 5 cases or 25%, and then GMs, 5 cases or 25%. In relation to LA, modulation and GMs have increased, and modalization has decreased. In terms of mood structure, while in Lynn in the beginning could be characterized by *You can...*, Lynn, fifteen months later, could be represented by *I will...*

Modalizations in LR present a 22% decrease; it can be seen that percentagewise, the biggest change has occurred here. The different contextual features in LA and LR account for this change: in the beginning Lynn acts more like a mentor and supervisor, and strives to share her teaching experience and understandings mostly through her propositions, often expressing beliefs and advice. In the last semester of the project, there is the added feature that Lynn is also teaching EFL; we see that the modalizations in LR have decreased, and deal with relevant issues as a practicing teacher, as in *...and realized I could have proposed this to them – audio/video, whatever...* In terms of the propositional format in LR clauses, the 5 modalizations comprise 3 statements and 2 questions (1 tag and 1 WH-question), as can be seen in Table 4.10 below, contrasting LA and LR:

	Initial moment (LA)		Final moment (LR)		Totals	
	Freq.	%	Freq.	%	Freq.	%
Statements	7	100	3	60	10	83
Questions	0	0	2	40	2	17
Total /propositions (100%)	7	100	5	100	12	100

*Table 4.10: Lynn's propositions / initial and final moments*

As mentioned previously, questions do occur in Lynn's first entry, but are not modalized, and thus were not included in the table above. (In other words, Lynn's initial questions do not require grammatical work, as do Olga's modalized questions). Lynn asks questions all along the DJ project, assuming a dialogic format since the very beginning; Lynn's final modalized questions are the following:

*And I hope we videotape ourselves next semester, wherever we may be, OK?(LR)*  
*How can we refocus our reflective work? (LR)*

Referring to the above questions, it can be seen they address the discursive practices, or text-making, conducted by Olga and Lynn. As mentioned above, another noticeable feature in Lynn's discourse is that commands (in the imperative mood) are often rephrased and softened into statements and questions (indicative mood), such as in *a kind word can..., you can..., maybe ...?* This type of MOOD selection is in line with Heberle's (1997) and Romero's (1998) results, whereby MOOD choices are strategically employed by professionals (editors of women's magazines and a teacher supervisor, respectively), so as to establish politeness, respect, support, and solidarity between interlocutors. These lexicogrammatical choices are some linguistic mechanisms establishing synthetic personalization, so as to allow for collaboration: Lynn is seeking to establish a supportive learning environment in this specific discourse technology.

On looking at the results for modulation in LA (40%) and in LR (50%) in Table 4.8, it can be seen that modulation increases 10%, as portrayed in Figures 4.5 and 4.6. Essentially, this increase relates to Lynn's foregrounding her teacher obligations and inclinations in the last semester, when she is teaching. Some examples follow:

*I'll let you know how the final feedback session worked out. (LR)*  
*...but an opportunity I shall bear in mind, in the future. (LR)*  
*...then I'll finish writing after classes next week. (LR)*

While Olga's 10% increase in modulation signals a change in teacher attitude, foregrounding teacher research, Lynn's 10% increase in proposals mirrors the fact that she is currently a practicing EFL teacher. Most modulations in LR deal with Lynn's obligations and inclinations as a teacher; an added teacher role is detected. In other words, Lynn's ongoing social practice as a teacher accounts for the increase in modulation.

Regarding the GMs in LR, there occurs a 12% increase, suggesting that ongoing teaching practice accounts for Lynn's problematizing. In the last entry the GMs have also shifted to the ongoing classroom issues faced by Lynn as a teacher, as can be seen in the following clauses:

*And I hope we videotape ourselves next semester, wherever we may be, OK?*  
*I'll be asking them some direct questions, I think.*  
*They felt they had made some progress.*  
*Then I remembered I once gave a Level 2/curricular course a video project – a role play – as the final oral...*  
*... and realized I could have proposed this to them...*

On looking at the above GMs, we see that apart from the first one, a metaphor of modulation addressing teacher collaboration (*And I hope we...*), the other GMs are modalizations addressing Lynn's own classroom practice. In other words, my understanding is that Lynn's teaching context accounts for the longitudinal increase in GMs: since each group of learners creates its own unique, dynamic web of social relations, the teacher is continuously exploring new situations, which involve uncertainty, tentativeness, insights and reflections.

Finally, on looking at Olga's and Lynn's modality trends (Figures 4.3 and 4.5, respectively) it can be seen that a common discursive feature in th DJ is the *increase in modulation* occurring in both teachers' discourse. This can be clearly seen in the figures above. On the other hand, GMs and modalization present different discursive patterns per



participant: while modalization decreases and GMs increase in Lynn's discourse, modalization increases and GMs decrease in Olga's discourse, suggesting that these features have evolved differently. Thus, one of my main findings relates to the shared feature mentioned above, namely, that there is an increase in modulation in both teachers' discourse in the DJ - signaling, as I see it, increased teacher obligation and inclination. Both teachers have become more assertive and more accountable regarding their discursive and social practices. In sum, after this brief sketch of Olga's and Lynn's modality choices in the initial and final moments, I will now focus on the grammatical Subjects realized in the DJ.

#### 4.5.5 Grammatical Subjects

According to Halliday (1994:77), the Subject "has a clearly defined semantic function: it carries the burden of the clause as an interactive event". In other words, Subject realization is an important lexicogrammatical choice in an interaction. In order to pinpoint subject constitution, I will now look at the grammatical Subjects in the 190 selected clauses. Results per participant can be seen in Tables 4.11 and 4.12 below, depicting the grammatical Subjects realized in the six exchanges, namely, the first two initial, middle and final entries.

<i>G.subject</i>	<i>Moment 1 (OA,OB)</i>	<i>Moment 2 (OL,OJ)</i>	<i>Moment 3 (OQ,OR)</i>
<i>I</i>	67	50	38
<i>You</i>	4	6.25	21
<i>We, let's</i>	0	12.5	33
<i>Students</i>	25	31.25	5
<i>They(non-Ss)</i>	4	-	3

Table 4.11: Grammatical Subjects in Olga's clauses/Moments 1, 2 and 3 (%)

<i>Moment</i>	<i>Moment 1</i>	<i>Moment 2</i>	<i>Moment 3</i>
<i>G. Subjects</i>	<i>(LA, LB)</i>	<i>(LI, LJ)</i>	<i>(LQ, LR)</i>
<i>I</i>	46	41	64
<i>You</i>	19	11	11
<i>We, let's</i>	8	32	17
<i>Students</i>	19	16	8
<i>Ts</i>	8	0	0

Table 4.12: Grammatical Subjects in Lynn's clauses/Moments 1, 2 and 3 (%)

In general terms, the first person singular pronoun *I* is realized the most often by both Olga and Lynn, around 50% of the use of Subjects. Also, in both teacher's discourse, the pronouns *we*, *students* and *you* occur similarly percentagewise, ranging from 20% to 12%. Regarding Olga's discourse, in Moment 1, the human entities occurring as Subjects are *I*, 67%, *students* 25%, and *you*, 4%. A fact that has called my attention here is that the forms *we/let's* do not occur in Olga's discourse yet: as can be seen further on in OR. On examining the grammatical Subjects in more detail, that is, in the modalized clauses in three moments – the two initial (OA,OB), middle (OI,OJ) and final entries (OQ,OR), it can be seen (Table 4.11) that the greatest increase, 33%, occurs with the first personal plural forms *we/let's*, suggesting that in the end Olga foregrounds the collaborative, dialogic interaction. (Overall, in the whole DJ, the form *Let's* occurs in 25 instances – interestingly, 20 cases occur in the last semester).

Along these lines, the pronoun *you* also occurs more often in OR, presenting a 17% increase. Thus, while in Moment 1 Olga does not use *we* and *let's* at all, these forms are frequently used later on, suggesting that collaborative work has been set in motion. The first person pronoun *I* decreases steadily (29%), occurring 38% in moment 3, and *students* suddenly falls in the end; probably due to the impending closure of the DJ, Olga is focusing

more on teacher-teacher interaction.

On referring to herself, in OA we see Olga writing *Maybe I am exaggerating*, and *As always I am worried with the planning of my class*; in OR, Olga's final entry, we can see *I feel that discussing reflecting about my practice is something I cannot stop*, and *Let's do it!* .

Thus, it can be seen that subjects in OR become more inclusive; Olga's professional self has evolved. Interpretations such as this one are due to the SFG and CDA perspectives, providing the frameworks for tapping into language description, and tackling social relations from traces in texts. In sum, a new speech role has appeared, a new voice, generating added perspectives and understandings. Olga has definitely included a new role/voice in her discourse, mainly from supervised teacher to professional peer; through this discourse practice, Olga appears to have come closer to Lynn's teacher-researcher stance.

As for Lynn, on looking at the results (Table 4.12 above), there occurs an 18% increase in the use of the first person singular pronoun *I*, a 9% increase in the form *we*, an 8% decrease in the second person singular pronoun *you*, and a 9% decrease in the form *students*. In the beginning Lynn's discourse mainly includes Subjects such as *you*, *we*, and *our thoughts* (as opposed to the frequently realized Subject *I* in Olga's discourse in the beginning), and the entity *I* has increased in LR. Lynn follows a reverse path, that is, the added role here is that of a teacher. This contextual feature – a change in role relationships, that is, in tenor of discourse - has a clear effect: Lynn's teacher-researcher stance shifts from a mentoring role as a clinical supervisor towards that of a mentoring/practicing teacher. Therefore, Subject positions have changed in both Olga's and Lynn's discourse.

#### 4.6 Concluding remarks

In this chapter I have addressed lexicogrammatical changes in the Mood structures involved in this study, so as to gain a better understanding of evolving social relations in the DJ. The

use of modality markers such as modal operators, Mood adjuncts, verbs signaling modality, and grammatical metaphors of modality in the DJ constitute important discursive strategies which create solidarity, establish an informal, polite and conversational tone, as well as a close, supportive relationship between participants, conducive to text-making and learning. As I discuss below, traces of discursive change were detected regarding the modality markers and the grammatical Subjects. I will first summarize the main findings and insights in relation to my three initial microquestions, and then address macroquestion one.

*(1a) What are the general modality features in the DJ?*

Possibility, tentativeness, and inclinations are often foregrounded in the DJ through modality. The most frequent modality markers realized in the DJ are the modal operators *can* and *will*, the Mood adjunct *maybe*, verbs signaling modality such as *seem*, *need*, and *hope*, and GMs with the mental:cognitive processes *think* and *feel* in projecting clauses. The interactants seem to strive not to impose on each other, and their modality choices reflect this – the collocations *you should*, *you ought to*, *you must* or *you have to* are rarely found: Lynn's commands, for example, are often framed as suggestions by the modal operator *can* or modal adjunct *maybe*. Regarding modality in the selected exchanges, overall, there occurs more modalization, 40%, and thus participants most often exchange and negotiate information. Modulation follows closely, 38%, and GMs occur the least, 22%, but play an important role, specially in Olga's case, signaling teacher inquiry.

*(1b) How does modality evolve in terms of modalization, modulation, and grammatical metaphors of modality? Why?*

Over time, Olga's discourse presents an increase in modalization and in modulation, and a decrease in GMs; in terms of modality, Olga's growth can be represented as a move from *as always, I am worried...*(OA) to *Maybe we can...*(OR). Initially, Olga seems more insecure,

and, over time, reveals more confidence: dialogue has broadened her classroom perspectives. In turn, Lynn's discourse, over time, presents an increase in modulation and GMs, and a decrease in modalization. Lynn's growth can be represented as a move from *You can...*(LA) to *I will...*(LA). While Olga increasingly expresses herself as a teacher-researcher, Lynn increasingly expresses herself as a teacher. Importantly, as previously mentioned, a common discursive feature in Olga's and Lynn's discourse in the DJ is the increase in modulation. While GMs and modalization evolve differently per participant, modulation increases in both teachers' discourse, suggesting that the reflective DJ writing has increased teachers' obligations and inclinations, that is, the DJ has enhanced teacher responsibility, an important finding.

*(1c) What does an analysis of the grammatical Subject reveal in terms of teacher stance?*

Written teacher discourse in the DJ shapes and is shaped by a web of social relations, such as the interactions in the classroom, at the university, and between Olga and Lynn themselves. Analysis of the specific grammatical Subject in the Mood structure suggests that social relations change in both Olga's and Lynn's discourse: in special, a common feature is the progressive increase of *we* and *let's* as grammatical Subjects, suggesting increased teacher collaboration, and power symmetry. Olga's discourse, however, presents the most striking change. The self construed by Olga, initially, is that of an uncertain, lone teacher, seeking authority/permission in the Other. In OA, clauses construe the role of a supervisee, assigning the teacher-researcher a supervisory role. In OR, however, as mentioned above, Olga's Subjects are realized as more inclusive, interactive agents – *you* presents a 17% increase and *we/let's* present a 33% increase, while *I* falls 29%. The self portrayed by Olga in OR has shifted towards a more secure, self-directed reflective teacher. Teacher initiative and accountability have increased. This new role can be seen in all the OR clauses where the *I* and

*We* Subjects (Appendix A) refer to exploratory and collaborative teaching practices. Thus, through text-making, there occurs an important change in Subject constitution in teacher discourse, enhancing the entity *teacher* as Subject.

I will now address my first macroquestion, namely, *what does the lexicogrammatical evidence reveal regarding social relations in the DJ?* As pointed out in the beginning of this chapter (Lemke, 1992:83), a general principle shared within CDA is that “every semiotic act partially sustains or alters (or both) social relations: both microsocial relations among the participants in a social event and, in a constitutive sense, the macrosocial relations among social categories and sub-communities”. Along these lines, my analysis suggests that Olga’s and Lynn’s social relations change over time, shaping and being shaped by DJ writing: in other words, the reflective written interaction has simultaneously sustained and altered social relations. By the end, Olga has adopted a teacher-researcher stance, as can be seen in her increased initiative regarding classroom exploration and collaboration, exemplified in the increased OR modulations and in the steady increase in grammatical Subjects *we* and *let’s*. Another feature in Olga’s writing that suggests more security, in terms of social relations, is the increase in propositions in the form of questions, as opposed to the decrease in GMs in OR. Besides expressing uncertainty, however, GMs have the important role of encoding emerging issues in teacher discourse.

Regarding Lynn’s discourse, teacher initiative increases, as shown in the longitudinal increase in modulation, in GMs, and in the grammatical Subject *I*. Through the analysis of interpersonal meanings construed in the text, it can be seen that the dialogue expanded Olga’s and Lynn’s speech roles and professional selves. Over time, the interpersonal metafunction has included more professional voices, revealing changes in Subject positions. Recontextualization has reframed experience, relating to institutional and professional role shifting (Linell, 1998). Moreover, two story characters have emerged: two teacher-

researchers, two professional selves, Olga and Lynn (also jointly constructed), voicing concerns about their discursive and social practices.

Power relations are based on social difference: as practitioners hold more similar Subject positions, and more equal status, power relations change, tending towards more solidarity. As written dialogue work progressed, social distance and power asymmetry decreased. As pointed out earlier, over time, social relations in the DJ diversify and become more complex; consequently, it becomes harder to distinguish who is the teacher, and who is the teacher-researcher. Dialogue has enhanced Olga's and Lynn's professional development.

In sum, Mood analysis of teacher discourse in the DJ suggests that Mood structures such as the grammatical Subject and modality markers have changed over time, signaling change in the social relations construed by Olga and Lynn. The pedagogical dialogue based on solidarity relations has enhanced teacher collaboration and ongoing development, suggesting that DJ writing enhances transformation, and also that the DJ is a realistic tool for pedagogical intervention.

In the next chapter I will concentrate on transitivity analysis, focusing on the patterns of experience portrayed in the DJ.

## CHAPTER 5

### REPRESENTATIONS

*Teachers are constantly involved in interpreting their worlds...*  
(Freeman, 1996a: 98)

*Well, I know I learned because I really felt  
the need to go on with the DJ.  
Olga, Text OG*

*How can we refocus our reflective work?  
Lynn, Text LR*

#### 5.1 Introduction

Elaborating on the initial quotation above, Freeman (ibid) clarifies that teachers use highly complex, interpretive knowledge to do their work: “they interpret their subject matter, their classroom context, and the people in it. These interpretations are central to their thinking and their actions” (ibid). With the dialogue journal project, I have attempted to capture some evolving teacher interpretations realized in the written world. Mentoring by means of a DJ creates special, individualized opportunities and conditions for teacher learning – teachers are drawn out from their professional isolation, and create a moment for reflective interaction on relevant learning/teaching issues.

In the previous chapter I looked at language in the DJ in terms of the interpersonal metafunction – the Mood structures - in order to clarify the way two teachers, Olga and Lynn, construct their social relations. In this chapter I will examine the same stretches of discourse in terms of the ideational metafunction – the transitivity structures - in order to clarify the way these teachers represent experience. In other words, I will rely on Halliday’s (1985, 1994) lexicogrammatical category of transitivity in order to address macroquestion 2: What does the lexicogrammar reveal in terms of representations in the DJ? The following microquestions stem from the question above: (2a) Which Processes occur more often? (2b) How do



Processes evolve? Do they construe reflectivity? In what way? (2c) How is the teaching practice portrayed?

In the next section I review Halliday's system of transitivity and the procedures for transitivity analysis, focusing on Processes and Participants. I then present the results in terms of transitivity and reflectivity with the help of CDA principles, and discuss my findings. I will now proceed to review the lexicogrammatical system of transitivity.

## **5.2 Transitivity: the clause as representation**

Language, besides encoding an interpersonal function, also encodes representations: "usually when people talk about what a word or a sentence 'means', it is this kind of meaning they have in mind – meaning in the sense of content" (Halliday, 1994:106). The linguist (ibid) explains that

language enables human beings to build a mental picture of reality, to make sense of what goes on around them and inside them. Here again the clause plays a central role, because it embodies a general principle for modelling experience – namely, the principle that reality is made up of processes.

Thus besides encoding interpersonal meanings, as discussed in the previous chapter, the clause also represents a Process, realized by the verbal group. "The clause is also a mode of reflection, of imposing order on the endless variation and flow of events...the transitivity system construes the world of experience into a manageable set of process types" (ibid). In a nutshell, the system of transitivity, belonging to the ideational metafunction, presents the linguistic structures which enable discourse analysts to interpret human experience about what is happening. Transitivity is the grammatical resource which construes goings-on, linguistically represented as a configuration of a Process, Participants involved in it, and related Circumstances, as described below:

- (i) the Process choice is realized through the verbal group of the clause and constitutes the central feature of the clause;

(ii) the choice of Participants is realized through nominal groups;

(iii) the choice of Circumstances is realized through adverbial groups or prepositional phrases.

The notions of Process, Participant and Circumstance are seen in Hallidayan grammar as “the semantic categories which explain in the most general way how phenomena of the real world are represented as linguistic structures” (Halliday, 1985: 102). Halliday explains that our powerful, personal impressions of experience consist of goings-on such as happening, doing, sensing, meaning, being and becoming. SFG thus discriminates six different types of Processes – three major ones, material, mental, and relational, and three further subtypes, namely, behavioral, existential, and verbal (Figure 5.1. My main concern in this transitivity analysis is the Process type, and thus I will now review the six types according to Halliday (1985, 1994), and interpreted by Heberle (1997), Martin et al. (1997), and Romero (1998).

**Material processes** represent doing, creating, and changing, whereby an entity does something - actions are realized by people and events. Through the semantic identification of material processes, people, or other entities, do things or make them happen. The doer of the deed is called the Actor, that is, the one doing the material process. In addition there can be a Goal, that is, the participant impacted by the doing. A probe for the material process is the question *What did x do?* For example, in *Students wrote WH-questions*, the Actors are *Students*, the material process is *wrote*, and *WH-questions* is the Goal. In the DJ, the two teachers realize material processes often, and further ahead I will discuss how their doings change over time. Halliday (1994) makes a distinction between dispositive and creative materials: the former involve an Actor ‘doing to’, while the latter involve an Actor ‘bringing about’ – an entity can be brought into being through a creative material process, such as in *...then we can videotape some of the following classes...(OR)*.

**Mental processes** represent sensing, subdivided according to Halliday (1985, 1994) into processes of perception (seeing, hearing, perceiving), of cognition (thinking, knowing,

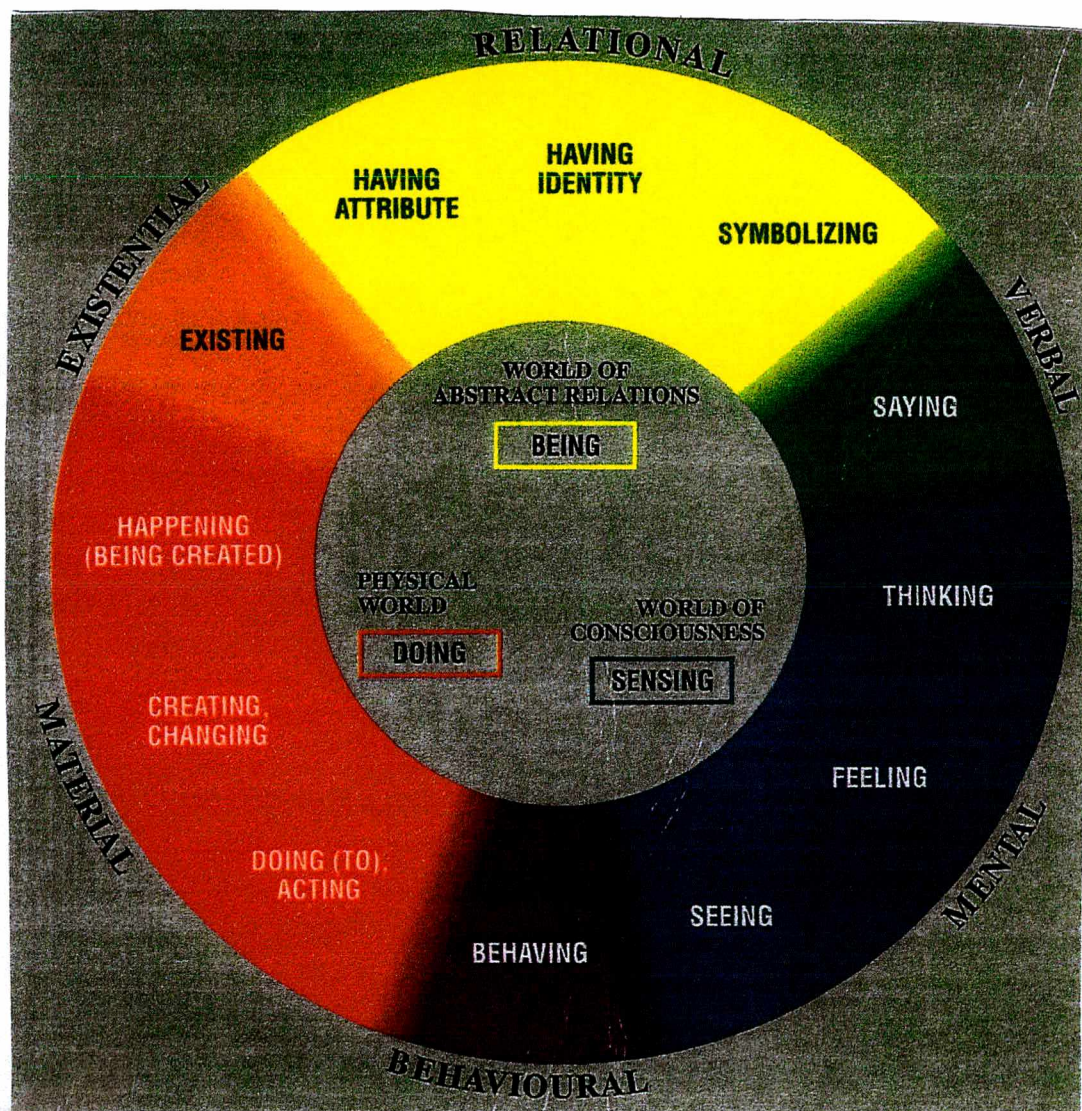


Figure 5.1: The grammar of experience: types of process in English (Halliday, 1994)

understanding, realizing) and of affection (liking, loving, fearing, hating). Differently from the material processes, which refer to the outer world and outer experience, mental processes refer to inner experience, the world of consciousness and imagination. The participant in a mental process is called the **Senser**, an entity endowed with consciousness: the **Senser** is an entity involved in conscious processing. (Nominal groups can also serve as **Sensers**, being metaphorically construed, as in “*The empty house was longing for the children to return*”, Halliday, 1994:114). Mental clauses may include the **Phenomenon**, that which is being sensed, constituting any kind of entity created by consciousness - such as a conscious being, an object, an abstraction, and acts. For example, in *I like your idea*, *I* is the **Senser**, *like* is the mental:affective process, and *your idea* is the **Phenomenon**. Furthermore, the **Phenomenon** can also represent the ‘content’ of sensing not only as a **Participant**, but as a projection – that is, as a separate, projected clause – a common feature in the **DJ** (as seen previously in Chapter 4, the grammatical metaphor of modality). For example, in *I think your idea is great*, the **Senser** is *I*, *think* is the mental:cognitive process, and *your idea is great* is a projected clause, constituting a **Metaphenomenon**.

**Relational** processes refer to the various meanings related to being and having, and establish a relationship between entities: by identifying or classifying things, this type of clause creates frames of reference. There are three main types of relational processes, namely: (i) intensive, (ii) circumstantial, and (iii) possessive. An intensive process occurs when a quality is assigned to an entity, as in *The teacher is worried*. Circumstantials are realized when a circumstance of time or place is assigned to an entity, as in *Eleven students are here today*. Possessives occur when a relation of possession exists, as in *I have an excellent book, “Teacher”*. The three types above can be further classified into attributive or identifying. The clause is attributive when there is a quality (or attribute) assigned to the **Participant** (or **Carrier**). For example, in *The teacher is worried*, *The teacher* is the **Carrier**, the

intensive:attributive process is *is*, and *worried* is the attribute, categorizing the teacher. The clause is identifying when one entity is used to identify another, constituting an Identifier and an Identified. For example, in the clause *The experts may be the students*, the experts are being identified by how they are viewed and valued (as students: Identifier). Unlike attributives, in identifying clauses the entities are reversible, as in *x is y*, and *y is x* (*the experts may be the students/the students may be the experts*).

**Verbal** processes refer to the process of saying and all its various synonyms and corresponding verbs. They constitute symbolic relationships constructed in human consciousness and enacted in the form of language (Halliday, 1994). The Participant in a verbal process is the Sayer, usually human, but can include any other symbolic source, such as in *The book says it is true*. In the example *I talked to the teacher about our feedback*, *I* is the Sayer, *talked* is the verbal process, *the teacher* is the Receiver, the one to whom the saying is directed, and *about our feedback* is called the Verbiage, that is, what is being said.

**Existential** processes, similarly to relationals, construe a Participant involved in a process of being. However, differently from relationals, there is only one Participant, signaled by *There*: for example, in *There are twenty students in my classroom*, the existential process is *are*, the entity *twenty students* is the Existent, and *in my classroom* is a circumstance of Location.

**Behavioral** processes refer to physiological and psychological behavior, such as breathing, coughing, smiling, and staring. This category allows for a distinction between clearly mental processes and external manifestations construing human behavior. For example, in *We cried*, the Behaver is *We*, and the behavioral process is *cried*.

In my study I apply the three major Process types, material, mental, and relational, and include one subtype, the verbal process. As in Heberle's study (1997), I have not considered behavioral and existential processes, because besides practically not occurring in my data,

they present ambiguous, borderline features (resembling mental/material processes and relational/material processes, respectively). As for the Participants in the DJ, I will look at how the teachers and students are portrayed.

Other Participant functions which can occur in material processes are the Beneficiary, the one to whom or for whom the process is said to take place, and the Range, a Participant discriminating the scope of the happening. In material clauses, the Beneficiary is called the Recipient, or Client, and in verbals it is called the Receiver (that is, a Receiver is verbal Beneficiary). A last point regarding Participants needs to be mentioned, namely, the fine line that can exist between Participants and Circumstances, such as in nominal groups occurring in prepositional phrases. Halliday (1994:150) contrasts “direct and indirect participants, using ‘indirect participant’ to refer to the nominal group that is inside a prepositional phrase”. In other words, some prepositional phrases can realize Participant functions, as in *...I will make that contract with students...*(OR) In this clause, the Actor is *I*, *make* is the material process, *that contract* is the Goal, and *with students* is viewed as a Circumstance of Accompaniment, understood as “a form of joint participation in the process” (ibid, 156). *With students* can be further subcategorized as an Accompaniment of the comitative type; this represents the process as a single instance of a process in which two entities are involved, constituting a type of case where two entities could be joined as a single element, as in *The students and I will make a contract together*.

In sum, on studying transitivity patterns in a text, the manner in which the field is construed can be pinpointed: a Process choice represents one form of world representation being selected by the speaker, as opposed to countless other possibilities. Regarding the relevance of transitivity analysis, Heberle (1997:100) explains that “transitivity has been used by critical discourse analysts to interpret and criticize the ideological implications of discursive events in relation to the linguistic choices regarding types of processes, participants

and circumstances". Transitivity has been used as a tool to investigate agency by scholars such as Fairclough, 1993; Fowler, 1991; Fowler et al. 1979; Kress & Hodge, 1979; Hodge & Kress, 1988; Kress, 1989). In Brazil, relevant research has been conducted by Heberle (1997), Rodrigues (forthcoming), Romero (1998), and Buschle (2000) amongst others. I will now briefly review the analysis procedures.

### **5.3 Procedures for transitivity analysis in the DJ**

As already described previously, after the total eighteen exchanges were entered into the data processor, I identified the modalized clauses in the two initial, middle and final exchanges (A, B, I, J, Q, and R). 190 modalized clauses were identified and analyzed, and for transitivity analysis they were further subdivided into processes per participant (Appendices C and D). Frequencies and percentages were then calculated, and pie charts were devised, in order to better visualize longitudinally the Processes represented in the six samples of teacher discourse in the DJ. (Tables 5.2 and 5.3, and Figures 5.1, 5.2, 5.3, and 5.4). This done, the Participants were highlighted (see underlined lexis in appendices C and D). Furthermore, all Processes in the six exchanges were also examined. I will now proceed to address microquestion 1, concerning Process types occurring in the journal, as represented in these six exchanges.

### **5.4 Processes in three moments**

On checking all the Processes in the six exchanges, that is, in *all* the clauses in the initial, middle, and final moments, I have found that material processes occur the most, 36% of a total of 719 Processes; relationals occur 30%, mentals occur 21%, and verbals occur 13%, as can be seen in Table 5.1 below.

Participant	Material		Mental		Relational		Verbal		Totals
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	
Olga	151	38	83	21	118	30	48	12	400
Lynn	105	33	69	22	96	30	49	15	319
Totals	256	36	152	21	214	30	97	13	719

*Table 5.1: Processes in three moments (frequencies and percentages)*

A similar pattern occurs in both Olga's and Lynn's discourse, as can be seen above: more material processes are realized, followed by relationals, mentals and then verbals. Thus, in response to microquestion 1, regarding most frequent Processes realized in the DJ, participants are mostly *doing*, an issue I discuss further ahead. I will now present in more detail (Tables 5.2 and 5.3 below) the Processes realized in the three moments by Olga and Lynn, respectively.

Entry	Material		Mental		Relational		Verbal		Totals
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	
OA	21	28	23	32	22	30	7	10	73
OB	32	40	10	12	31	38	8	10	81
OI	20	37	14	26	13	24	7	13	54
OJ	11	28	9	23	13	33	6	16	39
OQ	44	45	14	14	27	28	13	13	98
OR	23	42	13	24	12	22	7	12	55
Totals	151	38	83	21	118	30	48	12	400

*Table 5.2: Processes in three moments, Olga (frequencies and percentages of Processes per entry)*

As can be seen above, in terms of the most frequent Process type in Olga's entries, the highest incidence occurs in Texts OB, OQ and OR, namely, 40%, 45% and 42% material processes.



Process Entry	Material		Mental		Relational		Verbal		Totals
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	
LA	11	24	15	32	15	32	6	12	47
LB	19	35	11	20	22	40	3	5	55
LI	12	24.5	5	10	20	41	12	24.5	49
LJ	8	24	10	29	7	21	9	26	34
LQ	24	44	10	18	13	24	8	14	55
LR	28	35	21	27	19	24	11	14	79
Totals	102	32	72	23	96	30	49	15	319

Table 5.3: Processes in three moments, Lynn (frequencies and percentages of Processes/entry)

In Lynn's discourse, in terms of the most frequent Process type, the highest incidence occurs in LQ (44% material processes), in Texts LB and LI (40% and 41% relationals). My understanding is that this occurs due to the fact that in LB and LI, Lynn (who is not teaching then) often establishes connections and relationships regarding the issues put forth by Olga, and thus uses more relationals; in LQ, Lynn is also engaged as a teacher, that is, Lynn is represented as *doing* more, and this accounts for the increase in the material processes. In Texts OA and LA, mental and relational processes occur more often; in Texts OR and LR, material processes occur the most. In sum, overall, more material processes are realized by the interactants. I will now briefly address the Processes occurring specifically in the modalized clauses.

#### 5.4.1 Processes in the selected clauses

In the 190 modalized clauses, the most frequent Processes encoded in teacher discourse are material, 76 cases or 33%, followed by mental, 68 cases or 29% (mainly mental:cognitive), as can be seen in Table 5.4. Overall, the teachers are mostly represented as *doing*, *creating*, and

*figuring out* things, that is, reporting on acting and reflecting-on-action. More specifically, Olga realizes 40 materials (36%), 29 mentals (26%), 28 relationals (25%) and 14 verbals (13%); Lynn realizes 39 mentals (33%), 36 materials (30%), 26 relationals (21%), and 19 verbals (16%), as can be seen below.

Participant	Material		Mental		Relational		Verbal		Totals
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	
Olga	40	36	29	26	28	25	14	13	111
Lynn	36	30	39	33	26	21	19	16	120
Totals	76	33	68	29	54	24	33	14	231

*Table 5.4: Types of processes in the selected clauses (frequencies and percentages)*

As I discuss further ahead, representations by means of material processes not only increase in the DJ, but also signal a different way of doing. Yet another noticeable feature is the increase in Participants, namely, the personal pronouns *We*, *You* and *I* occur more, often foregrounding the teacher as an included, specific social actor (Van Leeuwen, 1994). In sum, an important feature in both participants' discourse is that there is an increase in material processes (Tables 5.5 and 5.6), namely, the teachers become more involved in writing about their *doings* (confirming my initial pilot study on transitivity, Reichmann, 2000); furthermore, as I discuss ahead, along with the increase in materials there occurs a longitudinal decrease in mental and relational processes. I will now address Transitivity in the initial and final entries produced by Olga and Lynn, using the same sample of 190 clauses, as in the Mood analysis conducted in the previous chapter.

### **5.5 Evolving transitivity structures in teacher discourse**

In this section I will examine how Olga and Lynn encode patterns of experience in language, in order to address the above-mentioned macroquestion 2. By contrasting initial and final

exchanges, I will attempt to portray discursive trends in terms of the Hallidayan transitivity system, that is, encoding representations, or what is going on. Here I would like to point out that the total instances of transitivity (231) differ from the total instances of modality (209) mainly due to the additional inclusion of Processes in projected clauses construing grammatical metaphors of modality, such as in *I don't feel they are testing me* (OA).

In Tables 5.5 and 5.6 below, it can be seen that the overall results per participant are similar: both teachers realize most often material and mental processes (36% and 26%, respectively, for Olga, and 30% and 33%, respectively, for Lynn). Thus, they mostly *do* and *think* – a pattern that makes sense in a context of reflective practice. Relationals also occur often, and it can be seen that *being*, *becoming* and *having* also have an important role in the DJ (25% for Olga, 21% for Lynn). On looking at the figures below, a similar trend can be pinpointed: over time, for both participants, mentals and relationals decrease, and materials increase. Thus, a main finding is that over time more material processes are being realized in both teachers' texts. Discursively, Olga and Lynn represent themselves as *doing* more (and differently, as will be seen further ahead).

In the following subsections, as mentioned above, the analysis is based on the Processes realized by the two teachers in two specific moments, namely, in their first and last entries, as can be seen in Figures 5.2 and 5.3, representing Olga, and Figures 5.4 and 5.5, representing Lynn. This analysis of the initial and final representations encoded in language will enable me to capture different teaching perspectives, and to pinpoint discursive change. I will now discuss my findings in more detail, per teacher; in line with the Mood analysis conducted in the previous chapter, I will start transitivity analysis with Olga's first entry in the DJ - the single sample I have of Olga's teacher discourse prior to my written intervention.

## TRANSITIVITY -OLGA

Process Entry	Material		Mental		Relational		Verbal		Totals
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	
OA	6	(27)	7	(32)	7	(32)	2	(9)	22
OB	8	50	3	19	5	31	0	0	16
OI	3	25	4	33.5	4	33.5	1	8	12
OJ	3	21	4	29	3	21	4	29	14
OQ	9	37	6	25	4	17	5	21	24
OR	11	(47)	5	(22)	5	(22)	2	(9)	23
Totals	40	36	29	26	28	25	14	13	111

Table 5.5: Types of Processes in the selected clauses - Olga (frequencies and percentages of total Processes per entry)

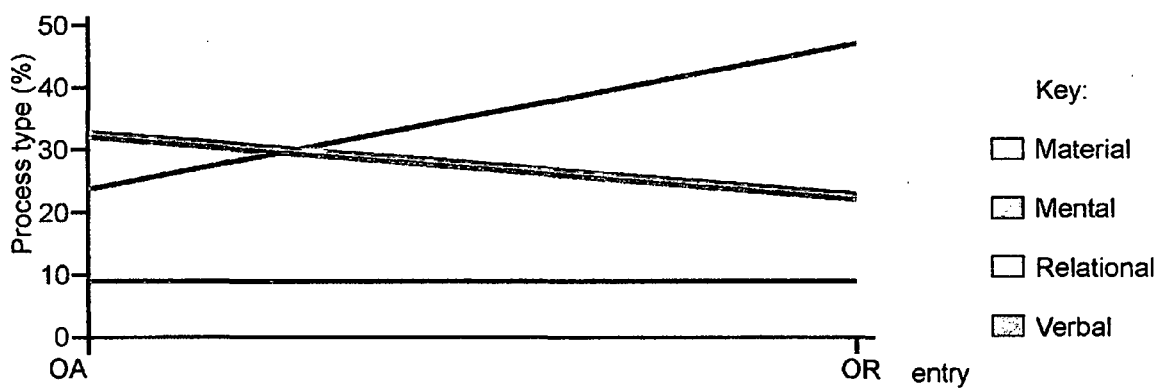


Figure 5.2: Process trends (OA and OR)

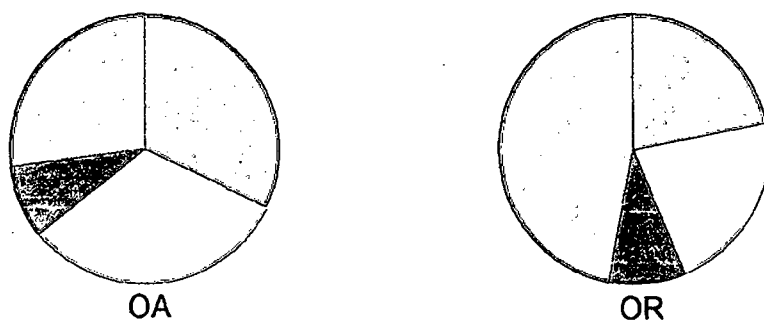


Figure 5.3: Contrasting types of Processes (OA and OR)

TRANSITIVITY - LYNN

Process Entry	Material		Mental		Relational		Verbal		Totals
	Freq.	%	Freq.	%	Freq.	%	Freq.	%	
LA	2	12	6	35	5	29	4	24	17
LB	4	27	8	53	3	20	0	0	15
LI	6	33	4	22	7	39	1	6	18
LJ	2	12	4	24	5	29	6	35	17
LQ	13	44	10	33	4	13	3	10	30
LR	9	39	7	30	2	9	5	22	23
Totals	36	30	39	33	26	21	19	16	120

Table 5.6: Types of Processes in the selected clauses - Lynn (frequencies and percentages of total Processes per entry)

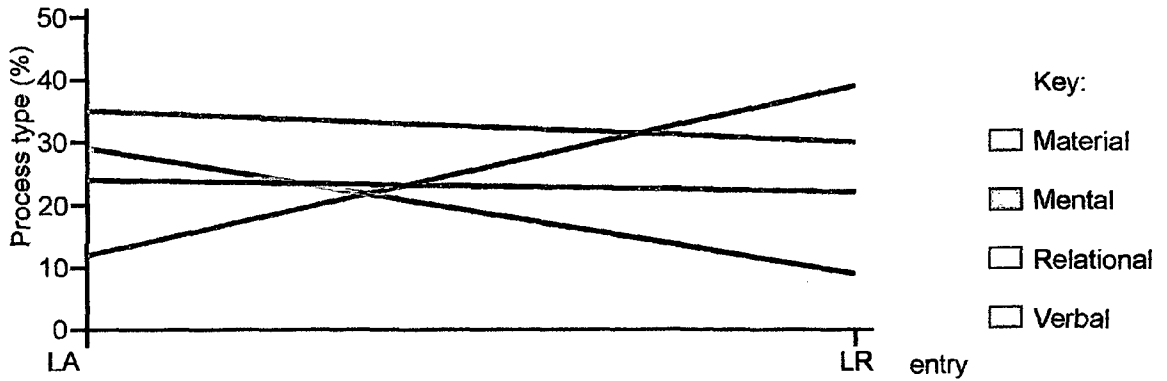


Figure 5.4: Process trends (LA and LR)

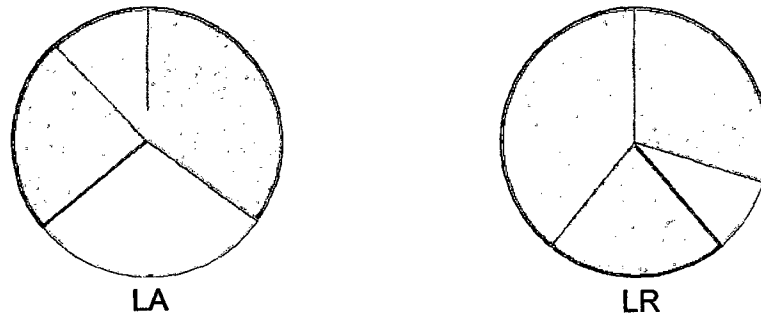


Figure 5.5: Contrasting types of Processes in LA and LR

### 5.5.1 Olga: in the beginning

The selected OA clauses amount to 22, and it can be seen that mental and relational clauses occur as often, 7 cases or 32% of the total Processes analyzed in this entry. The process is usually expressed by a verb in the present tense. In OA, the teacher is mainly represented as a Senser (7 clauses), involved in conscious processing – feeling, knowing, thinking, worrying, as in the following examples:

*However, it always worries me when students miss classes, when they give up my courses, or when they look upset in class.*

*I know that it is probable that the others also had this kind of reason not to come to class.*

*I think (I feel) students value vocabulary knowledge a lot in foreign language classrooms*

*I don't feel they are testing me.*

*Maybe I am exaggerating.*

*I feel this is not the primary purpose.*

*I have the impression that some people think they will learn English just by subscribing to the English course...*

Olga's patterns of experience are mainly represented as mental:cognitive processes, realizing projections (that is, GMs), as shown above. The projected ideas, or Metaphenomena, address puzzling issues in her class - student absences, teaching vocabulary, and language learning strategies. Through these mental clauses, the teacher problematizes her classroom raising issues that are intriguing/bothering her. Students are represented in projected ideas, within Metaphenomena, constituting what I would call 'Metaparticipants', that is, Participants in projected ideas. For example, in *I think (I feel) students value vocabulary knowledge a lot in foreign language classrooms*, the entity *students* is represented as a Metaparticipant in the projected idea, or better, as a 'Metasenser'.

In OA, there occur 7 cases of relationals, or 32%, also dealing with problematic situations in class, as in

*...I am conscious of some choices I've been making concerning my discursive practice in this text.*

*As always, I am worried with the planning of my class.  
 There is one thing that is always embarrassing...  
 ...the others also had this kind of reason not to come to class.  
 Maybe it was only the terrible and hot weather.*

There occur 2 instances of the teacher as Carrier, in the first 2 clauses above (and implying mental processes); on looking more closely, it can be seen that in Olga's initial relationals, most Carriers are non-human (*it, this*), or other human beings (*he, others, they*). Teacher know-how, student absences and even the weather – an event beyond the teacher's scope – cause tension; OA relationals mainly address teacher anxiety. Undesirable things are happening in class, and the teacher seems to be confused regarding how to facilitate language learning.

Along these lines, 6 cases of material processes occur in OA, or 27% of total OA Processes analyzed, such as

*...saying that he couldn't come...  
 I don't feel they are testing me.  
 ...because he had to study.  
 ...but sometimes things end in a kind of embarrassing situation.  
 I'll try to explore...  
 I want to begin doing different things, such as games.*

Materials are of the dispositive type, construing a 'doing to'. In these material clauses, the teacher as a Participant is represented twice as an Actor, in the last two clauses signaling future plans, and once as a Goal, by means of the pronoun *me*, in the clause *I don't feel they are testing me*. Overall, the teacher's actions are not represented as impacting on students, her doings do not extend to other participants. Thus, through these dispositive material processes we see the teacher is not represented as an Actor at all, *he/they* (the students) and things are the Actors - *not coming, studying, testing*. In the first two clauses above, learners are represented as 'Meta-actors', enacting dispositive materials. Discursively, the teacher is not portrayed as a creative Actor in the classroom, raising the issue of teacher helplessness and disempowerment.

Finally, the OA verbals, 2 cases or 9%, deal strictly with the DJ interaction. It is through these verbal clauses, on closing her first entry, that the teacher, construed herself as a Sayer, and addresses her interlocutor for the first time in the DJ. Reflecting-in-action, Olga writes about her text-making process:

*I'd like to mention/discuss them later. Till next, Lynn! I just would like to say that I am conscious of some choices I've been making concerning my discourse practice in this text.*

The students are also construed as Sayer, in the clause *Some of them...do say they want to learn*, suggesting the teacher has created an opportunity for student feedback, enhancing student voice. Through Olga's initial process choices, patterns of experience construe a teacher involved in technical reflection. In other words, as discussed previously in Chapter 2, ends and outcomes are not being examined and criticized, concerns do not mirror practical or critical reflection, the teacher is mainly learning how to cope with the classroom. Through entry OA what we see is a reflective, dialogic journal in the making – laying the foundations for reflective teacher development.

In terms of Participants, the first person singular pronoun *I* (12 cases, or 50%) is the most common participant in OA. *I* is construed as the Senser in 6 mental clauses, twice as a Carrier, twice as an Actor, and twice as a Sayer. *They* and *he* also occur as Participants, while *we* and *you* simply do not occur. As for Olga's students, they are often encoded in language as Participants in the projected clauses, as can be seen in the following OA clauses:

*...It always worries me when students miss classes, when they give up my courses, or when they look upset in class.*  
*I know that it is probable that the others also had this kind of reason not to come to class.*  
*I think (I feel) students value vocabulary knowledge a lot in foreign language classrooms.*  
*I don't feel they are testing me.*

Here the learners are represented in language through projected ideas, through mental projections, that is, portrayed as Participants indirectly - and who make the teacher feel



uncomfortable with her teaching. On the other hand, in the same entry Olga also writes the following:

*A good thing I noticed today is that students in my class work well in groups. This is really great, because they help each other, kind of ZPD, cause some students know more than others, so they also help me. I mean, I am not the only teacher in class...Today we talked about Sebastião Salgado in class, it was nice.*

Although not included in my sample of modalized clauses (due to the absence of modalization, modulation, and GMs), this excerpt signals that the teacher is fine tuning into the social relations in her classroom. Teaching consists of many complex, dynamic aspects, it is a messy business – and Olga is sorting this out, setting the groundwork for further reflective development, as mentioned above. Here she highlights the relevance of ZPD theory, so pertinent to this dialogue journal study itself – and actually introducing this framework to the teacher-researcher, who was not familiar back then with Vygotsky's work.

Thus, as mentioned previously, Processes in entry OA construe the teacher mainly as a Senser: as an anxious Senser, a concerned, lone, novice teacher, willing to plunge into her teaching practice, willing to share her understandings, and to open up her classroom (however indirectly) to a peer. Projections construe a teacher engaged in technical reflection, dealing more superficially with classroom issues. Material processes are scarce, and of the dispositive type: the teacher does not bring about events yet. Regarding the students, through the transitivity choices in OA, it can be seen that they are represented in projected ideas, as Senses (who *learn, think, value*), and as Actors (who *come, study*).

In sum, teacher discourse in OA portrays a more teacher-centered classroom, teaching practice is more of a solo activity. As I discuss in the next section, this situation will change, but in OA Olga is professionally isolated. Connections between teaching and discursive practice are being made, as well as between teacher-student and teacher-teacher. Discursively, as a Senser, Olga signals that she is eager for change.

### 5.5.2 Olga: fifteen months later

The selected OR clauses amount to 23, mainly material, 11 cases or 47% of the total Processes analyzed in OR. Participants are often realized by the personal pronouns *we* and *you*. As opposed to the teacher-as-Senser construed in OA, in OR the teacher is overwhelmingly represented as an Actor, involved in doing and creating, as in the following examples:

*...discussing/reflecting about my practice is something that I cannot stop.*  
*...then we can videotape some of the following classes, to have an idea of the way things change.*  
*Maybe we can plan together?!*  
*Maybe we could exchange the journal once more.*  
*About your oral test, how will you manage the second part?*  
*I think I will make that contract with students: try to speak only in English.*

On looking at the OR pie chart (Figure 5.3), we can see that the OR material processes have increased substantially (20%) in relation to OA, while mentals have decreased 10% (falling from 32% to 22%). Material processes in OR mainly refer to ongoing teacher research and collaboration; while in OA the entity *games* signals a novel feature, encapsulating change, in OR broader issues are being considered as future activities, such as *videotape*, *oral test*, and *contract with students*. Material processes in OR are of the dispositive and also creative types. Olga is immersed in practical reflection: means, ends and outcomes are open to examination and criticism, and change. In OR, actions have become more varied, and they produce results – more people are impacted by the material processes, as in *...I will make that contract with students*, and *...maybe we can videotape some of the following classes...* Also differently from the OA materials, where the teacher is practically absent as an Actor, in OR the teacher is visibly present, represented as Actor by means of the first person singular and plural pro-forms *I* (3 cases) and *We/let's* (6 cases). In OR, the teacher is essentially construed as an Actor. Moreover, in the OR materials, students are represented in the following clause, *And I also think I will make that contract with students: try to speak only in English!* In the

projection, the entity *students* is represented as a Circumstance of Accompaniment of the comitative type, which characterizes joint participation. The material processes in OR indicate that Olga's classroom perspective has broadened: OR material clauses representing the teacher's patterns of experience construe a teacher engaged in collaborative, reflective actions with her colleague, as in ...*Maybe we can plan together, and Let's do it!*. The teacher can and does bring about events which extend to others, as can be seen in the italicized clauses above. Differently from the technical type of reflection realized in OA, in OR practical reflection occurs: thoughtful teaching practice is being negotiated through text-making.

Mental processes in OR amount to 5 cases or 22% of the total processes analyzed in this entry - a 10% decrease in relation to OA, as previously mentioned. The five examples of mental processes are:

*I feel that discussing/reflecting about my practice is something that I cannot stop.*  
*Let's go till we feel it is possible to go, yeah?*  
*And I also think I will make that contract with students: try to speak only in English!*  
*Let's see how it works!*  
*I hope to finish this today.*

Differently from the mental processes in OA, which deal with teacher anxiety, mental processes in OR definitely refer to a more self-directed teacher, as can be verified above. Mental projections signal reflective, collaborative work, construing a more secure Senser, as opposed to the worried, anxious Senser portrayed in OA. The pronoun *we* (referring to both teachers) also occurs as Senser. Regarding the OR mental processes, we see they occur less often than in OA, but address deeper issues. Regarding the entity *students*, as seen above, they are represented here as joint participants (as opposed to their initial representation as 'Metasensers', in OA).

In terms of relational processes, in OR there occur 5 cases or 22% of total Processes analyzed in OR, resulting in a 10% decrease in relation to OA. As with the OR mental and

material processes, relationals also have shifted in focus, from teacher anxiety to teacher initiative. Olga refers to possible joint ventures, as in

*Then we'll have time to reflect about our project.  
To establish a conversation would be nicer...  
I feel that discussing/reflecting about my practice is something that I cannot stop.  
Your idea of reviewing what we wrote in January seems great!  
Your idea of having students listing their opinions sounds great!*

In Olga's final relationals, the entity *we* is also realized as a Carrier, that is, the practitioners themselves are foregrounded. In referring to herself in the beginning, Olga is qualified as *worried*; in the last entry the relational processes do not refer directly to personal *being* at all, but rather focus on reflection and dialogue, and on future possibilities regarding the classroom, as can be seen in the italicized clauses above.

Verbal processes in OR amount to 2 cases or 9% of total processes analyzed in this entry, and deal with oral testing and freedom to teach. While OA verbals dealt with Olga's sayings in the DJ, the verbals below include more Participants. Both teachers are construed as Sayers and Receivers, as in

*What you mentioned about the freedom you have to teach is another important issue we can discuss.  
Will you have a conversation with students, or ask the questions directly?*

The entity *students* also occurs as Sayer and Receiver, as can be seen in the italicized clause above. More Participants are included in the verbal process, and the content of what is being said has changed, signaling a different stance. Overall, in OR, most common Participants are *I* (5 cases), *We* (10 cases), and *You* (4 cases). Olga is essentially construed as an Actor, in 9 out of 11 material clauses. While *we* and *you* simply do not occur in OA, they are frequently realized in OR. As for the students, they are encoded in language once as a Receiver in a verbal process, as in the last example above, and once as an Accompaniment of the comitative type, in *I also think I will make that contract with students...* In this example,

the nominal group *students* realizes a Participant function. Interestingly, Olga does not use *we* as a Participant at all in OA, and *we* appears in the middle entry twice, as a Sayer in verbal processes (*we can/could discuss*). In OR, however, *we* as a Participant is realized in all Processes – material, mental, relational, and verbal.

In sum, the DJ project is coming to an end, and the teacher's representations of Processes and Participants have changed: in OA, the mental:cognitive processes construe the teacher as a Senser, while in OR the material processes construe the teacher as an Actor - as a more secure, emancipated Actor, engaged in practical reflection, signifying practice. In OR, the teacher does bring about events. Projections now construe a collegial teacher engaged in practical reflection, as opposed to the worried, anxious teacher construed in OA. Finally, regarding the students, while in OA the students are represented as Metasenser and Meta-actors enacting dispositive material processes, or better, encoded in language as 'Metaparticipants' in mental projections, in OR the entity *students* is not just represented as a projected idea, but rather as a Sayer/Receiver, as a joint participant enacting a creative material process. Through the transitivity choices in OR we can see that students are represented as entities involved in joint participation, and also can bring about events.

Thus, in contrast to OA, teacher discourse in OR portrays a more learning-centered classroom, where the teacher is seen as a facilitator, engaged in student and teacher development. Olga is depicted as a reflective teacher, as a teacher-researcher - as an Actor realizing more material processes, of the dispositive and creative types. Increasingly interactive and inclusive, teaching practice in OR is not a solo happening anymore, it is socially coconstructed. Teacher awareness has increased, enhancing learning/teaching opportunities, and Olga, eager for more change, raises issues related to practical reflection.

### 5.5.3 Lynn: in the beginning

The selected LA clauses amount to 17 (Table 5.6). These are mainly mental, 6 cases or 35%

of the total LA Processes analyzed (in line with the results for all LA processes in three moments, Table 5.3 above). The Process is usually expressed by a verb in the present tense. In LA, Lynn is mostly represented as a *Senser*, involved in conscious processing – *seeing, thinking, wishing, guessing*, as can be seen below:

*Let's see what will come out of it, and where our thoughts will take us!*<sup>9</sup>  
*As a graduate student, I sometimes wish our teachers had a different approach...*  
*...a kind word can be helpful and supportive, I guess.*

As seen above, Lynn as a *Senser* is represented in four cases, twice by the first person singular pronoun *I*, once by *Let's*, and once by *our thoughts*, as seen above. The entity *you* is also construed as *Senser*, such as in the imperative *Please feel free to ask me anything you want...*; in this example, Lynn is represented as a *Receiver* - *ask me*. The entity *students* is depicted as *Senser* as well, in the projecting clause ... *your students seem to like...* Therefore, there occur 5 instances of mental:cognitive processes, and one mental:affective (*wish*). Lynn's mental clauses mainly construe herself as a *Senser*, and the entity *students* is represented as *Senser* as well. Relational processes in LA amount to 5 cases or 29%, and they are the following:

*...a kind word can be helpful and supportive,...*  
*– well, sometimes it is embarrassing...*  
*They can be great, as long as they are relevant...*  
*...they can be really helpful to reinforce things taught in class.*  
*As a graduate student, I wish our teachers had a different approach.*

In the first 4 clauses there occur intensive:attributive processes, and Lynn refers to issues brought up by Olga. Non-human entities are represented as *Carriers* (as in OA relationals), namely, *a kind word*, *it* (in reference to not knowing vocabulary), and *they* (referring to games). A single human entity is represented as a *Carrier* in the last clause – a possessive relational is realized - in the nominal group *our teachers*. In this clause, Lynn is represented as a *Circumstance* of the role type, *As a graduate student....*

Verbal processes in LA amount to 4 cases, or 24%, and in these cases, Lynn also construes the entity *you* as a Sayer besides the entity *I*, as in:

*...you'll check and tell them next class, etc.*  
*You can tell them to check too. and*  
*Please feel free to ask me anything you want.*  
*I'll try to respond to the various issues...*

In the first clause *Them* is the Receiver, and *next class* is a Circumstance of Location of the temporal type; in the second clause, *to check too* is the Verbiage and *them* is the Receiver, and in the third example, *anything you want* is the Verbiage and *me* is the Receiver. Thus, students are twice represented as Receiver. Interestingly, a visible effect of Lynn's verbal clause *You can tell them to check too, and compare notes later on* is addressed by Olga later on, in entry OE (as mentioned in Chapter 1, section 1.6), where Olga writes that *I ask the person who asked to provide me and the class with such information. And it works!*

Material processes occur the least in LA: 2 cases or 12% of the total Processes analyzed in LA. They are *Let's see what will come out of it ...*, and *...but there's no problem in telling students you'll check and tell them next class, etc.* The first clause refers to the DJ interaction, and the second one refers to a different strategy for teaching vocabulary, construing *you* as an Actor – both material clauses refer to collaboration, teacher-teacher and teacher-student.

In sum, LA discourse portrays Lynn as a *Senser*, as a teacher-researcher striving to construct a productive, reflective environment in the DJ, and responding to issues raised by a peer regarding teaching practices. The students are represented once as *Sensers*, and twice as *Receivers*. The picture of teaching practice that emerges in LA depicts teaching as an open-ended, dynamic, shared experience: as Lynn puts it in her opening sentence in the DJ, *I'm really glad we got this DJ going, let's see what will come out of it, and where our thoughts will take us!*

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<sup>9</sup> Since the Actor *our thoughts* is actually a mental process noun, *take* is here viewed as a mental process.

#### 5.5.4 Lynn: fifteen months later

The selected LR clauses amount to 23 cases, mainly material, 9 cases or 39%, representing a 27% increase over LA material clauses (Table 5.6). In LR, Lynn is mainly represented as an *Actor*, involved in *doing* and *creating*, as in the following examples:

*...then I'll finish writing after classes next week.*  
*I still have to work on the rest, ...*  
*...and that's what I'll do now.*  
*...(I) can't wait to get it over with.*  
*So, I'll write again once classes are over.*  
*Today I'll be giving the Level 1 students their Final Oral, and that's that.*  
*I remembered I once gave a level 2/curricular course a video project...*  
*I hope we videotape ourselves...*

Lynn's final materials deal mostly with plans for the written interaction itself and her teaching: thus, as with OR materials, LR materials also encode decisions for future action, pointing ahead to informed doings. Material processes are also of the creative type, construing an Actor engaged in practical reflection, as in *I hope we videotape ourselves...* Interestingly, regarding this italicized clause, the entity *ourselves* is construed as Goal, while in the beginning of the DJ (Text LB), with the same material process, the entity *yourself* was construed as Goal (referring to Olga), in *Have you ever videotaped yourself in a classroom context?* Thus, in LR both teachers' practice is under scrutiny, and LR teacher discourse, more inclusive, is also impacted by the DJ writing. While in the beginning Lynn is portrayed as a more of a clinical supervisor, in LR Lynn is also depicted as a reflective teacher engaged in self-development.

Students are represented as Recipients in ... in *giving the Level 1 students*. The entity *students* also occurs in a projecting material clause, *They felt they had made some progress*, indicating students are represented as involved in creative action. Material processes in LR now include Lynn as a practicing teacher, directly involved in the classroom. Creative materials refer to ongoing teaching issues, teacher self-development and collaboration. While in LA *the DJ* is portrayed as the single item referring to reflective text-making, in LR texts



other than the DJ are mentioned, such as *feedback session*, *video project*, and also *Open Seminar*. We are given a picture of Lynn also immersed in practical reflection: means, ends and outcomes are open to examination and criticism. Lynn's actions have become more varied, and they produce results – more people are impacted by them. Also differently from the LA materials, where Lynn herself is not represented, in LR Lynn is very much present, textualized as an Actor by means of the first person pronouns *I* (7 cases) and *we* (1 case). As opposed to being construed as a Senser in LA, Lynn is essentially construed as an Actor in LR.

Mental processes in LR amount to 7 cases or 30% of the total LR Processes analyzed, a 5% decrease in relation to LA. They are the following:

*... and I hope we videotape ourselves...*  
*I'll be asking them some direct questions, I think.*  
*They felt they had made some progress, ...*  
*Then I remembered I once gave a level 2 course a video project - a role play - as the final oral...*  
*...and realized I could have proposed this to them.*  
*An opportunity I missed, but an opportunity I shall bear in mind in the future..*  
*How can we refocus our reflective work?*

Differently from the mental projections in LA, which deal with establishing a supportive environment in the DJ, projections in LR refer to Lynn's increased initiative as a reflective teacher, and involved in researching her own teaching. The entity *students* also occurs as Senser in the clause *They felt they had made some progress*, that is, students are also portrayed as involved in conscious processing.

Verbal process amount to 5 cases or 22% of total LR Processes analyzed, a 2% decrease in relation to LA, and they are the following:

*Let me respond to your entry first...*  
*I'll let you know how the final feedback session worked out.*  
*... I'll be asking them some direct questions, I think.*  
*....they could talk more freely and with less embarrassment.*  
*I could have proposed this to them...*

In the above examples we see that the first person singular pronoun *I* is construed as

Sayer in 4 cases, and *they* occurs once – differently from LA verbal clauses, where *I* is construed as a Sayer once, and *you* is construed as the Sayer 3 times. In LR the entities *you* and *them* are represented as Receiver; the entity *students* is portrayed as Receiver and Sayer in the last two clauses above; in sum, the verbal clauses in LR portray a collegial teacher involved in practical reflection.

Relational processes are scarce, 2 cases or 9%, representing a 20% decrease in relation to LA. Both relate to the DJ closure, as in *And I hope we videotape ourselves next semester, wherever we may be, O.K.? :* ), and *May you have a great '99! We and you* are construed as Carriers. Initially, in LA, relationals establish frames of reference for the reflective interaction, addressing issues put forth by Olga, and signal Lynn's views on teaching/learning (as do other 'Lynn' relationals in various entries); this is not the case in LR, where the few relational processes signal DJ closure.

In sum, teacher discourse in LR essentially construes Lynn as an *Actor*: as a reflective teacher, engaged in practical reflection, besides the initial teacher-educator/teacher-researcher stance. Regarding the students, while in LA they are portrayed as *Senser* and *Beneficiary*, in LR the students are portrayed as *Senser*, *Beneficiary* and *Sayer* – student *Participant* roles have increased.

## 5.6 Concluding remarks

Through the analysis of transitivity structures in two teachers' texts in a DJ, this chapter has strived to clarify Olga's and Lynn's evolving representations. I will first address the microquestions, and then macro question 2. My main findings are the following:

### (2a) Which Processes occur more often?

Through my analysis, it can be seen that material processes occur the most, representing Olga and Lynn as *Actors*. Discursively, teachers are involved in *doings*. Mental processes follow,

mainly of the cognitive type; mental projections are a common discursive feature in the DJ. Relational and verbal processes occur the least. The mental:cognitive and material processes which occur frequently in both teachers' DJ entries suggest that conscious processing and action is occurring, typical of teacher reflectivity. Along these lines, as has been pointed out ((Pimentel, 1994:35, translation mine), "the verbs that occur most often in [progressive teacher] discourse are: to question, change, search, discover, invent, modify, improve, feel, participate, risk, innovate...".

*(2b) How do Processes evolve? Do they construe reflectivity? In what way?*

Process trends evolve in a similar manner in both teachers' discourse: material processes increase, mentals and relationals decrease, and the verbals are practically equivalent. Initially, both teachers are portrayed as *Sensers*, mostly involved in *thinking*. Mental processes occur the most in the beginning (as do the relationals), laying the foundations for the teacher development project. By the end of the DJ, Olga and Lynn are portrayed as *Actors*, involved in *doing* and *creating*. My understanding is that the material processes, over time, are grounded in the mental and relational processes realized initially, signaling teacher reflectivity; moreover, fifteen months into the DJ, the nature of goings-on have changed, material processes of the dispositive as well as creative types occur, construing informed action. For example, while the OA material processes which occur include *come, study, give up, end* and *test*, more creative materials such as *videotape, exchange, plan* and *manage* are realized in OR, suggesting an active reflective stance.

Furthermore, Participants increase in both teachers' discourse: over time the more interactive and inclusive personal pronouns *we* and *let's* are realized in Olga's material clauses, signaling reflection as social practice. In turn, regarding the Participants in Lynn's discourse, it is an increase in the first person singular pronoun *I* that occurs, suggesting she is engaged in reflection-on-action and self-development; it can be seen that the students in LR

are also portrayed as involved in conscious processing, reflecting-on-action. In sum, on analyzing the Processes realized in the DJ, an important transitivity feature in reflective teacher discourse can be pinpointed – material processes increase, encompassing the material:creative types. Thus, the reflective teacher is portrayed as a creative Actor, construing informed action.

*(2c) How is the teaching practice portrayed?*

As mentioned earlier, Olga in the beginning portrays teaching as more of a solo going-on, the class is teacher-centered, in the sense that teaching/learning is not represented as a coconstructed social practice. Thus while initially Olga's discourse does not resemble Lynn's discourse in terms of depicting teaching as a socially constructed, reflective practice, by the end of the DJ project teaching practice is viewed by both teachers as learning-centered and coconstructed, involving creative material processes and more Participants. Teaching practice is thus portrayed as reflective and experiential, encompassing the teacher and student. Importantly, Olga's and Lynn's discourse construe the DJ as a locale for self-directed professional development, triggering informed classroom action and reflection-on-action.

I will now address macroquestion 2, namely, *what does the lexicogrammar reveal in terms of representations in the DJ?* Throughout the DJ, teachers report that they can and do experiment in their classrooms, and explore innovative pedagogical routines. The high longitudinal increase in material processes represent more *doings*, characterizing informed decision-making and thoughtful action as opposed to non-creative teaching. For example, two clauses in the last exchange stand out, where teacher development is addressed: *I feel that discussing/reflecting about my practice is something that I cannot stop* (OR), and *How can we refocus our reflective work?* (LR). Thus, results of the transitivity analysis suggest that reflective teacher discourse is rich in mental:cognitive and creative material processes, and

also in pro-forms such as *I, you, we* and *let's* as Actors.

In the beginning of the DJ project, Olga is involved in technical reflection, and Lynn basically supports teacher input, as a mentor/clinical supervisor. In contrast to this situation, fifteen months later both participants are visibly engaged in practical reflection and teacher-research. Through written discourse, Olga reports she is making more decisions regarding her teaching practice: her view of classroom life has broadened, discursive practice has triggered teacher investment in exploring the teaching process. Through increased initiative and awareness of classroom possibilities, Olga has become more self-directed, and is more in control over her own practice, empowered. Lynn is also actively engaged in the reflective process. At the same time, the entity *students* occurs more often as Participant, suggesting increased representations of student initiative. The DJ seems to have a ripple effect in both teachers' classrooms, in terms of triggering reflective, socially constructed classroom practice. In sum, the evolving transitivity structure suggests that representations change in the DJ. Over time the ideational component has broadened, involving the realization of more material processes and Participants. In the final chapter that follows I present some closing thoughts.

## CHAPTER 6

### FINAL REMARKS

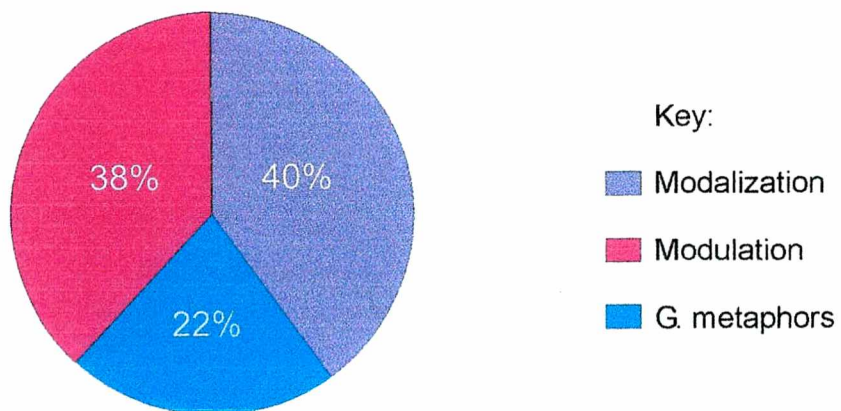
*...A school where people are thinking, creating, speaking, loving, guessing, in action. A school which passionately says yes to life, and not a school which silences, where I am voiceless.*

*(Freire, 1994:63, translation mine)*

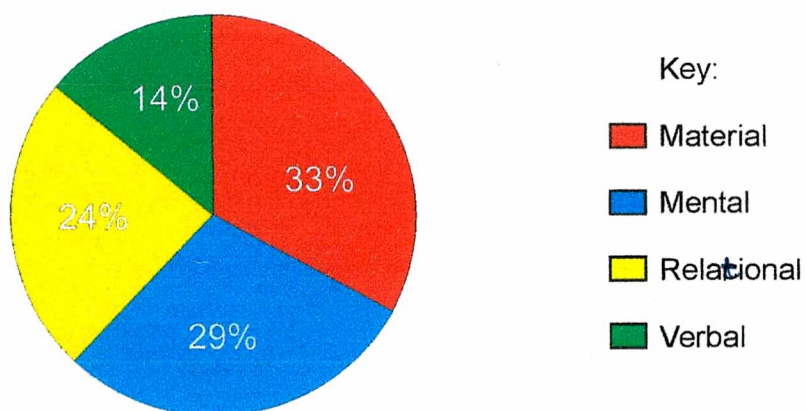
This last chapter addresses my conclusions, insights, suggestions for further research, limitations, and pedagogical implications. Summarizing my study, in my introductory chapter I state my main goal is to investigate linguistic evidence of discursive change in written teacher discourse, and add the specific objective of analyzing teachers' written texts in a dialogue journal in order to explore reflective, collaborative work. The research questions I articulate focus on lexicogrammatical analysis in order to clarify the social relations and representations encoded in language, specifically, in coconstructed teacher discourse. In Chapter 2, I review the theoretical rationale and related literature framing this study, namely, reflection, the dialogue journal, and language as social practice. In Chapter 3, I present my research method, addressing the dialogue journal context, participants, data collection and data analysis procedures. In Chapters 4 and 5 I examine the social relations and representations encoded in language. In other words, I conduct microanalyses of teacher discourse through the Mood and transitivity structures in selected clauses produced fifteen months apart by two teachers, Olga and Lynn, as I will now discuss.

#### 6.1 Social relations and representations

As can be seen in Figures 6.1 and 6.2 below (based on Tables 4.6 and 5.4) my results suggest



*Figure 6.1: Types of modality in three moments (percentages of 190 clauses)*



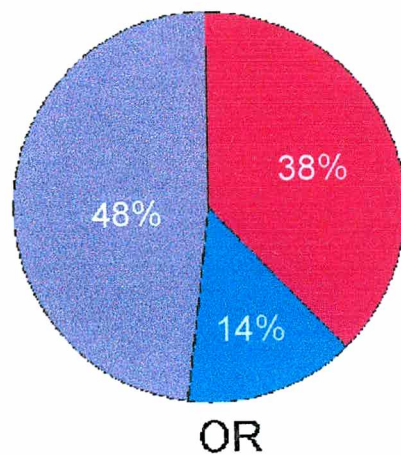
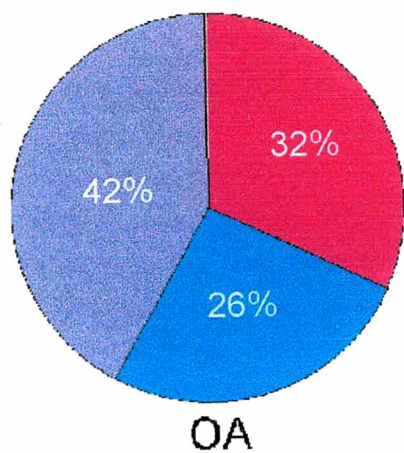
*Figure 6.2: Types of Processes in three moments (percentages of 190 clauses)*

that altogether Olga's and Lynn's discourse presents more modalization (40%) than modulation (38%), suggesting there occurs a considerable exchange of information in the DJ, followed very closely by an exchange of goods-&-services; teacher discourse also presents more material processes (33%) as opposed to mental (29%), relational (24%) and verbal ones (14%), signaling more teacher *doings*. Under closer scrutiny, I have also detected that over time, a common trend for both teachers is an increase in modulation, and an increase in material processes including materials of the creative type. As I see it, the increased modulation and doings are grounded on the mental and relational processes realized in the earlier phase of the DJ (Olga's results can be seen on Figure 6.3, and Lynn's on Figure 6.4 below). I will now address my two macroquestions in more detail.

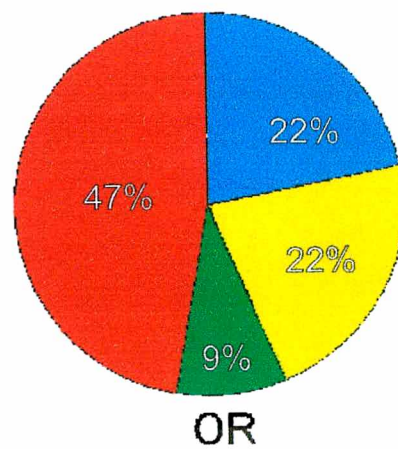
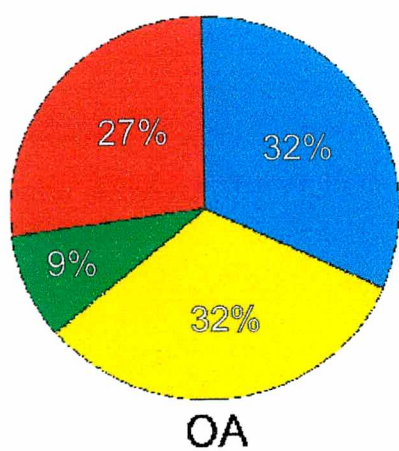
*(1) What does lexicogrammatical evidence reveal regarding social relations in the DJ?*

As I have previously mentioned in Chapter 4, over time, Olga's and Lynn's roles diversify and become more complex. Consequently, it becomes harder to distinguish who is the teacher, who is the teacher-researcher. Mood structure analysis suggests that systematic reflective written interaction enabled by the DJ reduces social distance and power asymmetry. Similar trends detected in both teachers' discourse is that over time the *do/don't do* dimension is foregrounded, that is, modulation increases (by means of modal markers such as *will, let's*), as do subject positions (by means of *I, we, let's*). Thus, Mood analysis suggests that both Olga's and Lynn's teacher obligations, inclinations and subject positions increase. The increase in Olga's modulations and in the grammatical Subjects such as *we* and *let's* suggests she has adopted a teacher-researcher stance, as can be seen in her increased motivation regarding classroom exploration and collaboration. As for Lynn's discourse, the increase in modulations and in the use of the personal pronoun *I* as grammatical Subject suggests a firmer reflective teacher stance, reinforced by the DJ practice. Over time, it can be seen that



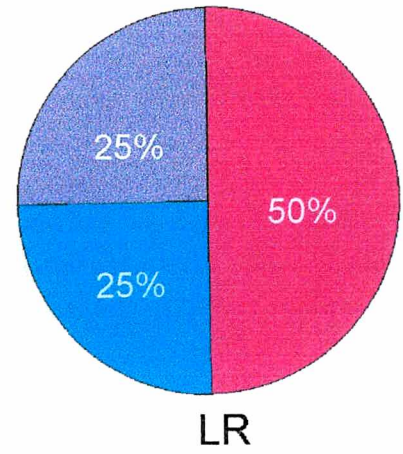
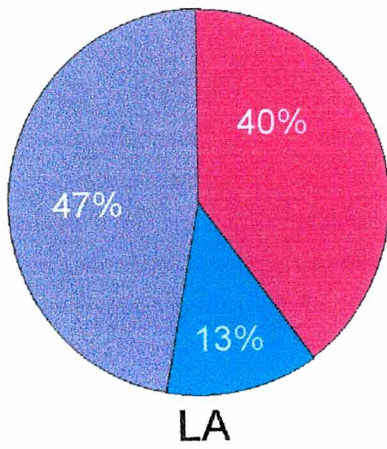


*Modality*

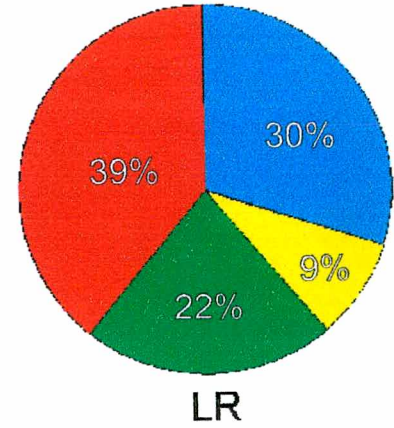
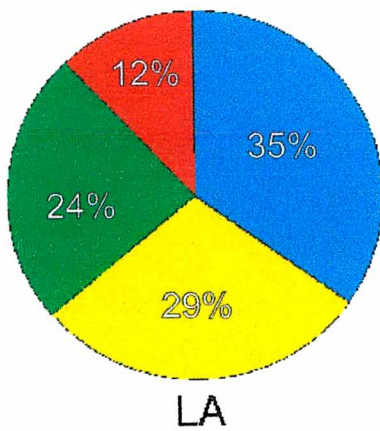


*Transitivity*

Figure 6.3: Olga (modality and transitivity)



*Modality*



*Transitivity*

*Figure 6.4: Lynn (modality and transitivity)*

the interpersonal function has expanded in the DJ, suggesting that social relations shape and are shaped by language.

*(2) What does lexicogrammar reveal in terms of representations in the DJ?*

As I have discussed in Chapter 5, transitivity analysis reveals that over time both Olga and Lynn represent themselves as *doing* more (in line with the above-mentioned results for Mood structure), as opposed to *sensing, being, saying, and behaving*. Furthermore, in contrast to the initial occurrence of dispositive materials, in the final entries materials of the creative type also occur, indicating a greater 'bringing about', greater agency. Also, these textually represented doings relate to increased decision-making, that is, informed action. Reflectivity is signaled in teacher discourse, initially, by a greater incidence of mental:cognitive processes, which seem to lay the groundwork for informed doings, encoded in the subsequent material processes. Fifteen months into the DJ project, reflectivity is not only encoded in the mental processes, but also in the material ones. In sum, the evolving lexicogrammar suggests that DJ writing enhances emancipatory teacher discourse.

## **6.2 Teachers-under-construction**

As has been pointed out, from a CDA perspective (Fairclough, 1992:55), "any discursive practice is defined by its relations with others, and draws upon others in complex ways". Along these lines, it can be seen that discursive practice in the DJ shapes and is shaped by teachers' institutional histories and individual trajectories: as pointed out earlier, learning to construct texts and familiarity with genres require social experience (Hasan, 1989). As I see it, teachers' discursive change in the DJ signal renewal, and the analysis of evolving discursive practice in the DJ has yielded an insightful picture of language teaching and ongoing teacher development.

In line with Hatton & Smith's (1995), Romero's (1998) and Liberali's (1999) observations, over time, Olga's classroom focus broadens from technical, to practical, and to critical reflection (as mentioned in Chapter 3, section 3.7, the latter is especially visible months after the conclusion of the journal project, Appendix G). Along these lines, the technical reflection detected initially triggered deeper, broader reflections further on in the DJ. Lynn initiated the DJ project with reflective teacher development in mind – but not her own, as she addresses in the DJ later on. By the end of the project, both teachers report they jointly reflect-on-action, and also plan informed action. Teacher discourse in the DJ continuously shapes and is shaped by classroom practice, signaling teaching practice as being socially constructed.

Personally and professionally, my own experience with Olga has been very rewarding. My initial goal was reached, namely, facilitating an active reflective stance in our teaching practice. The dialogue journal influenced our classrooms, and our academic work, enhancing professional voice. I have further developed mentoring skills, and my know-how and awareness of how to promote reflectivity have increased. Furthermore, reviewing my own discourse has been a humbling experience. It was not easy to reread my own doings as a mentor, and in hindsight there is much I would have written differently, such as structuring my interventions in a more systematic way - thus highlighting the importance of ongoing teacher educator development. On the other hand, the unstructured manner in which I responded reflects our lifeworld reality, suggesting the feasibility and relevance of mentoring projects in schools.

### **6.3 Suggestions for further research and limitations**

In my linguistic analysis of teacher discourse, in Hallidayan terms, I have basically focused on structure, namely: (i) on *the clause* - as exchange and as representation; (ii) *above the*

*clause* - in terms of projections, or more specifically, the mental projections; and (iii) *beyond the clause*, in terms of grammatical metaphors of modality. I would like to point out other Hallidayan constructs which were not employed here, but which could yield interesting results regarding teacher discourse and reflectivity, namely: (i) *the clause as message*, that is, analysis of thematic structure, pinpointing given and new information; (ii) *expansions* could yield insightful results regarding evolving argumentative processes; (iii) *metaphors of transitivity* could also be analyzed, thus including the mental process nouns; and (iv) *around the clause*, addressing texture, in terms of evolving lexis and lexical cohesion. Furthermore, other modality markers could be considered, including other modal adjuncts and modal forms not addressed in my study (I specifically look at modalization, modulation and GMs). In special, I believe that a study on expansions could contribute much to the understanding of evolving reflective practice.

Further research on reflective networking and discursive practices between educators can broaden the conclusions presented here, and could include genre analysis and CDA. I believe the combination of genre analysis, systemic-functional grammar, and critical discourse analysis, as I had originally intended (Reichmann, in press a), would allow for a more complex analysis of teacher discourse. Addressing macro and microsocial dimensions, these three theoretical approaches, altogether, constitute a powerful analytical apparatus (Heberle, 1997; Rodrigues, 1998). Thus, this issue leads to the major limitation in the present study: although I had initially planned to analyze the DJ from different perspectives, in terms of genre, SFG and CDA, this did not happen, and the present study privileged the analytical construct of SFG, even though in my interpretation I also drew on CDA and reflectivity.

Another point is worth mentioning – the constant difficult choices I encountered when tackling lexicogrammar itself. Due to the inherent ambiguity of lexicogrammar, many Mood and transitivity structures presented borderline features – practically every time I reread my

data, some grammatical structure posed a problem. As mentioned earlier, such is the nature of language - an open, dynamic system of meanings (ibid, 1984) for speakers to create texts which unfold in some context of use (Halliday, 1994).

#### **6.4 Pedagogical implications**

As has been pointed out (Kinging, 1997:13), “professional education for language teachers is a preferable longterm option, especially to the extent that this education deals with the continuous shaping of coherence systems over time”. In other words, teacher education continuously shapes the teaching philosophies of language instructors. Along these lines, given the right motivation, as in this DJ project, reflective interactive projects between teachers can take off, create an added channel for communication, and trigger experimentation and reflective practice in the classroom, encouraging transformation. It must be pointed out that not only DJs enhance reflective written interaction: other tools such as videos, portfolios, reflective writing projects, feedback sheets, and questionnaires are also feasible in longterm teacher development projects focusing on dialogic, discursive practices. This DJ study points to the relevance of rethinking inservice development, in terms of looking at schools’ own human resources, and of integrating teachers’ expertise and knowledge in jointly constructed discursive practices, aiming at longterm, sustainable development. It also suggests the importance of continued education projects for teachers and teacher educators. This DJ study also reinforces the view pointed out initially, namely, that interpersonal, institutional support is crucial in order to sustain teachers as reflective teachers and as teacher-researchers.

Moreover, as pointed out earlier, “how language teaching is constructed is a little researched topic” (Vanpatten, 1997:1), and in terms of educational value, this study highlights the potential there is in our own classrooms for reflective teaching and real research. SFG has

proven to be an extremely powerful theoretical construct, contributing to my understanding of evolving teacher discourse and reflective teacher development. The DJ visibly enhanced questioning and problem-posing. Along Smyth's lines (1992:300), teaching reality is not an immutable given, but rather, essentially contestable:

By constructing portrayals of their own teaching that are embedded in the particularities of that teaching, [teachers] are able to gain a measure of control through self-government, self-regulation, and self-responsibility that will enable them to trumpet the virtues of 'what's best teaching'... Indeed, only when teachers take an active reflective stance, are they able to challenge the dominant factory metaphor of the way schools are conceived, organized and enacted.

In sum, I have explored how language shapes and is shaped by social processes (or 'grammar as social practice'), an important concern in CDA, and this bidirectionality of language is an important aspect to be stressed in language teacher education, whether at university or in professional settings. This in-depth linguistic study of teacher discourse in a dialogue journal has been a productive, insightful endeavor, and it is my hope that this piece of work will contribute to the areas of applied linguistics and teacher education. I find it fitting to close this study with Olga's following words (exchanged via e-mail 18 months after the end of the DJ):

*June/July 2000*

*... An interesting point is that the 'reflective written interaction' seems to enhance a deeper conception of the teacher's role in the teaching-learning process, and of the factors that contribute to this process. It is as if we were co-constructing, through writing, our own object of study: our own pedagogical practice and our students' learning practice are foregrounded. Classroom reality becomes the focus of reflection, as opposed to isolated happenings. I remember that in the beginning of the DJ I did not exactly know what I should be writing about. I portrayed isolated incidents, and seemed to be more worried about what I did (as if I could do anything by myself). Now I am more capable of enhancing student voice, although I still talk a lot... And although I decide most of the time what is going to happen in class, yes, the students are responsible for their own learning: and they know it, and act upon this....*

*...Yesterday I was thinking how I really was trained as a teacher-researcher during the journal process. After all, my research projects (Appendix G) are nothing more, nothing less than a ROOT sequel; we really haven't stopped...And I really appreciated your article (Reichmann, in press a), it is great to feel all this progress as a teacher, and that we accomplished*

*this together. I really did not know what it meant to feel 'awareness' regarding pedagogical practice. And I don't have all those fears anymore...It's incredible, Lynn, I even sound like I'm exaggerating, but this group surprised me, they participated, constructed so many things together, learned English and much more! Remember I told you about the participation strategies I use in English and Linguistics classes? They basically consist of placing the learner in a position which entails taking the turn. I do this by asking questions (somehow related to the syllabus, but often related to the students' reality, thus the students don't think they won't know the answer). When I ask, I often say the student's name. There always are some shy students, who would never talk if they had to claim the floor on their own...*



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**APPENDIX**

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## Appendix A

Modalization, modulation and GMs in Olga's three moments

Key: *italics*: modal marker

underlined lexis: grammatical Subject

### Modalization

OA [8]:

1. One of them left a message with a colleague saying that he *couldn't* come...
2. However, it *always* worries me when students miss classes, when they give up my courses, or when they look upset in class.
3. *Maybe* I am exaggerating.
4. *Maybe* it was only the terrible and hot weather.
5. There is one thing that is *always* embarrassing which happens in classrooms (or at least in mine, cause I feel this).
6. ...*sometimes* things end in a kind of embarrassing situation.
- 7... if the text I am supposed to write here *may* be like this, a kind of freewriting.
8. As *always* I am worried with the planning of my class.

OB [3]

1. It has to do with the 'kind word' that you said *would* be helpful and supportive for students, and things that are beyond us.
2. The only thing I feel I *can* do and I'm trying to, since the first class is to make students aware of their role in learning...
3. In a classroom the expert *may* be a student.

OI [2]

1. Now, the idea makes me anxious because I wish I *could* put it in practice with my beginning students.
2. They did what they *could* from their chairs, talking to people beside them.

OJ [8]

1. This idea of keeping a dialogue journal in Portuguese *would* really fit in beginning classes...
2. We *could* discuss this more...
3. That *would* be interesting, huh?
- 4... it is quite impossible to speak English *always*.
5. In my group, still *sometimes* (very frequently) students ask for translation.
6. I understand they feel insecure if they *cannot* translate.
7. We *can* discuss this!
8. It *would* be nice to invite Maria to one of our meetings.

OQ [8]

1. I do not call their attention all the time, but I try to speak the most I *can* in English.
2. *Maybe* they feel enthusiastic about it and be creative, bringing objects, I don't know.
3. But we *can* talk about this, OK?
4. ... we don't have time to try one... *maybe* next year!
5. *Maybe* trying to establish a calendar for the units *would* work out.
6. I *wouldn't* have time for this.
7. ... that it *would* be nice for everybody to see everybody's performance
8. Lynn, you *seem* to be worried about your students not doing homework.

OR [10]:

1. Your idea of reviewing what we wrote in January *seems* great.
2. . *Maybe* we *could* videotape our classes in the beginning of the next semester, what do you think?
3. ...then we *can* videotape some of the following classes, to have an idea of the way things change.
4. About your oral test, how *will* you manage the second part?
5. *Will* you have a conversation with students, and ask the questions kind of 'implicitly', or ask the questions directly?
6. To establish a conversation *would* be nicer, but it takes time and involvement.
7. What you mentioned about the freedom you have to teach is another important issue we *can* discuss.

8. Your idea of having students listing their opinions sounds great!
9. Maybe we can plan together?!
10. Maybe we could exchange the journal once more.

### Modulation

#### OA [6]

1. I want to begin doing different things, such as games.
2. ... if the text I am supposed to write here may be like this, a kind of freewriting.
3. I'll try to explore more this kind of activity, although it wastes time.
4. I'd like to mention/discuss them later.
5. (I just would like to say that I am conscious of some choices I've been making concerning my discourse practice in this text...)
6. ...because he had to study.

#### OB [9]

1. My idea is that in the end of the semester I will bring their comments back for them to check if they reached their purposes.
2. They should be more explicit about the kind of course they offer to the community.
3. On the other hand, students should also be more active, and ask information about the course before entering it.
4. I advised her not to do so, and I had to give her support, but this is hard.
5. You should be patient, not to make the student feel desperate.
6. Basically they had to write affirmative/negative statements on pieces of paper.
7. They had to write Wh-questions.
8. ...but I have to finish now.
9. ... that they need to work hard to learn English.

#### OI [2]

1. Tell me what you think. (imperative)
2. When I prepare exercises in which the students need to go around the class to talk to each other, it's hard to convince them to take their butts off the chair.

#### OJ [1]:

1. I'd like to use some of its questionnaires with my students next semester

#### OQ [12]

1. About the oral test, I will follow your idea of having students roleplaying.
2. I don't know if I'll have time, Lynn...
3. Look at my plan: ... (imperative)
4. Let's see how those new courses will work!
5. I'm curious to know how they will organize them.
6. I'm afraid I will quit...
7. ... (that you need to ask students to speak in/stick to English)...
8. I need to discuss this with my students...
9. Of course, I need to review things we 'saw', cause I don't remember very well either.
10. ... we need to talk about our DJ.
11. ...and the content we need to cover!
12. I really think students of level 1 need to sit down and do this kind of "workbook" stuff.

#### OR [8]

1. I feel that discussing/reflecting about my practice is something that I cannot stop.
2. Let's go ahead ... (imperative)
3. Let's do it! (imperative)
4. I think I will make that contract with students: try to speak only in English!
5. Let's see how it works! (imperative)
6. Then we'll have time to reflect about our project.
7. I'd like to do like this, too.
8. I hope to finish this today.

**Grammatical metaphors****OA [5]:**

1. *I know that it is probable that the others also had this kind of reason not to come to class.*
2. *I think (I feel) students value vocabulary knowledge a lot in foreign language classrooms.*
3. *I don't feel they are testing me.*
4. *I feel this is not the primary purpose...*
5. *I have the impression that some people think they will learn English just by subscribing to the English course.*

**OB [2]**

1. Besides, after the first class, some students realized their objectives were not going to be reached easily in my class...
2. The only thing I feel I can do and I'm trying to, since the first class, is to make students aware of their role in learning,....

**OI [4]**

1. However, it seems to me that for beginners it would be very hard to establish this dialogue.
2. I prepared an activity, I presented it to them, and asked them to imagine they were in real situations, trying to communicate.
3. That's bad because I feel I'm being authoritarian.
4. It seems to me that people lack knowledge about the way we learn a language.

**OJ [5]:**

1. In this group I have, I've noticed that most of the students feel motivated when having conversations in groups...
2. ... it is quite impossible to speak English always.
3. I've felt I'm too radical in avoiding translation
4. I felt I was quite aggressive in telling students again that translation was not necessary...
5. I understand they feel insecure if they cannot translate.

**OQ [4]**

1. ...I think they're so used to perform dialogues/role playing in class...
2. I really think Level 1 students need to sit down and do this kind of "workbook" stuff.
3. Oh, yeah, I'm coming to the conclusion that it is almost impossible to try to do extra book activities in a Level 1 group.
4. And I think we need to talk about our DJ.

**OR [3]:**

1. I feel that discussing/reflecting about my practice is something that I cannot stop.
2. Let's go ahead till we feel it is possible to go, yeah?
3. And I also think I will make that contract with students: try to speak only in English!

## Appendix B

Modalization, modulation, and GMs in Lynn's three moments

Key: *italics*: modal marker

underlined lexis: grammatical Subject

### Propositions/Modalization

LA [7]:

1. ...f they look upset in class, a kind word *can* be helpful and supportive,...
2. As for vocabulary we forget or don't know – well, *sometimes* it is embarrassing...
3. You *can* tell them to check too, and compare notes later on.
4. As a graduate student, I *sometimes* wish our teachers had a different approach.
5. They *can* be great, as long as they are relevant...
6. ..they *can* be really helpful to reinforce things taught in class.
7. Anyway, especially since your students *seem* to like group work...

LB [9]

1. *Maybe* I'll get to him (Vygotsky) someday.
2. Awareness-raising is *always* exciting, not an easy process, *sometimes* painful, but definitely enriching.
3. Ss *sometimes* feel they're not learning,...
4. ...but *often* it's due to an increased awareness that this feeling comes up.
5. ... they *can* actually have an idea of their progress,...
6. .. they *can* "access themselves", in a way.
7. I *could* enclose it next week.
8. I think experienced Ts should *always* teach a Level 1 now and then...
9. Have you *ever* videotaped yourself in a classroom context?

LI [9]

1. I picked up some books which *certainly* deal more deeply w/ these issues, ...
2. *Maybe* it would work better if it's a slightly more advanced level than level 1.
3. Depending on your objectives, *could* it be in Portuguese, for level 1, you think?
4. They *can* be S-S too.
5. People *often* lack the necessary strategies for language learning, that's for sure.
6. As for motivation—it *can* be quite troublesome when you have a group that's not motivated
7. Motivating Ss is not *always* easy.
8. *Maybe* having more role plays in class, with dialogues generated by them, in relevant situations?
9. ...they *seemed* to participate in this kind of activity.

LJ [7]:

1. ... it *can* be very frustrating to be so tongue-tied in English –
2. – so this DJ in Portuguese *could* be an interesting way to build a more mature relationship...
3. ... in the sense that students *can* voice their opinions in amore articulate, coherent way, etc.
4. ... and it *probably would* make more sense to use it in Portuguese, with a Level 1 class.
5. ...*maybe* it *would* be more productive to ask her for some readings first...
6. ...we *would* have more info for discussion.
7. ... and *maybe* we *can* listen to John's students' tape, if he likes.

LQ[8]

1. But *maybe* we *can* pull this through
2. *Maybe* audio or videotaping *could* come in now, as an extra aid.
3. And Jennifer *might* stop by tomorrow, she hasn't confirmed, so I don't know.
4. I *might* hand out the writtens tomorrow, on a take-home basis.
5. But you know, in spite of all the problems, at least we do have lots of freedom to teach; *could* be a lot worse, I tell you...
6. ...*maybe* I *ll* do a small group activity, (oral/written) where they list what they've thought of their learning process, progress...
7. I feel this is the grey zone we *could possibly* explore more closely next year, somehow.
8. Time *seems* to be so short nowadays.



LR[5]

1. And I hope we videotape ourselves next semester, wherever we may be, O.K.? :)
2. ...and realized I could have proposed this to them – audio/video, whatever...
3. ...they could talk more freely and with less embarrassment.
4. How can we refocus our reflective work?
5. May you have a great '99!

**Proposals/Modulation**

LA [6]

1. I'm really glad we got this dialogue journal going. let's see...(imperative)
2. ...what will come out of it, ...
3. ...and where our thoughts will take us!
4. I'll try to respond to the various issues you've brought up.
5. ...but there's no problem in telling students you'll check and tell them next class, etc.
6. Please feel free to ask me anything you want. (imperative)

LB [5]

1. Maybe I'll get to him (Vygotsky) someday.
2. I know I should
3. S-S, T-S, T-Ss – all should feel included in the learning/teaching process.
4. I think experienced Ts should always teach a Level 1 now and then...
5. ... let me know if you have time for this... (imperative)

LI [1]

1. ... (I) will take them to university.

LJ[9]

1. Let's see... (imperative)
2. Let's discuss this further. (imperative)
3. I'll try to find those directions I mentioned.
4. ..please ask her to come over and check us out! (imperative)
5. – we'll just figure something out, if our group grows!
6. I'll see if I get a tape recorder for next meeting...
7. I'll be able to respond ...if in an organized, coherent way? :)
8. We'll talk about it.
9. If you think Maria would like to talk to us/join us...

LQ [11]

1. ...just let me know,...
2. ... I'll understand.
3. As for the oral, I've decided I'll do it in two parts.
4. You know, we should (ha, ha, ha) organize an activity book for the lab...
5. I will try to concentrate these last 2 classes and talk to them JUST IN ENGLISH, basically.
6. I'll ask them how they look at this Portuguese/English issue...
7. And let's get together in the summer! (imperative)
8. Maybe I'll do a small group activity.
9. I still have to think this out better.
10. ...hope I'll be able to respond to some of the issues you've brought up.
11. I hope to get some feedback from them, at some point...

LR [10]

1. Let me respond to your entry first.. (imperative)
2. ...then I'll finish writing after classes next week.
3. I'll let you know how the final feedback session worked out.
4. I still have to work on the rest...
5. and that's what I'll do now.
6. So, I'll write again once classes are over.
7. Today I'll be giving the Level 1 students their Final Oral, and that's that.
8. An opportunity I missed, but an opportunity I shall bear in mind, in the future.
9. I'll be asking them some direct questions...

10. I can't wait to get it over with (=be able to)

### Grammatical metaphors

LA [2]

1. ... a kind word can be helpful and supportive, I guess.
2. I sometimes *wish* our teachers had a different approach.

LB [5]

1. I know I should.
2. I really believe that paying attention to the relationships and interactions in the classroom is crucial;
3. So sometimes feel they're not learning, but often it's due to an increased awareness that this feeling comes up.
4. Well, I guess that's it.
5. I think experienced Ts should always teach a Level 1 now and then...

LI [3]

1. I think your idea of keeping a dialogue journal next semester is great.
2. I think that having a motivated teacher is already 50% of the solution...
3. Easy to say & hard to do, I know.

LJ [1]

1. If *you think* Maria would like to talk to us/join us...

LQ [6]

1. First and foremost, regarding our DJ project -I also feel I've been putting it aside a little...
2. But if *you think* you'd like to quit, at least for a while, due to other commitments, etc...
3. ...our DJ & encounters are having a positive impact in our classroom/teaching - and this is quite important, I believe.
4. I feel this is the "grey zone" we could possibly explore more closely next year, somehow.
5. ... if *they think* I've used too much Portuguese.
6. ...*(I hope* I'll be able to respond to some of the issues you've brought up.

LR [5]

1. And *I hope* we videotape ourselves next semester, wherever we may be, O.K.? : )
2. I'll be asking them some direct questions, I think.
3. They felt they had made some progress.
4. Then I remembered I once gave a Level 2/curricular course a video project - a role play - as the final oral...
- 5... and *realized* I could have proposed this to them...

## Appendix C

Processes in Olga's three moments

Key: *italics* – Process

### Material

#### OA [6]

1. One of them left a message with a colleague saying that he couldn't *come*...
2. ... but sometimes things *end* in a kind of embarrassing situation
3. ... he had to *study*.
4. I don't feel they are *testing* me.
5. I'll try to *explore* more this kind of activity, although it wastes time.
6. I want to begin *doing* different things, such as games.

#### OB [8]

1. My idea is that in the end of the semester I will *bring* their comments back for them to check if they reached their purposes
2. I advised her not to do so, and I had to *give* her support, but this is hard.
3. The only thing I feel I can *do* and I'm trying to, since the first class is to make students aware of their role in learning,
4. ...that they need to *work* hard to learn English
5. Basically they had to *write* affirmative/negative statements on pieces of paper.
6. They had to *write* Wh-questions.
7. Well, it is a pity but I have to *finish* now.
8. I feel as if I've *written* a lot, but didn't say anything.

#### OI [3]

1. Now the idea makes me anxious because I wish I could *put* it in practice with my beginning students.
2. When I prepare exercises in which the students need to *go around* the class to talk to each other...
3. They *did* what they could from their chairs...

#### OJ [3]

1. This idea of keeping a dialogue journal in Portuguese would really *fit* in beginning classes...
2. I'd like to *use* some of its questionnaires with my students next semester.
3. It would be nice to *invite* Maria to one of our meetings.

#### OQ [9]

1. About the oral test, I will *follow* your idea of having students role playing.
2. Of course, I need to *review* things we 'saw', cause I don't remember very well either.
3. *Look* at my plan: ...
4. But that's the only way... with the large classes, and the content we need to *cover*!
5. I'm curious to know how they will *organize* them.
6. I really think students of level 1 need to *sit down* and *do* this kind of "workbook" stuff.
7. I'm afraid I will *quit*...
8. It would be nice for everybody to *see* everybody's performance...
9. *Maybe trying to establish* a calendar for the units would work out.

#### OR [11]

1. *Maybe we could videotape* our classes in the beginning of the next semester, what do you think?
2. ...then we can *videotape* some of the following classes, to have an idea of the way things change.
3. *Maybe we can plan* together?!
4. *Maybe we could exchange* the journal once more.
5. About your oral test, how will you *manage* the second part?
6. ... that I cannot *stop*.
7. *Let's go* ahead...
8. *Let's do* it!
9. I'd like to *do* like this, too.
10. I think I will *make* that contract with students: try to speak only in English!
11. ... it is possible to *go*, yeah?

**Mental**

## OA [7]

- 1.. However, it always *worries* me when students miss classes, when they give up my courses, or when they look upset in class.
2. I *think* (I *feel*) students *value* vocabulary knowledge a lot in foreign language classrooms.
3. I *know* that it is probable that the others also had this kind of reason not to come to class.
4. I *don't feel* they are testing me.
5. I *feel* this is not the primary purpose.
6. I *have the impression* that some people *think*...
7. Maybe I *am* exaggerating.

## OB [3]

1. The only thing I *feel* I can do and I'm trying to, since the first class is to make students aware of their role in learning, that they need to work hard to learn English
2. Besides, after the first class, some students *realized* their objectives were not going to be reached easily in my class...
3. I *feel* as if I've written a lot, but didn't say anything.

## OI [4]

1. I prepared an activity, I presented it to them, and asked them to *imagine* they were in real situations, trying to communicate.
2. That's bad because I *feel* I'm being authoritarian.
3. It *seems to* me that people lack knowledge about the way we learn a language.
4. It *seems to* me that for beginners...

## OJ [4]

1. I *understand* they feel insecure if they cannot translate.
2. I've *felt* I'm too radical in avoiding translation.
3. I *felt* I was quite aggressive in telling students again that translation was not necessary.
4. I've *noticed* that most of the students *feel* motivated...

## OQ [6]

- 1 ...but I *think* they're so used to performing dialogues/ role plays in class, that it would be nice for everybody to see everybody's performance.
2. Maybe they *feel* enthusiastic about it and be creative, bringing objects, I don't know.
3. I really *think* students of level 1 need to sit down and do this kind of "workbook" stuff.
4. Oh, yeah, I'm *coming to the conclusion* that it is almost impossible to try to do extra book activities in a Level 1 group.
5. Lynn, you *seem* to be worried ...
6. Let's *see* how those new courses will work!

## OR [5]

1. I *feel* that discussing/reflecting about my practice is something that I cannot stop.
2. Let's go till we *feel* it is possible to go, yeah?
3. And I also *think* I will make that contract with students: try to speak only in English!
4. Let's *see* how it works!
5. I *hope* to finish this today.

**Relational**

## OA [ 7]

1. Maybe it *was* only the terrible and hot weather.
2. There is one thing that *is* always embarrassing when happens in classrooms (or at least in mine, cause I *feel* this).
3. ... (if the text )...*may be* like this, a kind of freewriting.
4. ...that the others also *had* this kind of reason not to come to class.
5. I *feel* this *is* not the primary purpose.
6. I just would like to say that I *am* conscious of some choices I've been making...
7. As always I *am* worried with the planning of my class.

## OB [5]

1. It has to do with the 'kind word' that you said would *be* helpful and supportive for students and things

that are beyond us.

2. They should *be* more explicit about the kind of course they offer to the community.
3. On the other hand, students should also *be* more active, and ask information about the course before entering it.
4. In a classroom the expert may *be* one student.
5. You should *be* patient, not to make the student feel desperate

OI [4]

1. However, it seems to me that for beginners it would *be* very hard to establish this dialogue.
2. That's bad because I feel I *am being* authoritarian.
3. It seems to me that people *lack* knowledge about the way we learn a language.
4. ...asked them to imagine they *were* in real situations, trying to communicate.

OJ [3]

1. That would *be* interesting, huh?
2. I've felt I'm too radical in avoiding translation.
3. ...I felt I *was* quite aggressive in telling students again that translation was not necessary

OQ [4]

1. ...but I think they're so used to performing dialogues/role playing in class, that it would *be* nice for everybody to see everybody's performance.
2. I don't know if I'll *have* time, Lynn.
3. It's a pity we don't *have* time to try one... maybe next year!
4. I wouldn't *have* time for this.

OR[5]

1. Then we'll *have* time to reflect about our project
2. To establish a conversation would *be* nicer...
3. I feel that discussing/reflecting about my practice *is* something that I cannot stop.
4. Your idea ... *seems* great!
5. Your idea ... *sounds* great!

Verbal

OA[2]

1. I'd like to *mention/discuss* them later.
2. (I just would like *to say* that I am conscious of some choices I've been making ...)

OB [0]

OI [1]

*Tell* me what you think

OJ [4]

1. We could *discuss* this more...
2. In my group, still sometimes (very frequently) students *ask* for translation.
3. We can *discuss* this!
4. It is quite impossible *to speak* English all the time.

OQ [5]

1. ... (that you need to *ask* students to speak in/stick to English)...
2. ...but I try to *speak* the most I can in English.
3. I need to *discuss* this with my students...
4. But we can *talk* about this, OK?
5. And I think we need to *talk* about our DJ.

OR [2]

1. What you mentioned about the freedom you have to teach is another important issue we can *discuss*.
2. Will you *have a conversation* with students, or *ask* the questions directly?

## Appendix D

Processes in Lynn's selected entries

Key: *italics* – Process

### Material

LA [2]

1. Let's see *what* will *come* out of it ...
2. ...but there's no problem in telling students you'll *check* and tell them next class, etc.

LB [4]

1. Maybe I'll *get* to him someday.
2. I think experienced Ts should always *teach* a Level 1 now and then...
3. I could *enclose* it next week.
4. Have you ever *videotaped* yourself in a classroom context?

LI [6]

1. I think your idea of *keeping* a dialogue journal next semester is great.
2. Maybe it would *work* better if it's a slightly more advanced level than level 1.
3. I picked up some books which certainly *deal* more deeply w/ these issues,...
3. ...I will *take* them to university.
5. Maybe *having* more roleplays in class...
6. ... *hard to do*, I know.

LJ [2]

1. I'll *try to find* those directions I mentioned.
2. ... and maybe we can *listen* to John's students'tape, if he likes.

LQ [13]

1. First and foremost, regarding our DJ project -I also feel I've been *putting* it aside a little...
2. But if you think you'd like *to quit*, at least for a while, due to other commitments, etc..
3. But maybe we can *pull this through*.
4. Maybe *audio* or *videotaping* could come in now, as an extra aid.
5. And Jennifer might *stop by* tomorrow, she hasn't confirmed, so I don't know.
6. I might *hand out* the writtens tomorrow, on a take-home basis.
7. As for the oral, I've decided I'll *do* it in two parts.
8. You know, we should (ha, ha, ha) *organize* an activity book for the lab...
9. I will *try to concentrate* these last 2 classes and talk to them JUST IN ENGLISH, basically.
10. ...if they think I've *used* too much Portuguese.
11. I *hope to get* some feedback from them at some point,...
- 12....maybe I'll *do* a small group activity...
13. And let's *get together* in the summer!

LR [9]

- 1....then I'll finish *writing* after classes next week.
- 2.I still have to *work* on the rest, ...
3. and that's what I'll *do* now.
4. ...I can't *wait* to get it over with.
5. So, I'll *write* again once classes are over.
- 6.Today I'll be *giving* the Level 1 students their Final Oral, and that's that.
7. I hope we *videotape* ourselves...
8. They felt they had *made* some progress...
9. I remembered I once *gave* a level 2/curricular course a video project...

### Mental

LA[6]

1. ... let's *see* what will come out of it...
2. As a graduate student, I sometimes *wish* our teachers had a different approach.
3. Please *feel* free to ask me anything you want.
4. ....and where our thoughts will *take* us!

5. ...a kind word can be helpful and supportive, I *guess*.
6. ... your students *seem* to like...

## LB[8]

1. I *know* I should.
2. I really *believe* that paying attention to the relationships and interactions in the classroom is crucial.
3. S-S, T-S, T-Ss – all should *feel* included in the learning/teaching process.
4. Ss sometimes *feel* they're not learning,...
5. Well, I *guess* that's it.
6. I *think* experienced Ts should always teach a Level 1 now and then,...
7. They can *have an idea* of their progress, ...
- 8 ...they can '*access*' themselves, in a way.

## LI[4]

1. I *think* your idea of keeping a dialogue journal next semester is great.
2. I *think* that having a motivated teacher is already 50% of the solution...
3. Easy to say & hard to do, I *know*.
4. They *seemed* to participate ...

## LJ[4]

1. – we'll just *figure* something *out*, if our group grows!
2. If you *think* Maria would like to talk to us/join us...
3. I'll *see* if I get a tape recorder for next meeting.
4. Let's *see* if I'll be able to *respond*...

## LQ[10]

- 1 ...I also *feel* I've been putting it aside a little, but I'm still quite motivated and all.
2. But if you *think* that you'd like to quit...
3. -just let me know, I'll *understand*.
4. ...our DJ & encounters are having a positive impact in our classroom/teaching - and this is quite important, I *believe*.
5. I *feel* this is the "grey zone" we could possibly explore more closely next year, somehow.
6. I will *try to concentrate* these last 2 classes and talk to them JUST IN ENGLISH, basically.
7. ... if they *think* I've used too much Portuguese.
8. I still have to *think* this out better.
9. I *hope* I'll be able to respond to some of the issues you've brought up.
10. I *hope* to get some feedback from them, at some point,

## LR[7]

1. Then I *remembered* I once gave a level 2 course a video project - a role play - as the final oral, ...
2. and *realized* I could have carried this out with them...
3. An opportunity I missed, but an opportunity I shall *bear in mind*, in the future.
4. How can we *refocus* our reflective work?
5. I'll be asking them some direct questions, I *think*.
6. They *felt* they had made some progress, ...

**Relational**

## LA [5]

1. ...a kind word can *be* helpful and supportive,...
2. – well, sometimes it *is* embarrassing...
3. They can *be* great, as long as they are relevant...
4. ...they can *be* really helpful to reinforce things taught in class.
5. ...I wish our teachers *had* a different approach.

## LB[3]

1. Awareness-raising *is* always exciting – not an easy process, sometimes painful, but definitely enriching.
2. ...but often it's due to an increased awareness that this feeling comes up.
3. Well, I *guess* that's it.

LI[7]

1. Depending on your objectives, could it *be* in Portuguese, for level 1, you think?
2. They can *be* S-S too.
3. People often *lack* the necessary strategies for language learning, that's for sure.
4. As for motivation—it can *be* quite troublesome when you have a group that's not motivated.
5. I think that having a motivated teacher *is* already 50% of the solution...
6. Motivating Ss *is* not always easy.
7. I think your idea of keeping a DJ next semester *is* great.

LJ[5]

1. ... it can *be* very frustrating to be so tongue-tied in English –
2. – so this DJ in Portuguese could *be* an interesting way to build a more mature relationship...
3. ... and it probably would *make* more sense to use it in Portuguese, with a Level 1 class.
4. ...maybe it would *be* more productive to ask her for some readings first...
5. ..we would *have* more info for discussion.

LQ[4]

1. ...and this *is* quite important, I believe.
2. I feel this *is* the "grey zone" we could possibly explore more closely next year, somehow.
3. ...could *be* a lot worse, I tell you...
4. Time *seems to be* so short nowadays.

LR [2]

1. And I hope we videotape ourselves next semester, wherever we may *be*, O.K.? :)
1. May you *have* a great '99!

**Verbal**

LA [4]

1. You'll check and *tell* them next class.
2. You can *tell* them to check too...
2. Please feel free *to ask* me...
3. . I'll try *to respond* to the various issues you've brought up.

LB[0]

None

LI[1]

4. Easy *to say* & hard *to do*, I know.

LJ[6]

- 1.... in the sense that students can *voice* their opinions in a more articulate, coherent way, etc.
2. We'll *talk* about it.
3. *Let's discuss* this further.
4. ..please *ask* her to come over and check us out!
5. If you think Maria would like *to talk* to us...
6. ... hope I'll be able *to respond* in an organized, coherent way? :)

LQ[3]

- 1...., hope I'll be able *to respond* to some of the issues you've brought up.
2. I'll *ask* them how they look at this Portuguese/English issue...
3. ...just *let me know*...

LR[5]

1. ... I'll be *asking* them some direct questions, I think.
- 2....they could *talk* more freely and with less embarrassment
3. Let me *respond* to your entry first...
4. I'll *let you know* how the final feedback session worked out.
5. ...I could have *proposed* this to them – audio/video, whatever...



## Appendix E

Selected modalized clauses in the first and last exchanges (that is, in Texts OA, LA, OR and LR, respectively).

**September 1997**

*Eleven students. One of them left a message with a colleague saying that he couldn't come because he had to study. I know that it is probable that the others also had this kind of reason not to come to class. However, it always worries me when students miss classes, when they give up my courses, or when they look upset in class. Maybe I am exaggerating. Maybe it was only the terrible and hot weather.*

*There is one thing that is always embarrassing when it happens in classrooms (or at least in mine, cause I feel this). ... I think (I feel) students value vocabulary knowledge a lot in foreign language classrooms. I don't feel they are testing me. I feel this is not the primary purpose, but sometimes things end in a kind of embarrassing situation.*

*...I have the impression that some people think they will learn just by subscribing to the English course.*

*I don't know if the text I am supposed to write here may be like this, a kind of freewriting. ...I'd like to mention/discuss them later.*

*(I just would like to say that I am conscious of some choices I've been making concerning my discourse practice in this text...)*

*...As always I am worried with the planning of my class. I want to begin doing different things, such as games. I'll try to explore more this kind of activity, although it wastes time.*

*Olga*

Hi Olga!

I'm really glad we got his dialogue journal going, let's see what will come out of it, and where our thoughts will take us! I'll try to respond to the various issues you've brought up.

*...If they look upset in class, a kind word can be helpful and supportive, I guess.*

As for vocabulary we forget or don't know – well, sometimes it is embarrassing, but there's no problem in telling students you'll check and tell them next class, etc. You can tell them to check too, and compare notes later on.

*...As a graduate student, I sometimes wish our teachers had a different approach. Anyway, especially since your students seem to like group work, it's something to explore, right?*

*...[Games] can be great, as long as they are relevant, they can be really helpful to reinforce things taught in class.*

Please feel free to ask me anything you want.

*Lynn*

**December 1998**

Hi Lynn!

*I feel that discussing/reflecting about my practice is something that I cannot stop. Your idea of reviewing what we wrote in January seems great. Then we'll have time to reflect about our project. Let's go ahead till we feel it is possible to go, yeah? Maybe*

*we could videotape our classes in the beginning of the next semester, what do you think? ...then we can videotape some of the following classes, to have an idea of the way things change. Let's do it!*

*... I hope to finish this today. About your oral test, how will you manage the second part? Will you have conversation with students, and ask the questions kind of 'implicitly', or ask the questions directly? To establish a conversation would be nicer, but it takes time and involvement.*

*...What you mentioned about the freedom you have to teach is another important issue we can discuss.*

*Your idea of having students listing their opinions sounds great! I'd like to do like this, too. Maybe we can plan together?! And I also think I will make that contract with students: try to speak only in English! Let's see how it works!*

*Maybe we could exchange the journal once more.*

*Olga*

Hi Olga!

Let me respond to your entry first, then I'll finish writing after classes next week. I have such a terrible week ahead of me, can't wait to get it over with. And I hope we videotape ourselves next semester, wherever we may be, O.K.? : )

...I'll be asking them some direct questions, I think. ...I'll let you know how the final feedback session worked out, let's see....I still have to work on the rest, and that's what I'll do now. So, I'll write again once classes are over.

Today I'll be giving the Level 1 students their Final Oral, and that's that. The feedback session turned out to be like this: ... they could talk more freely and with less embarrassment; ... and felt they had made some progress.

...Then I remembered I once gave a Level 2/curricular course a video project – a role play – as the final oral, and realized I could have proposed this to them – audio/video, whatever... An opportunity I missed, but an opportunity I shall bear in mind, in the future.

...How can we refocus our reflective work?

May you have a great '99!

Lynn

## Appendix F

May 13, 2000

*Hello Lynn!!!*

*Nice to know about the scholarships.... I finally can sit down and write to you...about my classes!!! They have been really motivating! In the beginning I was worried about the rhythm, remember? So I thought I was too slow... Now I am really motivated, this is because of my students, but I know I have a part that... What I mean is that from the first class I do invest in constructing the learning community, a nice and pleasant place, where we learn from each other. I am talking about learning community because I took a look at the past entries in our journal (from the copies you gave me--by the way, thank you!!!) and that was the way I used to refer to what I still try to create in my class. And my groups are really great! I thought about giving up my English classes, because I am really working too much, and some classes were really hard because I was too tired. But then I get used to the rush and manage to have time to prepare the classes and to that...*

*We have also changed the evaluation... We agreed that they would do the written test and perform a role-play for the class. We reviewed the communicative situations that we have already studied and each pair chose one of them. I think this will be recorded by Andrea, the M.A. student that is observing my classes. Talking about that, I haven't discussed my classes with Andrea yet. What I know is that she is interested in the learners' improvement. And I haven't watched the videos yet... I will wait till she finishes recording and I am thinking of watching the videos together with the group. Another interesting thing: one student came to talk with me about the way I look at them. He said this is really motivating. It was nice to know that. I also have noticed that I usually} change my tone of voice during the classes (when I make some funny comment, for example). And certainly the English classes are very dynamic and help me to put movement on the linguistic classes.*

*As we have commented in past entries, pair work is the key. It seems as if the students knew everything and they just were not aware of that. I am there only to make that knowledge come to the surface. I stopped at this line to comment this with Roger. I have noticed some innatist influence in my commentary, and Roger asked me so what do you teach, I told him I think I show students ways to develop their potentials, that is why some students that are not doing well in the linguistics classes are exactly those who almost never take a position... All of them have names in my classes (and this impresses them from the very beginning), they are individuals in a group, and I insist they have to take their turns (this applies both for English and Linguistic classes).*

*Lynn, I am really satisfied to see that I did get more experienced: and this I know because I have been reflecting on that and much of that because of our journal. I would like to have more time to share our experiences.... I would like to know how your classes are. By the way, your student's poem was really a surprise, huh? Very nice! Tell me more about your classes! I forgot to tell you about the songs, we have been exploring music in class, and this is partially due to Andrea's suggestion and to the group's interest. We have been listening to songs that the students themselves bring. We explore mainly the theme of the songs, I always try to choose the songs that are related or that can be related in some way to the units we are studying. Hope to hear from you soon! Kisses!*

*Olga*

## Appendix G

Abstracts in research proposals compiled by Olga (2000):

1. *E as crianças do interior eram lentas...: Implicações da variação lingüística para o processo de aprendizagem em uma 5ª série.*

A língua portuguesa falada no Brasil apresenta uma ampla gama de variação. Em uma das extremidades, estão os dialetos rurais falados em áreas isoladas e, na outra, o dialeto padrão, falado nas áreas urbanas, especialmente por grupos sociais das classes mais favorecidas. Embora o “mito da unidade lingüística do Brasil” (Bagno, 2000: 18; 1999) já tenha sido desmistificado para a ciência que estuda a língua(gem)—a lingüística—ele ainda continua sendo uma verdade para quem está do lado de fora do paradigma científico. Nesse lado de fora está a maioria dos brasileiros, inclusive muitos professores de 1º e 2º graus. A problemática que pretendemos investigar está relacionada com as implicações da variação dialetal para o processo de aprendizagem das crianças da 5ª série de uma escola no centro, que recebe alunos do interior do município. Os professores dessa escola estão preocupados com o baixo desempenho dos alunos que vêm do interior e que falam diferente. É na 5ª série que esses alunos ingressam na escola e, portanto, o momento mais propício para verificar nossa questão central: será que o “fracasso” das crianças do interior se deve a diferenças dialetais e ao preconceito associado a certas variedades lingüísticas? As tradições de pesquisa que orientam a presente pesquisa são a microetnografia (Erickson & Shultz, 1981; Erickson, 1992), a análise da conversa (Levinson, 1983; Psathas, 1995) e a sociolingüística interacional (Gumperz, 1982; Goffman, 1997).

Palavras-chave: variação dialetal, identidade social, ensino-aprendizagem

2. *Para além do prescritivismo universitário e escolar: Um estudo sobre questões de ensino-aprendizagem de língua materna em uma 5ª série de escola pública.*

Pesquisas sobre o ensino-aprendizagem de língua materna confirmam que há um descompasso entre o discurso universitário e a prática escolar. Já há algumas décadas a ciência lingüística, por exemplo, vem criticando a escola por ensinar a língua de modo normativo e por contribuir para preservar mitos da “boa linguagem”. Não pretendemos, neste estudo, limitar-nos a fazer um diagnóstico etnocêntrico, em nossas torres de marfim. Já sabemos que, desse lugar, conseguiremos apenas ver professores de português como aqueles que fracassam pela incapacidade de incorporarem novas teorias. Através de métodos etnográficos sociolingüísticos (Heller, 1999), pretendemos nos aproximar o máximo possível da realidade escolar para então conseguirmos entender como essa realidade se constitui. Para construirmos uma visão mais complexificada do processo de ensino-aprendizagem de LM, precisamos compreender como alunos e professores constituem seu objeto de ensino e aprendizagem cara a cara. Nesse confluência de vozes, pesquisadores universitários e atores da realidade escolar construirão juntos um novo discurso na já velha busca por melhorias no ensino.

Palavras-chave: língua(gem), ensino-aprendizagem de português, intercâmbio reflexivo.

## Appendix H

Text OA, 97/2

O1S1E1 - Olga's entry 1, Semester 1, Exchange 1

(473 words)

9/9

Eleven students. There are twenty students in my classroom and there were only eleven today. One of them left a message with a colleague saying that he couldn't come because he had to study. I know that it is probable that the others also had this kind of reason not to come to class. However, it always worries me when students miss classes, when they give up my courses, or when they look upset in class. It is as if it was my fault. Maybe I am exaggerating. Maybe it was only the terrible and hot weather. I felt myself tired today.

There is one thing that is always embarrassing when it happens in classrooms (or at least in mine, cause I feel this). It is when students ask a word you don't know: fisioterapeuta? faxineira? Assistente de cozinha? The worst thing is that sometimes you know, but you don't remember, or you're not sure of it. I think (I feel) students value vocabulary knowledge a lot in foreign language classrooms. I don't feel they are testing me. I feel this is not the primary purpose, but sometimes things end in a kind of embarrassing situation.

A good thing I noticed today is that the students in my class work well in groups. This is really great, because they help each other, kind of ZPD, cause some students know more than others, so they also help me. I mean, I am not the only teacher in class. Back to the first thing I talked about here, I have the impression that some people think they will learn English just by subscribing to the English course. Some of them don't come to class, don't have time to study, and do say they want to learn. Today we talked about Sebastião Salgado on class, it was nice.

I don't know if the text I am supposed to write here may be like this, a kind of freewriting. It was good for me to write cause it helps me to reflect on what I am experiencing in class. There are some issues I've been thinking about concerning my classes and classes in general. I'd like to mention/discuss them later.

Till next, Lynn! (I just would like to say that I am conscious of some choices I've been making concerning my discourse practice in this text. I tried to freewrite, not to think a lot, and to write quickly).

11/9

It is almost seven. As always I am worried with the planning of my class. I want to begin doing different things, such as games. I'll try to explore more this kind of activity, although it wastes time. I mean, we spend lots of time when we go into such activities. On the other hand, it is worthy doing games because students feel motivated.

Text LA, 97/2

L1S1E1 - Lynn's entry 1, Semester 1, Exchange 1

(254 words)

17/9

Hi Olga,

I'm really glad we got this dialogue journal going, let's see what will come out of it, and where our thoughts will take us! I'll try to respond to the various issues you've brought up. For one thing, it really is very disturbing to have many students absent, when they give up and disappear... If they look upset in class, a kind word can be helpful and supportive, I guess. Some things are just beyond us, as teachers.

As for vocabulary we forget or don't know - well, sometimes it is embarrassing, but there's no problem in telling students you'll check and tell them next class, etc. You can tell them to check too, and compare notes later on.

As for group/pair work, it's really a very productive and enriching way to learn. As a graduate student, I sometimes wish our teachers had a different approach. Anyway, especially since your students seem to like group work, it's something to explore, right? (By the way, what's ZPD?) : )

What level are you teaching right now? I forgot to ask you this. And what kind of games did you have in mind? They can be great, as long as they are relevant, they can be really helpful to reinforce things taught in class.

When did you start teaching English? Please feel free to ask me anything you want. I'm looking forward to discussing the issues that you've come across, regarding your classes and the course.

See you!

Lynn

Text OB, 97/2  
O2S1E2  
(608 words)

23/9  
Hi Lynn!

First of all, thanks for the comments and suggestions you gave me. There is one thing that you've mentioned that reminded me of some of the things I've been thinking about since the beginning of the semester. It has to do with the 'kind word' that you said would be helpful and supportive for students and things that are beyond us. In my first class with this group I asked them why they were there, why they were interested in learning English, and what were their main interests, I mean, what skill they were interested in developing. My idea is that in the end of the semester I will bring their comments back for them to check if they reached their purposes. This exercise was important for me also because I know what they are there for. Besides, after the first class, some students realized their objectives were not going to be reached easily in my class, they were interested in reading (instrumental). Although most of them didn't know the approach of the course until that day, they enjoyed the class and decided to stay. Two students decided to go to the reading course. Here I have a comment to make. They should be more explicit about the kind of course they offer to the community. On the other hand, students should also be more active, and ask information about the course before entering it.

As a result of all these mismatches, lack of information, in the first week some students in my class asked if that was really a course for beginners, because they found it too difficult for them. One student came to me saying she was going to give up. I advised her not to do so, and I had to give her support, but this is hard. You should be patient, not to make the student feel desperate. But here comes that statement: there are things that go beyond us. The only thing I feel I can do and I'm trying to, since the first class is to make students aware of their role in learning, that they need to work hard to learn English. To come to class is not enough. I also try to construct a good atmosphere in the classroom, in the sense that everybody, including me, has something to offer to the learning process. Besides, I consider very relevant to establish a good relationship with them, and among them.

By the way, ZPD means zone of proximal development. It is part of Vygotsky's theories and refers to the fact that students learn more in classrooms in which teachers allow them to work together. ZPD presupposes the existence of a person that is the novice and another that is the expert. In a classroom the expert may be one student. It is not necessarily the teacher.

Now, answering your questions! I am teaching the first level. It is not easy. About games, last class we played one, it was fine. We divided the class into two groups. Basically they had to write affirmative/negative statements on pieces of paper. Later on, each one took one piece and made a (possible) question for that statement. They had to write Wh-questions. This is related to the contents of the units we have been dealing with.

I started teaching English before majoring in English, in 1995, or 1994. I am not sure. This is the second time I teach in this program.

Well, it is a pity but I have to finish now. I feel as if I've written a lot, but didn't say anything. That's OK. See you!

Olga

Text LB, 97/2  
L2S1E2  
(372 words)

25/9  
Hi Olga!

Here I am – too bad Susan isn't around today – and great that her defense is over already...

As you have seen, I really haven't read anything on Vygotsky, which is a pity; maybe I'll get to him someday. I know I should. I've read similar ideas by other authors – Carl Rogers, Curran, Gattegno, Stevick, etc.- they discuss language learning issues related to affective factors, security level/risk taking, student responsibility and awareness – issues that you've brought up. I really believe that paying attention to the relationships and interactions in the classroom is crucial; S-S, T-S, T-Ss – all should feel included in the learning/teaching process.

And the more active and critical the students are encouraged to be, and to get involved, the better. Your

task on setting objectives is great, it's an excellent way for Ss to perceive what's realistic, and reviewing them later on is very productive – the T sort of shares the responsibility, control and initiative with the Ss. Awareness-raising is always exciting – not an easy process, sometimes painful, but definitely enriching. Ss sometimes feel they're not learning, but often it's due to an increased awareness that this feeling comes up. This is what's great about audio and videotaping Ss, they can actually have an idea of their progress, they can "access themselves", in a way. Same thing for Ts – nothing like seeing yourself...(Have you ever videotaped yourself in a classroom context?).

You know, I agree with you too, teaching a Level 1 is a big challenge. I think experienced Ts should always teach a Level 1 now and then, just to keep in touch and get grounded, it's so easy to forget what it's like to be a beginner! I taught a Level 1 last year, and I really enjoyed the experience. It was actually my favorite group, and it went well. There weren't many Ss – about 10 stayed – but enough for pair and group work, the dynamic was good.

Well, I guess that's it. I thought of including the preliminary project for the Ph.D. program for you to have a look – let me know if you have time for this; I could enclose it next week.

Take care and see you,  
Lynn

Text OC, 97/2  
O3S1E3  
(355 words)

30/9/97  
Lynn,

It's incredible but only today I could sit to write to you. I was thinking that not to lose things that come to my mind in the classroom, I'll begin to record my impressions everyday before or after teaching. Doing this I can keep in mind my impressions and doubts, cause what happens when I don't write to you right after the class, I always forget to share important things. Recording my comments would help me when writing here.

Well, you asked me if I ever videotaped my classroom. No, I've never done that. And I feel it is necessary to do that, it would really be helpful, but I confess that I am a bit afraid of doing this. Maybe you can help me to accept this idea and put it in practice. What do you think?

There is one thing that is disturbing me at this point concerning my classes. I have to cover a program, and time is the problem. Sometimes I feel students would like to go deeper into the exercises, but now and then we need to run. Another day we did a group activity in which students had to talk about expenses. This exercise took more than half an hour of the class. I have difficulties in establishing the amount of time for each exercise. That day, what happened was that some groups finished the activity before others. I became a little bit lost at that point. I asked those who had finished to do another exercise on the book (Word power). When the last group finished we went back to talk about their results. I had to do that because I had drawn a table on the board and we had to complete with the information they got with each other. I didn't feel it was OK to turn back to the previous exercise. What could I have done? (Instead of what I did?)

Lynn, about your project, I am really interested in taking a look at it. We could also talk about it if you have time too. We can decide later on, OK?

Kisses,  
Olga

Text LC, 97/2  
L3S1E3  
(830 words)

2/10/97  
Hi Olga!!

Baby's asleep and I have some free time to write... I'll be dividing my response in two sections, it seems to me that I should address two topics - your experience with the program, and the journal project. Let's see how this will work. So:

(1). I guess writing closer to class time helps, your memory is fresh, and the experience is still involving you - if taking down notes right before/after class is possible, great. More ideas and thoughts and concerns will come up, probably.

As to timing yourself in the classroom and your fast Ss: one way to check yourself is to write down, next to your lesson plan, the expected time you think the activity will last, and do this for your whole class; later on, during real class time, you can time the activity itself, and later on compare the differences. This could

possibly be helpful for a few classes, but you also run the risk of becoming rather neurotic during the class, obsessed by your watch... :) I kind of thought that the pace was good during the course, and that half a book was a reasonable amount of content for one semester, 3 hours a week - has anything changed? Usually, the courses are so rushed, it was kind of a relief to have more time - that's what I felt last year. Sure, I sometimes got behind, had to rush, etc. - but a little tension is good too!! Makes you more alert, somehow. As for your quick Ss - I think you did well, no problem in going back later on - you can always get feedback from them, and see how they felt, and get a direct answer. It's important for them not to waste time. Something I just realized at the end of the semester was that there are vocabulary lists at the end of the book, per unit: maybe they could be used at this point, when your quick students are kind of idle? I don't know, they could write sentences with the words, make fill-in-the-blank exercises with them, etc. Some kind of review/reinforcement activity. Timing and pacing activities is certainly a big challenge.

Regarding videotaping: it's a great challenge for Ss, and for Ts. If you think this is something you'd like to do, my suggestion is the following: to start off, tape yourself outside class, just talking to the camera (that's how I got started too WHAT an experience, WHAT a shock to see yourself). I taped myself in 3 different situations i.e. languages; I presented myself (to the camera) and also read a poem (in each language). Then I simply viewed myself and took down some notes, registering my insights. Taping yourself like this is "safe" - you're by yourself, it's non-threatening, etc. etc. I set the camera on a tripod, so I was alone - no stress.

It was a beginning, and I recommend it. I would go on this topic forever, so ...

(2). Maybe we could talk about this if we get together sometime. If you actually tape yourself and would like to write about it on this journal - fine with me. The important thing to remember, if you tape yourself teaching, is to have some kind of checklist or guideline when you watch yourself, for it can be an overwhelming experience. Anyway, regarding our journal: I'm sure we can get a presentation or a paper about it, later on, but November is too close (i.e. in the D.A. conference in B. Horizonte). I'm sure we could submit something to the TESOL (and BRAZ-TESOL?) conference, e.g. a poster session - but this means 1999, for the deadline for next year was late August. TESOL '98 is in Seattle, and I think '99 is in New York, how about it?

I've enclosed my project (no need to return it) - haven't done much about it since last year, lots of things to decide still. Will Brian be your advisor? I'd love to get together and talk, but I'll be quite honest - due to the baby's schedule, right now it's extremely hard for me to spend more time outside the home; I have no idea whether you have a car, etc. - in other words, I'd be more than happy to see you here at home if you could make it over here - I live +- far, on the south of the island, in Armação. So if you'd like to come sometime, for a cup of coffee and discuss things - great!!!!!! :)

We can plan things later on. Hope my handwriting is legible - let me know when it's not, I've been told more than once that it's awful, so - let me know.

Take care, have a good week!

XXXXXXX,

Lynn

P.S. I might not come to university next Tuesday - if you want, leave this in my mailbox, OK. Bye!

Text OD, 97/2  
O4S1E4  
(699 words)

Thursday, 2/10, & Friday, 3/10  
Hi, Lynn!

Thanks a lot for your suggestions and comments. You asked me about the amount of content we need to cover in the course, and it is still the same: half a book and 3 hours per week. It's not bad. The problem is that beginners go slow in the beginning. Talking about beginners, the biggest problem I am facing in class is to have real and false beginners together. I always try to profit from the difference - the ZPD, remember? But sometimes I feel some students hardly ever talk. I don't remember if I told you, but once one of my students, Cris, came to me and said he was really disappointed, cause he was not learning. I know, it is a difficult process. It is a pity some students do not invest in studying English. On the other hand, there are others, just like Cris, that I see are trying hard, but that are having difficulties. I think it is part of the process, isn't it?

By the way, I've noticed the lists in the end of the book. I always read it with the sts in the end of each unit. It's a good idea to use them when the quick sts finish the exercises earlier than the others. I really find it helpful.

About presenting a paper about our journal, I find it great! I will take a look at your project to be more aware of what we can do, I mean, to have it more clear in my mind what kind of paper we can produce. I'd be interested in going abroad to present a poster. I've never been in another country. Not yet! Concerning the D.A. conference, next month, I'll try to prepare a paper about my reports from the Women's Police Station to present



there. Aren't you going to present anything? (Thanks about the copy of the project. I took a look at it. It seems interesting!) Susan will be my advisor!

Regarding visiting each other, I'd love to go to your home. But it is really difficult these times. Nowadays I am living in Trindade, I moved in about a month ago. I am still getting used to the place. I don't have a car, but I promise to visit you someday soon. By the way, are you coming here on Saturday, the 18th? It's my bridal shower, as people call it. I hope you can come! Maybe you can bring the baby, let me know! ( I forgot to say that I find Armação a very beautiful place! It is one of the most beautiful places I've ever seen. It must be great to live there, isn't it?)

Well, Lynn, that's all for now!

Kisses!

Olga

P.S. I think the videotaping project will have to wait till next year. I'll follow your suggestions! Bye!

Wed., 8/10

Hello, Lynn!

Here I am again! Sorry, cause I forgot to leave our journal in the pidgeon hole!

Well, yesterday my class was not really nice. It was a class review and in the end I noticed that I was too worried with the evaluation/tests sts are going to pass through tomorrow. The class was heavy, in the sense that I concentrated too much on grammar points. It made me remember that grammar is part of the game. Sometimes it is difficult to deal with grammar and functions together. That's what we do, but what I felt yesterday is that sts need more 'grammar discussions'. I have a friend who teaches in the program too, and she does lots of games with her students to emphasize grammar points. I think that's nice, but I do not have experience in games. Sometimes, we play games in class, but it is rare. Do you know any book that has a guide for playing games? What I need is a book that brings some ideas. I think it would be more interesting for students to learn grammar playing. What do you think?

It's all for now, Lynn! It's bad I have to write in a hurry!

See you and take care!

Olga

Text LD, 97/2

L4S1E4

(404 words)

Wed., 15/10

Hi Olga!

Here I am once again. I'll divide my entry in two parts again, OK – the program (1), and (2) other topics...

Program

(1) You know something - I always have this feeling that beginners learn so FAST in the first levels - you think the opposite! I thought this was funny.

As for real & false beginners in class - this is what happens most often, I believe. It's definitely challenging for the teacher - finding the right challenge for each student, and balancing student and teacher talking time. Make sure you hear all the Ss speak at some point, during class.

As for Cris (s/he?), Ss have different learning styles, pace, experiences... What kind of difficulties does Cris seem to have, and how does your S perceive this (learning) process? Just food for thought. Could you possibly help this student in class/extra tasks outside class - in terms of guidance, security, etc. Yes, it's all part of the process.

Regarding your "heavy" review- have you ever had Ss present the grammar points for review (or whatever, vocabulary, etc.)? They could either prepare transparencies for HW, use the board, pairwork during classes and group presentations - whatever format makes more sense in a particular situation. Penny Ur's "Grammar practice activities" might be helpful (maybe there's one in the Dept.?) There might be a book by TESOL too, "New Ways in Teaching Grammar". But Penny Ur is great, usually. "Grammar discussions" sounds like a good activity. Sure, learning grammar can also be fun - used in context, etc. etc.

Projects

(2) I won't be able to go to Minas, unfortunately. This semester I'm basically a full-time Mom, there's a time for everything...But great, I'm looking forward to a poster project \_ I've enclosed a summary of what our proposal could look like (mind you, this is for TESOL '99 in NY - faraway still!). See what you think - it's still an absolute draft, we can get together later on, once classes are over - Dec., January, whenever. No rush, OK! We have plenty of time.

As for your housewarming party - thanks, wish I could go, but can't make it this time. Best of luck in your new place! Armação is great - we're building a small house in a "sítio" in Costa de Cima, actually. We hope to move in by December, let's see how it goes.

See you! XXX,

Lynn

Text OE, 97/2  
O5S1E5  
(673 words)

Monday 20th  
Hello, Lynn!

I'll begin commenting your comments, right?

First, yes, about the beginners learning first or not, I think I have the impression they learn slow because they, or most of them do not talk, or hardly ever do. On the other hand, I know they're learning, because they do their Hwork well, they got good grades on the test. But the fact that they do not use the language orally worries me. I need to let them speak.

About that student, Cris (he), I'll wait some time before talking to him. I think he's getting used to class, he seems more comfortable.

Concerning your ideas about different ways of teaching grammar, I found great the idea of asking students to present the grammar points. I'll try it!

Finally, I'm really happy we'll have the chance to do something together. I feel just like if I had the right person by my side to begin presenting papers abroad. It's amazing how motivated I feel! By the way, I read your draft and took a copy of it. For sure we'll meet on the summer!

Just one more thing, what does it mean the XXX when you sign your exchanges? I can't grasp it!

See you and take care!

Olga

Tuesday 21<sup>st</sup>

Hi, Lynn!

I missed Susan's class today and I forget to ask Roger to put our journal in your pidgeon hole. No big problem, I hope!

Anyway, I am here again. It's almost 8 p.m.. I'll be in class in some minutes. It's interesting what I feel. At the same time I feel fine, because I really like to be with this group I am teaching. On the other hand, I feel very anxious. I keep planning today's class over and over again in my mind. I think it happens because I have little experience in teaching. Besides that, I want the class to be nice. Of course, it does not depend only on me, but it depends a lot on me

After the class, I'll tell you how it was. Bye!

Olga

Tuesday 21<sup>st</sup>, (midnight)

Well, Lynn, the class was not that nice, as I would like it to be. I think that it was me that was not in a good mood. It [the class] was so slow...

But it was not that bad either. In fact, there were good things. For example, our discussion on object pronouns. I think the little emphasis given to it was helpful. Besides, I noticed that some students have interest in the classroom. Last class, we talked about likes and dislikes, and one student said he liked to read Machado de Assis, he said he would bring one of the books he had to show us and he did. Another student said he would bring a list of prefixes and suffixes in English, and he did. Another one brought a C.D. to play a game (musical bumps). We are going to play the game next class. Another student brought a C.D. just to show me, and to suggest a song to work in class.

Besides, when they ask how to say some words that I don't know or don't remember the meaning at the moment like tamanco, sapatilha, assistente de cozinha, mortadela, and so on, I ask the person who asked to provide me and the class with such information. And it works! Some of them get motivated. It's good because they also show they are responsible and are interested in building up a learning community in the class.

Today's class made me think of how important it is for students to have a challenge and to contribute to the management of the class.

I'd better pay more attention to it. What I noticed also is that they established a kind of commitment with me. I would love it if they really developed these feelings among themselves, the learning community. I'm trying hard to make them know their (each other's) names by heart.

That's it! I'll sleep now! See you, Lynn!

Olga

Text LE, 97/2  
L5S1E5  
(454 words)

23/10/97  
Hi, Olga!

Sorry I wasn't able to go to your party!!

1) In relation to the course: well, your concern about having Ss use the language in class, orally, is definitely important... How would you let them speak more i. e. what opportunities can you offer for more PRACTICE? If you think of the "Presentation / Practice/ Use" phases, be sure to give them plenty of time to PRACTICE, and thus feel more secure. Great that Cris seems to feel more comfortable in class.

As for the grammar book—any luck w/ Penny Ur? I'll bring "Caring and Sharing" (Moskowitz) next class, maybe you know it. It's an old book—might be helpful, but I'm not sure.

As for your anxiety before class—well, I guess this tension is part of teaching. I feel anxious too, before teaching, sometimes. Had you taught before this job? I guess some tension is good... — great that students participation is going well. They seem to be motivated and involved. The more they get to interact in English, w/ you and with each other, the better! Speaking in class is a big challenge, for sure. What could you do to encourage a positive feeling between the Ss, encouraging them to learn together, a real learning community? (No need to answer, food for thought...) I always try to do a "name chain" on the first day, we all end up learning names by heart. (You know, each S adds own name to previous Ss' names, i.e., "She's Olga (1), he's Chris (2), I'm Lynn (3)..." (diagram)

If they've seen the alphabet, maybe you could have a "spelling dictation", with their first names, last names, etc.

Fostering interpersonal relations in class is an exciting challenge, I think. I love it, figuring out what to do with the individuals, the group, etc. I guess there must be a challenge for all... for the Ss, and for the T too. The right balance of energies.

I'll see if I can find anything on S-S interpersonal relations, etc. And possibly student talking time (STT) too, OK.

2) I think we'll be able to do something interesting with this journal. I'm still intrigued with CDA, it's a new area for me—so I'm motivated too (& slightly worried with my final paper for our written discourse analysis class)→ any ideas? But for our project, we have PLENTY of time, at least this won't be stressful!! There'll be lots of time to discuss & plan stuff—the deadline for TESOL '98 was last August, & TESOL '99 is far away still. It'll be in NY, I think—will check; application deadline is in March. I'll get the paper.

See you, XXX (kisses), :) )

Lynn

Text OF, 97/2  
O6S1E6  
(459 words)

October 29, 1997, Wed.  
Hi, Lynn!

I tried to look for the book you recommended, but I couldn't see if they had it in the department, because people are rearranging the rooms there, and it's a complete mess! Do you think I could find it in the graduate library? I'll check.

You know that game you've mentioned (about names)? We played it in the first class. For me it was great because I know everybody's name since the first day of class. Last class, on Thursday, we played the chair dance. It was very nice because we had fun and made a very good review at the same time. Each looser had to answer one question. I had a bag full of questions. Sts liked it a lot, though they were a little against the game in the beginning. It worked. This kind of thing is good to promote friendship!

I've been thinking about testing also. Sometimes it seems a little contradictory to follow the communicative approach and to test students basically grammatically. The tests that I use are those which the teacher's manual bring. I could prepare another one, but time is a problem. Another day we discussed testing in Tom's class. It seems that it is really a concern and I found out it's not just me that feel this contradiction. In Tom's class we also discussed about the importance of dealing with culture in FL classes. In one of the texts that we read, Byrnes, the author, says that the best way to understand another culture (C2) is not to read C2 texts, but to read C1 and C2 texts about the same topic. Then we discussed the validity of authentic texts in class. An important thing/issue that Byrnes discusses is the constraint of viewing C2 phenomena through a C1 framework. All the readings raise in me a concern with the sociocultural implication aspects of learning a foreign language.

I'm telling you about this, because after thinking and reading about these issues I became interested in helping students reflect about cultural differences. It's not just go to class and say that Americans do this, and Australians that. Things are more complicated. I'll give you some texts that we've been reading. They're helpful.

About Susan's paper, why don't you right a small paper about our journal? Maybe you can take one or two exchanges and apply the tridimensional framework. I'll see if I have another idea, OK?

See you soon!

Olga

\* Tomorrow students are going to talk about a singer, or actress, or anybody that they admire. I'll try to promote some discussion during the presentation. Let's see how it works!

\* Thank you for the "dish towels". I really loved them !

Text LF, 97/2  
L6S1E6  
(355 words)

3/11/97

Dear Olga,

Hi there! Hope your classes are going well, discussions and all...

a) Program

About Penny Ur's book—not so sure they have it in the Dept., but quite possibly! It's a red book if I'm not mistaken. I'll ask around, maybe a T has it.

As for testing—it's a complex and challenging area. If you're interested, later, I've got a couple of books. I used the book's "tests" as exercises, both in class and HW. I applied oral tests, using an assessment sheet I devised a few years ago. I decided a communicative, oral test was more appropriate & closer to what we did in class, etc. I agree with you—testing has to make sense, i.e. test what you teach, right? We can have a look at this later on, in the Summer... :)

I'd love to see some of the tests you're looking at in Tom's class. (I've enclosed a flyer I just received, OK. I contributed with an activity, should be getting the "New Way's" book sometime soon.)

Clarification: did you mean L1/L2 TESTS, or TEXTS? Texts, I guess. I took some courses on culture in the classroom—it's a BIG issue in the US, multiculturalism.

b) Project.

Regarding your suggestion for Susan's paper—this was the initial motivation for this dialogue journal, I really needed to explore CDA and teacher's reflective writing, & this format seemed possible & interesting. I've had some ideas regarding the journal analysis, but it'll be better for us to discuss this later, so there's less bias, I think. Let's see how it goes, oh dear...

See you,

XXX, Lynn

N.B. Do you need contributions for the "See what I am doing" section ? Maybe I could write something. Bye.  
(Feedback handout enclosed).

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UFSC, Nov. 97  
Dialogue journal project  
Olga/Lynn

#### FEEDBACK

Please answer the following questions:

1. What were your initial expectations regarding the dialogue journal (DJ)?
  2. Was anything different from what you expected? What?
  3. Has the DJ helped your teaching in any way? How?
  4. Has it hindered your teaching? How?
  5. What have you learned?
  6. How do you know you have learned?
  7. How would you define this DJ experience?
  8. Any further observations/insights?
-

Text OG, 97/2  
O7S1E7  
(563 words)

December 1, 1997

Feedback

1. First I was a little bit curious about the project. I mean, I had the sensation that I was not following the right track. But since the beginning I felt very comfortable to write. What did I expect? Well, I was very interested in classroom, so I expected I would have in the DJ an opportunity to share my anxiety concerning my classes. I was not expecting more than that, I mean, the most important for me, that is, what I expected the most was a sharing of experiences. That was what we did.
2. The only thing that was different from what I expected was the fact that you did give me specific advice concerning my problems in the classroom. I think it happened because you know the program, and you know the book. Besides, you show you're really worried about classroom reflection.
3. The DJ helped me realize my main concerns in the classroom are related to methodology. It is clear to me that I need to think more about how doing things in the classroom; how to deal with the issue of having little time to cover many tasks, for eg . Moreover, it showed me I am worried a lot about students' motivation to learning. Finally, it helped me in a practical way also. For example, when you gave me that idea regarding the vocabulary lists in the end of the book.
4. If I understand correctly, hindered has a negative meaning. If this is right, my answer is no. On the contrary, the DJ really helped me. All I wrote on it I usually thought about. The difference was that with the DJ I could explore more my practice in class. Unfortunately, I could not participate in our dialogue as much as I wanted to. I wish I could express a lot more. In the end I feel I was not talking, or better writing to you, Lynn, just to receive answers to my (many) questions. I was really concerned in telling you what I felt and how I was conscious of my good and not so good actions in class. Of course, this was my partial view. But how could we have managed it differently?
5. As I have already said, I've learned a lot. The most important is that I'm really sure I still have lots of things to learn. I also learned that sharing experiences is important. I think there should be more peer teaching and discussions on learning and teaching issues.
6. Well, I know I learned because I really felt the need to go on with the DJ. Besides I began to discuss/comment on my classes (mainly specific activities) with my colleagues that also teach in the program.
7. An opportunity to share experience. This is the most important role of the DJ, I think. It is easier to reflect on our doings when we try to express how we feel them.
8. Lynn, I just remembered now that during our sharing, in one of our exchanges, I had the impression that you were doing the role of the expert while I was the novice. No problems with that! For me it reinforces the idea/ impression that I have concerning the position I assume as someone that wants to learn; that is looking for more secure/confident teaching.



Text LG, 97/2  
L7S1E7  
(541 words)

December 28, 1997

Dear Olga,

Hi— it's been a while... rainy day. As soon as Susan hands in our papers, we could get together—wonder if they're available already. Anyway, I've enclosed a copy of the paper I handed in—see what you think—feel free to scribble whatever you want, so we can talk about it later. We could have sent a proposal to the meeting in Porto Alegre, in April—too late! But let me get down to your feedback, at last I'm answering it...Sorry for this delay. :) So... down to "business":

1. I was glad to know you felt comfortable, and hope this journal was an outlet for "teacher anxiety". I think your view of the D. Journal as a "sharing of stories" is really great. You'll see I mentioned this in my paper.
2. Yes—besides knowing the program, and the book, you're right—I'm really interested ("worried") about classroom reflection. Hope my advice wasn't intrusive.
3. Great to know the DJ clarified things, here and there. That's the main objective, I would say.
4. (hindered = helped) I think you actually participated a lot, we managed to go through the whole semester till the end.

5. The realization that there are lots of things to learn is important—this “openness” (openness?) is crucial for development/growth/etc. Sharing experiences is really important, I agree with you—teaching can be a lonely experience, you (i.e. the teacher) can end up so isolated, in class. Who knows, maybe the teachers themselves could promote some “self-help” meetings... Let me know if you think this is interesting/possible, and if you want any kind of support.
6. This need you felt to go on is a healthy sign of teacher motivation—& a motivated teacher definitely enhances student motivation... Sharing w/ your colleagues is empowering—back to the isolation I mentioned before, right. The more perspectives on any teaching event, the better! All this “verbalizing” only benefits the teacher, encouraging questioning and informed decision-making.
7. Once again, I would like to say that the way you put it is really insightful for me—I mean, the role of the DJ as an opportunity to share experience(s). This is what D. Freeman (see paper enclosed... : ) ) would call “renaming experience/reconstructing practice”.
8. This last observation you made really made me think—I obviously had the same feeling, and your pointing it out made me reconsider my role. I believe there are various reasons for this, due to our own teaching practice/discursive history—we should definitely talk about this later, when we get together—but I have a feeling that the main reason for me to have assumed the role of an “expert” is that I was not actually teaching a class. I believe this made all the difference—I briefly talk about this in my paper.

Olga, last but not least, ~~THANKS~~ for your time & cooperation. This DJ project was really insightful & productive for me, a “pre-pilot” for my PhD project, I think.

I leave for S. Paulo around Jan. 10. Maybe we can meet before this, or later—in February. I’ll try and call you before I travel.

Anyway, HAPPY NEW YEAR, and see you soon.

All the best,  
XXX

Lynn.

Text OH, 98/1  
O8S2E1  
(329 words)

May 10<sup>th</sup>, 98  
Hi, Lynn!

So, here we are again! I’ve been missing our exchanges a lot! It’s great we’re back.

Well, now about my classes, I told you I feel very anxious toward my practices. The questions that have been on my mind are: (1) how to deal with differences? (2) how to cover the book without being boring? (3) how to follow the communicative approach when we have a large group?

I still don’t know the answers for my questions. They’re not one-answer questions, I guess. But I’ve noticed that because I’ve been asking myself such questions, my actions in class have changed.

May 26<sup>th</sup>, 1998  
Hello, Lynn!

About the questions I raised above, I’m sure we can discuss them throughout our exchanges. Today, the question that is most present in my reflections about teaching is the third one. It’s difficult to make students talk in a beginning group. Most of my students this semester do not risk, you know. Very few try to express what they feel without fear of being wrong.

It seems that for some students it’s easier to try to communicate when they work in pairs instead of the big group. However, it’s more difficult for me to give them support. On the other hand, I’m quite sure the best way to make the students in this group talk is preparing activities in which they work in pairs.

Just to close, Lynn, the other issue I always face with beginners is showing them we don’t need to translate the language to understand it. Students kind of *misunderstand* the process of learning a second language. Another day one of my students asked: “How can I read this whole text and understand it without translating?” When I told her I don’t translate into Portuguese when I read texts in English, she got puzzled. Do you think it would be worth explaining this to them?

It’s all for now! I’ll wait for your feedback! Bye!

Olga

Text LH, 98/1  
L8S2E1  
(214 words)

May 27, 1998  
Dear Olga,

Hello, hello! I cannot believe we didn't get to meet last Tuesday. My 'agenda' said 2:30 p.m., I guess we messed things up? I looked for you all over, called you later—no luck. SORRY. Hope to see you next Tuesday, possibly at 2:30 too?

So, it's nice to be doing this again. Let me go back to your first entry, on May 10, OK:

- 1) (May 10) Regarding your 3 initial questions what kind of difference? Learning styles, personality or what? I'd be curious to know in what way you think your actions in class are different because of your own questions.
- 2) (May 26) Sure, we can discuss these topics in writing, over the semester.

Pairwork is the key word, I think you're right. How do you pair them up? What variations can be made? In what ways can you support them? What makes it more difficult to support them (as you say), and how can this be improved?

Maybe you could talk to them about reading/not translating, etc.—why not? & Basic skimming technique, etc. A text on reading strategies (in Portuguese) could be a solution, if you think this group might profit from this.

We could talk about this when we meet.

See you,

Lynn

Text OL, 98/1  
O9S2E2  
(298 words)

June 17th, 98  
Hello, Lynn!

First of all, I found very exciting the idea given in 'Students and teachers writing together' (Kreeft-Peyton), that is establishing a dialogue with students through writing. This is exactly what we are doing here, huh. Now, the idea makes me anxious because I wish I could put it in practice with my beginning students. However, it seems to me that for beginners it would be very hard to establish this dialogue. What do you think? My wish is to experience this next semester. Tell me what you think.

There is one thing that worries me since last night, when I taught my last class. This thing is motivation. When I prepare exercises in which the students need to go around the class to talk to each other, it's hard to convince them to take their butts off the chair. I remember two occasions in which most of them agreed and stood up to make conversation. But yesterday it was really awful. I prepared an activity, I presented it to them, and asked them to imagine they were in real situations, trying to communicate. But they did not stand up. They did what they could from their chairs, talking to people beside them. In the end I discussed with them the issue, or better, 'puxei a orelha deles', because I said things and they didn't answered me back. That's bad because I feel being authoritative. It seems to me that people lack knowledge about the way we learn a language. They want to learn English because of lots of reasons: it's necessary', 'English is the universal language', 'I want to communicate'... But they don't take profit from opportunities they have in class! My task is making them motivated. What do you think?

See you!

Olga

Text LL, 98/1  
L9S2E2  
(269 words)

June 18, 1998  
Hi Olga!

1) I think your idea of keeping a dialogue journal next semester is great. Maybe it would work better if it's a slightly more advanced level than level I \*. Something to consider is how many Ss you'll have, & how many journals to keep—if it's a big group, rotate Ss every other week possibly (if it's a S-T journal. They can be S-S too). DJ's are a great tool for language learning, strengthening relationships, clarifying doubts, and so on...

2) People often lack the necessary strategies for language learning, that's for sure. That's a big area to work on,

with Ss in class.

3) As for motivation—it can be quite troublesome when you have a group that's not motivated. I think that having a motivated teacher is already 50% of the solution... Motivating Ss is not always easy. Maybe having more role plays in class, with dialogues generated by them, in relevant situations? As you said in our meeting. They seemed to participate in this sort of activity... Set the scene, scribble some "scenery" on the board, bring some realia for the situation—something unexpected, funny → encourage creativity, etc.

Easy to say & hard to do, I know.

\* Depending on your objectives, could it be in Portuguese, for level 1, you think?

June 23, 1998

On rereading your entry & my response, I realize how vague & superficial my answer is, in relation to the depth these issues present. I picked up some books which certainly deal more deeply w/ these issues, will take them to university.

XXXX,

Lynn

Text OJ, 98/1  
O10S2E3  
(272 words)

June 30th, 98  
Hi Lynn!

This idea of keeping a dialogue journal in Portuguese would really fit in beginning classes if we help students to reflect on their learning strategies and in their roles as learners. We could discuss this more and see a way of carrying this out with my group next semester.

Your suggestions regarding motivation are suitable. In this group I have, I've noticed that most of the students feel motivated when having conversations in groups, or when they have to do some activity in which they have kind of authentic material. It would be nice to invite Maria to one of our meetings. She's carrying out a research on motivation. She's recording Rebecca's classes. That would be interesting, huh?

Now, the trouble this week is again the issue of translation in class. I've felt I'm too radical in avoiding translation. My difficulty is establishing the 'amount' of Portuguese that is helpful to use in class. I mean, in a beginning group it is quite impossible to speak English all the time. In my group, still sometimes (very frequently) students ask for translation. In one of my last classes, I felt I was quite aggressive in telling students again that translation was not necessary, but understanding the meaning in context. I understand they feel insecure if they cannot translate. The issue is again, how to deal with translation in class. Do you know of any work that deals with this?

By the way, "Reflective Teaching" (Richards and Lockhart) is really interesting. I'd like to use some of its questionnaires with my students next semester. We can discuss this. See you,

Olga

Text LJ, 98/1  
L10S2E3  
(242 words)

July 1, 1998  
Hi Olga!

Lots of things to address, let's see if I'll be able to respond in an ORGANIZED, coherent way? :) )

So: regarding the format for your DJ with a beginner-level class, let's discuss this further. I'll try and find those directions I mentioned. You know, for many students, as adults, it can be very frustrating to be so tongue-tied in English – so this DJ in Portuguese could be an interesting way to build a more 'mature' relationship between teacher-student, in the sense that the students can voice their opinions in a more articulate, coherent way, etc. As for the questionnaire in "Reflective Teaching" book, it's great with students – and it probably would make more sense to use it in Portuguese, with a Level 1 class.

If you think Maria would like to talk to us/join us, please ask her to come over and check us out! I don't know why I reacted the way I did – we'll just figure something out, if our group grows! One thing I thought about Anna – maybe it would be more productive to ask her for some readings first, so if she does talk to us sometime, we'd have more info for discussion.

I'll see if I get a tape recorder next meeting, and maybe we can listen to John's students' tape, if he likes. I've been thinking about audiotaping us sometime, would you mind? We'll talk about it. Take care,

Lynn



Text OK, 98/1  
O11S2E4  
(329 words)

15/7/98  
Hi, Lynn!

So, my classes are over. In the end I felt we did a good job in this group, you know. I feel as if the objectives were reached. The only thing I missed was my students' point of view. Very few of them talked about what they felt concerning the classes. At least I feel that all of them (hope I'm not wrong) were satisfied with the results of the course. Of course, there's still that feeling that it's hard to manage the language without referring to Portuguese. I think this is a question of time. Everybody goes through it. Just that some people get rid of it easier.

All this reinforced the idea of keeping a DJ., letting students speak for themselves. I'm really concerned in knowing their side of the story. Hope they feel motivated and interested in developing their 'meta-learning' capacity.

I haven't talked to Maria yet. Let's keep it for next month. About Anna, I sent her an e-mail, but I have not checked if she answered or not. I'll let you know if she writes, OK?

The classes will return only on the 3<sup>rd</sup> week of August. So we can try to think about the questionnaire and the DJ idea during our next meetings.

I'm leaving for Uruguaiana tomorrow. I'll be back around the 26<sup>th</sup> of July. Then I'll get in touch with you and John.

See you,

Olga

\* Do you know about the V Cong. Bras. de Ling. Aplicada, on August the 31<sup>st</sup>, in Porto Alegre? I'll be there! And there are interesting conferences related to teaching.

\* I'm already using the name ROOT to refer to our group! I really think this sounds good!

\* Hope you and your family get better! There's an excellent medicine that I take when I feel a cold is getting close, the name is Resfenol. You need to take this before you catch the cold...

Text LK, 98/1  
L11S2E4  
(316 words)

22/ 7

Dear Olga,

Hi, & welcome back! Hope you had a good break and all is well. First of all— John lost his Ss and decided to leave the group for a while—I ran into him after having received his note, maybe he'll join us anyway? Maybe you'll see him/talk to him, let's see... He seemed a bit down when I saw him.

Now that the strike is over, we'll probably have more of a rhythm with the DJ, and maybe we can have our ROOT meetings less often, once every 15/20 days—what do you think? I'll be teaching a course this semester, so that'll be a good "grounding" for me.

Great that your course finished off well. You know, when I read what you wrote on the Ss' voice, metalearning, it occurred to me that what you seem to be interested in, in terms of a DJ with Ss, is using the journal as a channel for structured feedback on learning. I remembered a couple of articles I read, & will pass them on to you. They're great. See what you think.

Are you presenting in Porto Alegre? This year I'm still in a sort of professional "banho-maria". Maybe next year things will settle down a bit more, babywise!! :) And everyone's better here at home. (4 were sick, not counting myself...) Thanks for the Resfenol tip, we'll check it out. (We just take vitamin C).

This week & next I have classes on Tues. & Thursday—then later, in August, it'll be less often. Maybe we can meet sometime round the 5<sup>th</sup> of August? Leave me a message, ou I'll give you a call, OK

See you,

Lynn

P.S. Is Maria teaching in the program this semester? Let's see if she'll come see us sometime.

P.P.S. I've thought about audiotaping our next meeting or some other one, if it's OK w/ you.

Text OL, 98/2  
O12S3E1  
(363 words)

28/8

Hi, Lynn!

So, we began our classes, huh! You cannot imagine how satisfied I am with yesterday's class. I arrived at the university feeling that yesterday was not my day to teach; I was not motivated. Maybe because of personal problems. I was a little tired. But... I left my class feeling very well. The class was great. I tried to do my best. And students did theirs, I felt.

We just began the book yesterday, because on the first day of class only one student had the book. I asked them to walk around the class presenting each other and they had fun.

What called my attention yesterday was again the tendency to translate into Portuguese. I was speaking in English and a student said to me that if I didn't translate at least the main word she couldn't understand. We've already discussed on the first day about using Portuguese in class. So, I noticed when the student pointed that out that they were very anxious. Then I said to them that translating into Portuguese was not a good strategy and that trying to speak only in English would really help them improve and learn the language. Then I said to them that it was not the first time I was teaching level one and that speaking in English really helped students to improve. I told them: "It works out! Don't be anxious!" And they got more confident and motivated! We also laughed a lot yesterday, during the class activities. And also two students that have difficulty in speaking (they're afraid of talking) discussed their problem with me.

So... Now I'll be only back to class on Sep 8th. About the journal (DJ) with students, I told you, I gave up this idea. I think your idea of the language learning notebook is great. With my students, we agreed to talk once a week about the classes and their impressions. I would sometimes ask them to write.

I'm sorry about my handwriting! I don't have much time. I'm traveling today at 2 p.m. o'clock.

See you when I'm back! And tell me your first impressions about your class!

Bye bye!

Olga

Text LL, 98/2  
L12S3E1  
(191 words)

6/9/98

Hi Olga!

The first weeks have passed, and it's really great to be teaching again, after such a long break!

Let's see how the language learning notebook will work out, I'm curious -I saw it in a book by Rebecca Oxford, and thought it seemed interesting. How ironic -you sort of motivated me to do this, due to your DJ plan w/ your Ss, and then your plan fell through, and I'm involved with the notebook...

I think the main problem we have, in our classes, is their size -i. e. it's counterproductive having more than 12 Ss, really... 20/21 is a bit too much, and messes things up. Anyway, we do our best, etc...

I have to monitor my use of Portuguese too. Reassuring Ss that they'll learn, that they can feel confident, and take risks, is really important. A supportive environment is really important, it enhances learning & teaching.

I have a couple of really anxious students too. Let's see how it goes. I'm really glad I'm teaching again, and feel this DJ is going through yet another phase, now that we're both teaching!! See you!

Bye,

Lynn

Text OM, 98/2  
O13S3E2  
(263 words)

12/9/98

Hi Lynn!

This is great we both are motivated with our groups! What called my attention this week in class was that students are interested in learning and most of them are risking. Some of them told me they are afraid to speak, but they're trying to overcome this! But what you mentioned about the size of the class is really worthy discussing. If I divided my class in two groups ( I have 19 students) I'm sure they would profit more, mainly because they would have more time to speak. I try to manage this through group and pair activities. Now, when we have pair activities, I ask them to walk around the class to talk. This motivates. At least they stand up! (The

other group hardly did)

About Portuguese in class, again, we need to be flexible. What I'm trying to do is: when they say something in Portuguese, I ask them how we would say that in English. They always know the equivalent in E. 'Being flexible' was always difficult for me, Lynn. I always prepare the classes trying to visualize them. Everything must be in my head. Now, I've noticed that experience is something that makes difference. At least to me, experience and flexibility seems to be tied. I'll tell you in our next meeting what happened last class. The students and I got so excited! That was because I put them on my place. I'll tell you about this!

See you! And I'd like to know about your notebook! I'm really curious to know how it works!

Olga

Text LM, 98/2  
L13S3E2  
(233 words)

15/9

Hi Olga!

- First of all, I'm glad we were able to get together today - it's a beginning!

Your idea of having the group "reconstruct/retextualize" their ideas in English is great. Will try and do it too.

- Flexibility and experience do help a lot, that's for sure! I've been planning my classes in such a hurry, but counting on experience to help me w/ in-class decision-making. Tell me about what you did w/ students in your place (i.e. as teachers?) I'm curious.

About my group -today I showed up, which was great, actually. More time for everything. They are motivated and really try hard and take risks too. I have to use less Portuguese, but I don't think I'm using too much you know what, I'm going to try and just use English next class, and see what happens, how they'll react.

Are you planning on using the video activities? I might skip it, I'm not sure.

I have to try & speak less, so they speak more, I think. I'm not planning very creative activities & visuals are SO important will try and plan more stimulating activities.

I'm just using the notebook next week, but will ask them on Thursday to comment on it, together, a quick discussion.

That's all for now. I just taught the class & my thoughts are a bit jumbled.

That's it. See you, XXX,

Lynn

Text ON, 98/2  
O14S3E3  
(441 words)

20/9

Dear Lynn,

I forgot to tell you about what my students and I did that day I mentioned. We had just reviewed the alphabet, and a new student come in. He was in doubt about going to L1 or 2. He was going to stay there that class. So, I took profit from the situation and told the group we had a new friend. Then I asked them to ask him questions. And they did ('What's your name'; 'Where are you from'...). Then one student said: 'How do you spell your last name'. They were trying to use everything they learned so far. When another student come in (she was late) they asked her: "How do you spell your full name?" and she didn't understand. I didn't help her. I told: 'You know how to explain it'. Some students said the alphabet, like I've done to explain the meaning of 'spell'. The way they acted to explain the question was really similar to the way I teach. This experience was great mainly because they used the language to get information they were really interested in.

About L2 in class, I'll try the same next class: to use only English. Let's see what happens!

About the video, I showed them the "first day at class" last class. Even though the video is quite old fashioned, still it portrays 'natural' conversation. I'll show the video when we finish each unit. No more than 5/10 minutes each time. I always ask some questions before they see the video: 'What are the names...' There's one video in which people appear in their workplaces talking about their jobs. I'll ask them to write down all the jobs they hear.

Oh, yes! Speaking less is hard. We always want to explain everything. I try to prepare group activities as much as I can, then they feel comfortable and speak. The problem is that they like when we speak: we need to show them it's important for them to use the lgge. They must take profit from opportunities they have to communicate.

Now, about my last class... I really regret the fact that I brought to class that activity 1. We spent half an hour and I felt it was tiring. It was my second try with that activity. Definitely, I'll never try that again.

I'm afraid I'm behind schedule. I'm still in the second page of unit 2! I need to hurry a bit! I'll ask them to do some tasks at home!  
That's all for now, Lynn!

See you!

Olga

P.S.: Here's the activity with the famous people I told you about!

Text LN, 98/2  
L14S3E3  
(347 words)

29/9/98

Dear Olga,

Hi there. Thanks for the feedback on the journal entries, and for the 'famous people activity', & for Akira's visit... It was successful, I think tomorrow we'll discuss it in class, I assigned 3 questions for HW, related to the interview (How did you feel? Did you say what you wanted? Why/Why not? What did you think of the experience?) We'll have a discussion tomorrow.

I used the video last time I taught level 1, but back then the group was small -I don't feel I have the time & motivation to use it now - maybe I'm mistaken, but...

Great for your "spelling" and "new student" situation; relevant, meaningful lgge use, etc. I'm going to try to just speak in English tomorrow, let's see how it does. I really enjoy going to the lab w/ the Ss, we'll go twice this unit.

I'm feeling pressed for time already, and rushed. When are you giving them their test? I think they'll take their orals on Oct. 20.

What else... How big is your group now? I have a rather fluctuating group of Ss, but usually around 16 show up.

As I told you over the phone, due to the fact I did not teach for 15 months, I am now acutely aware of some classroom events -as they happen, actually. Rapport, inclusion & interaction are always calling my attention - how I acknowledge student input, how I encourage rapport & interaction between T-Ss, S-S; eye contact is really important, acknowledging responses, "prodding" them, etc. I'll try to keep track of what crosses my mind ("self-awareness" is a tough one... :))

Olga, see you Thursday!!

Bye,

Lynn

P.S. Are you going to submit a paper for ABRALIN? I might try, w/ this paper for Susan. See you.  
P.P.S. Maybe we could start thinking about videotaping ourselves sometime in October/November? What do you think? I'm attracted to this idea. And last but not least: let's audiotape one of our meetings? Just for the record, literally...  
P.P.P.S. Would you happen to have song + lyrics for Level 1?

Text OO, 98/2  
O15S3E4  
(190 words)

Oct., 7th, 1998

Hi Lynn!

I'm sorry, Lynn! I completely forgot to write. Let me tell you what called my attention in my class yesterday. I've noticed before that there were moments in which the class dispersed. As I tried to identify the possible actions that lead to dispersion, I found out that it usually happens after a student asks me some question. I have some students that are really concerned with details, and the problem is that I spend more time than would be necessary to answer such questions. Sometimes I feel as if I'm talking to 2 or 3 only, while others disperse. I'll try to be brief in my explanations.

Yesterday I took my students to the lab. That was nice! I'll try to go there at least once in each unit.

I feel my class is just "in the point" to speak more English.

I'm sorry, (again!)Lynn, but I'm really in a hurry. I would like to write more... I think I'm going to tape record myself after my classes, because that would be nice to reflect upon my "hot" impressions.

Waiting for your reply!

Olga

Text LO, 98/2  
L15S3E4  
(246 words)

Oct. 11, 1998  
Hello Olga!

First of all, that was an interesting insight you had, regarding your students' attention. Is this "unfocusing" specific to this group, you think? As for the lab, they really seem to enjoy it AND profit a lot too, I think. I wish I knew how to use the lab resources better, machinewise, I mean. Like pairing them up, whatever. I never seem to have time to check with Sharon all the functions it has, etc. Do you know more than just plugging into all the Ss? I'm sure more could be explored. I found some stuff which could be used in the lab, will take to our meeting.

I'm giving them their orals on Tues., Oct. 20. Let's see how it goes --- let's see how many Ss I'll test ~ 6/8 were absent last class, when we talked more about the oral, I showed them the evaluation sheet (I added another section, "E. content"), and they paired themselves up, etc.

What else --- I'll see if I'll get you a copy of my paper ASAP, I'd really appreciate your feedback, etc. As for this journal this semester, it could be profitable for us if we managed to go on with that initial "topic/insight" chart we did in the very beginning (you did it more than I did, actually). I have a feeling it could show us something about our teaching, our dialogue, whatever.

Oops, baby's crying, gotta go.

XXX

Lynn

Text OP, 98/2  
O16S3E5  
(444 words)

25/10  
Hi Lynn!

Here I am!

So, let's begin talking about the 'unfocusing' issue in my class. Last class, I felt students did the opposite they focused so much on details (eg. Use of prepositions) that I felt they were exaggerating. This kind of question: "When do I use 'on'". Then I began to think if that happened because we were reviewing the studied units for the test, and 'preposition', that is, its use, is included in the context. But then it crossed my mind that the issue is more related to the fact that most students (as people in general) think that when we learn a language we learn 'grammar' in the normative sense. Where's communication, then? I have to emphasize the communicative aspects of lgge in class. For sure, the final oral exam will follow the 'model' you adopt, Lynn. There's no better way to make them use lgge than in conversation. One thing that I have been doing is asking them to write dialogues in pairs ( I give the situation). Other times, I ask them only to speak, as usual. What do you think about this?

Now, about the lab.... I need more training, I know very little about it. Letting this aside, I'm planning to go to the lab for the students to record on a tape the next writing activities. Then they can hear their own English. They can also exchange tapes to see what they understand! This seems interesting! (doesn't it?)

Remember another day you told me you were worried about time? I'm really feeling pressured now. As I am 2 classes behind, I tried to set a time for students to take the test, but it's impossible to schedule a convenient time. So... my classes will finish in the middle of Dec.

That's not a big deal, the problem is the amount of lessons to cover! And I don't like to skip exercises. I never do this! What I'm doing is: establishing the schedule for them to give me the workbooks with each unit's exercises; counting classes and defining an 'ideal number' to cover each unit; asking them to be punctual with their assignments, asking them to do the writings at home... we should discuss this, yeah? Let me know how you will manage time!

See you, Lynn!

Olga

Text LP, 98/2  
L16S3E5  
(656 words)

Nov 4, 1998

Hi Olga!

Your activity, having them write dialogues in pairs, seems great. I'm trying to get them to communicate more too, giving them a bit more time together, so as to process information/communicate. I always need to remind them to stick to English, to ask me what they can in English, and so on. I guess an oral test stresses the communicative emphasis, yet again. I still have to consider whether to use the lab for the test, or not. I'm not so sure, I still have to give this some thought sometime, and sort this out. By the way - should we set up w/ Sharon another visit? Could even be without her, actually, we could try and do some stuff, like taping, listening in on each other - I'm not sure I remember much, I'd have to review stuff. You know - she must have the Sony manual, I'll ask her tomorrow, when I go there w/ my class. I'll book a period w/ her next Tuesday, ~2:45 p.m., then we can decide later and cancel/postpone it, if necessary, O.K. Let me know if you can't make it - actually, we'd meet anyway, right? Let me know what's better for you or what.

So now it's that time of the year when we seem to be racing against the clock. I'm basically following the book, varying the formats they work in, now and then talking about other things...

I hope they finish doing U. 5 in their workbooks next week. Such rush, such pressure, I feel a bit bad about this hurry - on the other hand, sometimes they also fail w/ their side of things - they're rarely doing their HW now, only some do it - and this slows down the class w/ some activities. Anyway, we're slowly moving on. Too much to cover on a short time, so there's not much time to explore pair/groupwork, reflection and practice time - Oh, well. That's the way it is...

You seem to be more organized with the workbook - I'm a bit disorganized w/ them, taking them in from different Ss, in different days - not ideal. Let's see how many will do their writing HW for tomorrow. It wouldn't come as a surprise if only 2/3 did it; I also asked them to bring family pictures, so they can talk, in small groups, about their relatives - reviewing vocabulary, question-formation, etc. We shall see...

Since some come late, I'll start reviewing HW in the very beginning of the class - I'm tired of saying the same thing over & over again, in the first 10-15' of class. Do you have this problem too?

You know, I don't know if I have the energy for videotaping myself this semester. Maybe next term? I'm not 100% sure I'll be teaching in the program next semester - but very possibly, I will...

Well, off to plan tomorrow's class now. You know, I still haven't reviewed our whole dialogue journal, yet I feel this would be so important. Maybe in January?? :)

Bye, XXX,

Lynn

P.S.: Have you used that questionnaire with your Ss? I still have to do this activity w/ them. See you, L.

P.P.S.: I just sat down w/ a calendar, and decided I shall TRY to finish U. 7 by the 30th; this means I'll try 3 1/2 classes per unit. IF I manage to finish U. 5 tomorrow, maybe I can do this. Then we'd have two "free" classes at the end, for a general review, much-needed extra practice, and reinforcement. But all this is hypothetical, I'm not that sure this 3 1/2 day-plan will work out. The calendar is:

2	4	(U.5)
9	11	
16	18	(U.6)
23	25	
(U.7)	30	2
REVIEW	7	9 ORAL

How are you planning — from what I recall, you said make-up classes were a problem, right. Oh dear. XXX. Bye again.

Text OQ, 98/2

O17S3E6

(731 words)

16/11

Hi Lynn!

This issue you pointed out (that you need to ask students to speak in/stick to English) is really crucial. This time I'm doing differently from what I used to do in other semesters. I do not call their attention all the time, but I try to speak the most I can in English. So, when they ask me something in Portuguese (still!) I answer in English and try to bring them to L2, I mean, make them use English without too much pressure.

About the oral test, I will follow your idea of having students role playing. I find it the best way of seeing their improvement. 100% more efficient/interesting for students than being in front of the teacher

answering pre-prepared questions! You say you're not sure if you're gonna do the test in the lab. I need to discuss this with my students, but I think they're so used to performing dialogues/role playing in class, that it would be nice for everybody to see everybody's performance. Maybe they feel enthusiastic about it and be creative, bringing objects, I don't know.

About going to the lab... I don't know if I'll have time, Lynn. I'm in a hurry these days. Who's not? But we can talk about this, ok? Of course, I need to review things we 'saw', cause I don't remember very well either. By the way, I told you, the activity I did in the lab with my students worked very well. 1st they recorded their writing about their families. 2nd they exchanged tapes and wrote down key information about their colleague's families. 3rd each student reported on one of the recordings they listened to. They practiced fluency and listening, writing, reading and also grammar (3rd person/sing/pres.) through this activity. By the way (again), Sharon lent me the lab guide with lots of interesting activities. It's a pity we don't have time to try one... maybe next year!

So, how's your calendar working? Look at my plan:

	NOV	19th	-----	U. 6
		24th	-----	6
		26th	-----	6 / 7
Dec.		1st	-----	7
		3rd	-----	7
		8th	-----	review
		10th	-----	written test
		15th	-----	oral test

What a rush, huh! But that's the only way... with the large classes, and the content we need to cover! Talking about this, I remembered the meeting. Let's see how those new courses will work! I'm curious to know how they will organize them.

Lynn, you seem to be worried about your students not doing homework... I really think students of level 1 need to sit down and do this kind of "workbook" stuff. Maybe trying to establish a calendar for the units would work out. For my groups it works pretty well.

Oh, yeah, I'm coming to the conclusion that it is almost impossible to try to do the extra activities in a Level 1 group. No time for reflection. About the questionnaire students answered, we commented them very briefly in one of our classes. That was not how I had planned, but time...

Regarding the issue of arriving late!... we did not use to have this problem in the beginning, but now... so what I do is doing a 'review activity' or an activity focusing on their previous writings' mistakes (I put some sentences on the board and we discuss grammar problems). I'm also beginning to have that problem of missing students. They're are again in a hurry because of the undergraduate tests.

You see, the videotaping is postponed already! But that's OK. I wouldn't have time for this. Time... Time... What a world that exists for the sake of time! I'm already feeling the pressure of the defense, Lynn. And I think we need to talk about our DJ. I'm afraid I will quit... I'm trying not to do this, but on the other hand I'm putting the DJ so much aside that I began to think if I am really taking part in our project. I mean, if I'm doing something or only pretending I'm doing it. We are going to talk about this, uh? See how you're feeling this...

See you then!

Olga

Text LQ, 98/2  
L17S3E6  
(473 words)

30/11/98  
Hi Olga!

Sorry about the delay!! I've been so busy, etc. etc. Time seems to be so short nowadays.

Well, listen, I've got lots of things to say, hope I'll be able to respond to some of the issues you've brought up.

First and foremost, regarding our DJ project -I also feel I've been putting it aside a little, but I'm still quite motivated and all. But if you think you'd like to quit, at least for a while, due to other commitments, etc. - just let me know, I'll understand, O. K. But maybe we can pull this through. And regarding the very end of our hurried conversation in our rushed meeting -in spite of everything, my understanding is that, somehow, our DJ & encounters are having a positive impact in our classroom/teaching - and this is quite important, I believe. I feel this is the "grey zone" we could possibly explore more closely next year, somehow. That is -our reflections/our social practice. Maybe audio or videotaping could come in now, as an extra aid. So...

The title for my seminar ended up like this: "Teacher discourse as social practice: dialogue journal writing and reflectivity". THANKS for the inspiration!!:)

Now, to the classes: **WHAT A RUSH!!** Good lord. And Jennifer might stop by tomorrow, she hasn't confirmed, so I don't know --- I'm going to the lab w/ them for the last time on Thurs., to finish unit 7. The review and oral test!! I might hand out the writtens tomorrow, on a take-home basis.

As for the oral, I've decided I'll do it in two parts: (a) they make up a dialogue from Units 4-7; and (b) I'll ask them some general questions, to elicit stuff from Units 1-3, or if their dialogue is too short. What do you think?

Your tape/lab activity sounds great. You know, we should (ha, ha, ha) organize an activity book for the lab... But, as you mentioned, the Lab Book seems good --- such a shame there's no time to work in a more satisfactory way.

But you know, in spite of all the problems, at least we do have lots of freedom to teach; could be a lot worse, I tell you...

I will try to concentrate these last 2 classes and talk to them **JUST IN ENGLISH**, basically. I'll ask them how they look at this Portuguese/English issue, if they think I've used too much Portuguese.

I hope to get some feedback from them at some point, maybe I'll do a small group activity, (oral/written) where they list what they've thought of their learning process, progress --- I still have to think this out better.

Olga, good luck at this end-of-term! And see you on Thursday, right. And let's get together in the summer!

XXX,

Lynn

Text OR, 98/2  
O18S3E7  
(370 words)

December 3, 1998  
Hi, Lynn!

You see, now that we brought the issue of the "DJ" up, I feel that discussing/reflecting about my practice is something that I cannot stop. Your idea of reviewing what we wrote in January seems great. Then we'll have time to reflect about our project. Let's go ahead till we feel it is possible to go, yeah? Maybe we could videotape our classes in the beginning of the next semester, what do you think? I mean, a month after the semester begins, then we can videotape some of the following classes, to have an idea of the way things change. Let's do it!

How nice it is to have this feeling that the semester is ending! Work done! Oh, I'm curious to know if Jennifer showed up?! How was it? And did you finish Unit 7 already? I hope to finish this today. Then, review, written test, oral. About your oral test, how will you manage the second part? Will you have conversation with students, and ask the questions kind of 'implicitly', or ask the questions directly? To establish a conversation would be nicer, but it takes time and involvement... And the latter is difficult to establish when you have to worry about the first...

What you mentioned about the freedom you have to teach is another important issue we can discuss. Or, better, include in our conversations.

Your idea of having students listing their opinions sounds great! I'd like to do like this, too. Maybe we can plan together?! And I also think I will make that contract with students: try to speak only in English! We have only two or three more classes, if they don't try hard now... Let's see how it works!

And good luck for you to, Lynn! This includes the classes, the seminar, our DJ, life! It's good to have this relationship of friend-teacher-colleague with you. In spite of all the rush! By the way, I liked your seminar's title a lot! Now it's specific. Really good!

Maybe we could exchange the journal once more. Just to share the experiences of the last classes.  
What do you think?

See you!

Olga

Text LR, 98/2  
L18S3E7  
(612 words)

December 3, 1998  
Hi Olga!

Let me respond to your entry first, then I'll finish writing after classes next week. I'm looking forward



to getting together in January, too. I have such an awful week ahead of me, can't wait to get it over with! And I hope we videotape ourselves next semester, wherever we may be, O.K.? :)

As I told you this afternoon, Jennifer showed up, it went well. And we finished Unit 7 today, in class/in the Lab. Because of lack of preparation time, I'll be asking them some direct questions, I think. Quite straightforward, to elicit the language they learned, etc. Mostly covering Units 1-3, as their dialogues will focus on Units 4-7.

I'll let you know how the final feedback session worked out – let's see.

Well, at least the title of the seminar sounds good! I still have to work on the rest, and that's what I'll do now. So, I'll write again once classes are over. Bye for now,

Lynn

December 10, 1998

Hello again!

Today I'll be giving the Level 1 students their Final Oral, and that's that. Last class we basically checked some doubts related to Unit 7, and checked some workbook exercises, with an emphasis on the simple past.

The feedback session turned out to be like this: I put a couple of questions on the board, in Portuguese, and they discussed them in small groups of 3-4 students. Then we had a brief wrap-up discussion, where they said that classes had helped them regarding their self-confidence, they could talk more freely and with less embarrassment; they liked the talks/interviews with the two guest visitors (Akira/Jennifer), and felt they had made some progress; they liked the format for the oral test, it was a positive/productive learning experience; they liked the teaching approach. It was all very quick, I didn't take any notes, this is what I remember. Then I got a gift from the class! A nice blouse and chocolate! That was a nice surprise.

I addressed their feedback points, and mentioned I had considered taping their orals so they could hear each other, etc. Then I remembered I once gave a Level 2/curricular course a video project – a role play – as the final oral, and realized I could have proposed this to them – audio/video, whatever... An opportunity I missed, but an opportunity I shall bear in mind, in the future.

Olga, how was your wrap-up?

Oh yeah – I also told them I had enjoyed working with them a lot, had felt their progress, talked a bit about motivation, encouraged them to keep on studying for a couple of years, gave them my personal example as an adult foreign language learner of Hebrew – teacher's bla bla bla. But it really was a nice group to work with, motivated and curious.

And back to us, and the DJ: the questions that came up, resulting from our last talk, where you brought up the important issue of motivation and attitude - points for us to consider:

1. What have been our attitudes regarding the DJ throughout this project?
2. What have been our motivations? How have they evolved?
3. How can we refocus our reflective work?

And last, but not least,

4. Was the Open Seminar coherent, you think? I didn't like it very much, but am so relieved it's over and done with.

Olga, it's been great working together, in all levels. Thanks so much for your support. Best of luck on your job-hunt, in your dissertation, Merry Xmas and a Happy New Year! May you have a great '99! Hope to see you during the Summer.

Take care, see you,

Lynn

## Appendix I

### “Strands” (Teacher Knowledge Project, Freeman, 2000) on mentoring/professional renewal TKP Associate Director Addresses “Teacher Burnout”

Maggie Cassidy, French teacher at Brattleboro Union High School and Associate Director of the Teacher Knowledge Project, recently came across this education feature in the New York Times. Disturbed by its underlying message, she wrote this letter to the editor which was printed days later.

Our thanks and congratulations to Maggie for her unending energy, activism, and dedication to the work of the Project.

THE NEW YORK TIMES NATIONAL WEDNESDAY, DECEMBER 15, 1999

#### LESSONS

Jacques Steinberg

## Relighting a Fire in Teacher-Burnouts

WEST PALM BEACH, Fla. **T**HE signs of burnout in a teacher who has reached a certain age are timeless: the sigh of resignation upon opening a daily instruction plan yellowed from repetition; the realization that while the students never seem to get older, you certainly do; the gnawing sense that a can't-miss lesson has long ago lost its punch.

If such emotions are universal, no matter the profession, then so, until recently, has been the recourse. Teachers, like lawyers or journalists, have often had little choice but to take the path toward retirement when reaching such a crossroad.

Now a small but growing number of school systems, including Palm Beach County's 9,000-teacher district, are trying to change that. The districts have begun relieving some of their best teachers of classroom duties and enlisting them as mechanics of a sort, their sole job to service worn-out teachers who may have logged over 100,000 miles on their odometers but who, with proper retooling, can travel thousands more.

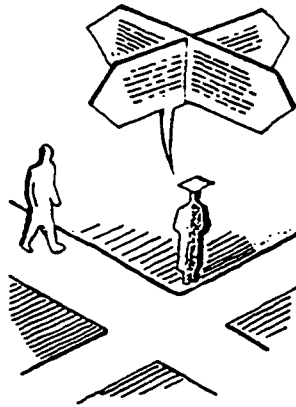
The mentors take seats in the back of the veterans' classrooms, suggest techniques, books and lesson plans that they may not have tried and provide a sympathetic ear.

"I take the attitude that this was a good teacher at one time, but something has changed," said Lisa Grives, an elementary-school teacher for 17 years here who now works exclusively as a coach of fellow veterans. "We're there to redirect them into thinking about what they came into teaching for."

"I want them to succeed," added Ms. Grives, one of three mentoring teachers in the district. "If they see that they can't succeed, I'm there to support them."

In many cases, the forces pushing for such intervention are the nation's two largest teachers' unions — the American Federation of Teachers and the National Education Association — which previously paid little heed to burnout.

The unions and the districts are



facing crises on two fronts. With many school systems already short of teachers, and with hundreds of thousands who were hired to teach the baby-boom generation preparing to retire over the next 10 years, school systems risk losing their elder statesmen and their institutional memory unless some veterans can be persuaded to stay on longer than they might have imagined possible.

The unions have also realized, with the rush of charter schools and voucher programs, that the educational reform movement will proceed with them or without them.

With their support for mentoring some senior teachers, and for coaxing those considered hopeless into leaving, the unions hope to demonstrate that they have heard the clamoring for new ways to elevate student achievement.

With as many as half of all new teachers in some schools quitting within five years of their first day, dozens of districts across the country have developed mentoring programs intended to build the skills of rookies. California recently made such programs mandatory. But what districts like Palm Beach County — as well as Columbus, Ohio; Rochester,

N.Y., and Minneapolis — have realized is that developing young teachers is not enough.

In Palm Beach County, a diverse district that stretches from bejeweled Boca Raton to hardscrabble Jupiter, the results of raining assistance on veterans are already visible: of the 94 teachers who have entered the one-year program since it began in 1995, either referred by a concerned administrator or volunteering for it, one-third have since received a favorable evaluation from their principals, their jobs secure.

Yes, another third have resigned, retired or been fired, and the remaining third either are being reassigned outside the classroom or are still in limbo. But the district and the Palm Beach County Classroom Teachers Association point with pride to those 29 success stories, teachers who as recently as five years ago would most likely have never continued in the classroom.

To maintain teachers' trust, the program emphasizes confidentiality, and one successful graduate of it, a 43-year-old elementary-school teacher, agreed to be interviewed only if she was not identified by name.

After 17 years in front of her classroom, the teacher said, she had grown so tired of "doing the same things" that she began taking her pupils on wild tangents that never got back to the point at hand. Her principal eventually noticed, and offered her the mentoring program as a way to rescue her career.

After a "day and a half of crying," during which she seriously considered a job selling school supplies, she accepted her principal's offer.

Over the course of the next year, her mentor, Ms. Grives, worked to rebuild her into the teacher she once was, modeling new lesson plans, drawing out her frustrations and rekindling the joy of molding a young mind.

"Now I can't wait to go to work," she said. "And it was cheaper than therapy."

## EDITORIALS/LETTERS

WEDNESDAY, DECEMBER 22, 1999

### To Inspire Teachers

To the Editor:

Re "The Way to Relight a Fire in Burnouts," (Lessons column, Dec. 15): Most teachers work in isolation except for staff meetings of mass "in-service training" aimed at the lowest common denominator. While mentoring for "burned out" veteran teachers helps some renew their skills and keeps them in the classroom in the face of the impending teacher shortage, it is only a palliative. The source of inspiration for most teachers is their classroom.

All teachers should have an opportunity to meet regularly with colleagues to examine and improve their practice in a systematic way. All would be more likely to stay in the profession and they would be more effective at every phase of their careers.

MAGGIE CASSIDY  
Brattleboro, Vt., Dec. 17, 1999  
The writer is an associate director of the Teacher Knowledge Project at the School for International Training.