

Teaching EFL on the Radio: A genre-based study of language use in English
teaching radio programmes in Taiwan

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Abstract

This thesis provides a genre-based study of the ways in which language is used in English teaching radio programmes (ETRPs) in Taiwan. Drawing upon the frameworks of genre analysis, pragmatics, systemic linguistics, interactional sociolinguistics, the ethnography of communication, and variation analysis, and research on classroom discourse and media discourse, ETRPs are studied as a genre by examining the relationship between context, communicative purposes, discourse structure and lexical-grammatical use. Nineteen days of ETRPs of different broadcasts, which were on air in 1998-2001 and which served senior high school students in Taiwan, were recorded, transcribed and coded for linguistic analyses. The pedagogical purposes of ETRPs are identified by investigating the educational needs of the listeners and the stated aims of the broadcasters. They are then studied in more detail by considering the communicative needs generated in the situational context. The purposes of ETRPs provide frameworks for the description and explanation – quantitative and qualitative – of the prominent genre features, above and below the level of sentence, of ETRPs. The accounts of the discourse structure of ETRPs include not only the generic structure (the macrostructure) but also the interaction structure of the genre; i.e. the interaction between the presenters in the generic structure of a monologue. This thesis also makes comparisons between various broadcasts of ETRPs and interprets listeners' perceptions of ETRPs in terms of their genre features. It concludes by considering applications of the findings to the fields of genre analysis and language teaching.

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Statement of Authenticity

This thesis has been composed by myself and the work is my own.

Hsiu-hsiu Yang

1 Introduction

This chapter provides a rationale for studying English teaching radio programmes in Taiwan as a genre from the perspectives of educational problems in Taiwanese society and interaction limitations of the medium. It describes the theoretical approaches followed in the thesis. It then outlines the general aim of the thesis and indicates the main area of interest. It describes further what the thesis hopes to achieve in genre theory, language teaching and discourse practice in society. This chapter ends with an overview of the thesis by briefly explaining the content of individual chapters.

1.1 *The research territory*

For historical and economic reasons, English is widely studied as a foreign language in Taiwan. Although it is taught as a required subject from secondary school to the first year at university, most learners still cannot speak or write it well. There are various reasons for this which mainly lie in the current educational system in Taiwan. For example, it provides limited chances for students to listen to and speak English in class, for classroom discourse is often conducted in Chinese. It places great emphasis in classrooms on reading and writing, so as to enable students to get higher scores in the college entrance examination, which does not test students' listening and speaking skills. The educational system has contributed to the fact that English is taught and learned in school as a subject rather than as a language for communication and, thus, cannot help students to fulfil their long-term aim – acquiring all of the four language skills to communicate competently in the international business market, academic pursuits or their personal lives. In order to supplement the learning situation, resources from television, IT and private language schools have been used by students; however, listening to English teaching radio programmes is one of the most popular ways of improving their language abilities for Taiwanese English learners.

The first English teaching radio programme, *Studio Classroom*, was produced in 1962, when the Ministry of Education in Taiwan, in considering the country's increasing need for English speakers due to its shift from an agricultural to an industrial society, asked a radio station to produce an English teaching programme. Ever since then, *Studio Classroom* has gradually developed a format which includes 'English conversation within a classroom environment' (ORTV 1998); that is, in every half-hour programme, two presenters or more take turns explaining one teaching text sentence by sentence (every one to five days, depending on the length of the text; compiled in a monthly magazine under the same title as its radio programme) for the listeners; in addition they occasionally have conversations in between the explanations. The total duration of the chats between the co-presenters in each programme can last from twenty seconds to four minutes and each chat can be as short as two turns or as long as twenty-two turns. In the conversations, the presenters may discuss various things such as vocabulary, text sentence, personal experiences, personal ideas, and world knowledge in their efforts to help the listeners understand the text. In the programme, there is no listener participation and no phone-in. This format has been widely accepted by listeners and has been adopted by all subsequent makers of English teaching radio programmes in Taiwan. (Although some programmes are the soundtracks of their TV broadcasts, most of the programmes are produced in the radio format only. The majority of the high school students listen to the programmes on radio. For this reason, and because I found that the televised programmes by and large did not affect radio listeners' understanding, in the following, it may be assumed that the ETRP is being approached as a radio programme, unless otherwise stated.) Numerous radio broadcasts – *Everyone's American English*, *Landmark English*, *English Digest*, *Let's Talk in English*, *A+ English*, etc., each produced by a particular institution and delivered to the listeners at particular times – have been produced to suit the needs of learners of different language levels. Hundreds of thousands of English learners, hoping to improve their English ability, listen to the programmes at various times every day on the major radio stations in Taiwan. Every day the presenters explain a completely new teaching text in the programme and the daily programme of different broadcasts can be repeated up to thirty times on the same day. Some of the broadcasts have also

been transmitted by satellite to serve the needs of Chinese listeners in South East Asia, North America, Europe, and China. It is estimated by one of the broadcasters that around the world more than four million listeners participate in their radio and television learning programmes.

English teaching radio programmes (henceforth ETRPs) in Taiwan, thus, form a powerful pedagogical means for meeting the educational needs of Taiwanese English learners, as outlined by Linell (1998: 239) below:

Luckmann (1992) defines 'communicative genre' roughly as a socially constructed (and thus historically specific), routinized solution to some kind of recurrent communicative problem in social life ([p.] 226, 228). That is, if members of a society or community often have to solve the same type of communicative problem (in Swales' [1990] terms; have similar communicative purposes), they develop routinized ways of carrying out the interaction. The individuals would not then have to select and construct their communicative acts *ab ovo* ... but can rely partly on available communicative patterns, which have been to varying degrees preassembled by the discourse community, or culture at large, and can be used in tailoring the specific communicative project tokens. Communicative genres are thus originally interactionally developed, then historically sedimented, often institutionally congealed and finally interactionally reconstructed in situ[ation]. They represent powerful communicative means in the construction and tradition of social reality and cultural knowledge.

It was part of my early experience as a secondary school English teacher that each year ETRPs were introduced by language teachers or families to first-year students at junior and senior high school in Taiwan. Since there were no native speakers in English classrooms, students were pleased to use the programmes for listening training or for supplementary English learning. However, the eagerness of some students for listening to these programmes did not last long, partly due to the limited time available for extra curricular studies and partly due to the experience of falling asleep and feeling frustrated during the broadcast time. Except for some listening strategies, language teachers in Taiwan often just asked students to listen to the programme and assumed that students would eventually learn on their own. I had always wondered why these students were not more persistent in listening to the programmes and how I could help them to get the most benefit from the programme.

There were only a few broadcasts of the ETRP while I was a language teacher; now more and more broadcasts are produced to suit learners of different backgrounds. Recently nearly every senior high school in Taiwan has arranged for students to listen to ETRPs as a required self-study course. In these schools, language teachers dedicate some of their class time to help students to tackle some of the problems which the students encounter in listening to the programmes and give tests to them on the content and vocabulary items of the programmes' teaching texts.

Although ETRPs have become an indispensable part of English education in Taiwan, to my knowledge no one has ever studied ETRPs as a discourse type in terms of the relationship between the genre and the society and the linguistic realizations of its purposes so as to explicitly bring the subconscious discourse practice to the surface and to examine the role of the genre in the society. Consequently, I wanted to study ETRPs as a genre in order to understand their supplementary role in language learning in Taiwan, to examine how ETRPs provide the listeners with opportunities to learn spoken English and to investigate some of the reasons why the listeners lose interest in the programme in terms of the linguistic features of ETRPs. In this thesis, I have interests in describing a hitherto undescribed genre and in some of the pedagogic aspects of the genre.

ETRPs in Taiwan are distinctive not only because of their sociocultural background but also because they are distance classroom discourses. They are different from other language classroom discourses in terms of their situational context. They are broadcast on the radio, a medium which has built-in limitations in communication between the presenter and the listener. In language education, the limitations of one-way communication may cause significant problems since, when studying English through such a medium as radio, students lack classroom interaction both with the teacher and with classmates. Much research about the relationship between classroom interaction and language learning (Breen 1985, van Lier 1988, Chaudron 1988, Allwright & Bailey 1991) strongly suggests that classroom interaction increases students' language intake and provides interaction models for students, though these are not exactly like normal conversations. Thus, ETRPs need to make

compensations for the gains which students could have obtained in classroom interaction.

In ETRPs, normally two native speakers are employed to generate interaction. Although the interaction can by no means be the same as that between the teacher and the students in a classroom, this participant framework provides at least some models for conversational interaction by allowing the presenters to take turns explaining the text to the listeners and to have conversations with each other. The ways by which the presenters shift from explaining to the listeners to conversing with each other and taking turns in explaining the text are the linguistic devices they use to meet the communicative needs generated from the situational context. Moreover, unlike in a classroom situation, there are two 'teachers' (or three, including the Chinese explainer) in the programme. The roles of the presenters are by no means the same as that of the classroom teacher.

The influences of the radio medium on ETRPs are not limited to the interaction between the participants. Other effects include the structural organization, the purpose of the programmes and role relations between the participants. Since the listeners do not have the chance to ask the presenters questions, the presenters need to pay close attention to the perceived coherence of what they say and repeatedly explain the text sentence by various elaboration strategies such as paraphrasing or explaining the meanings of words in the sentence. In addition, the presenters need to make extra efforts to attract the listeners by 'selling' their product, by adopting a conversational style of language and by providing interesting modes of presentation. The relationship between presenters and listeners is different from that between teacher and students and the programmes need to strike a balance between teaching English and providing entertainment.

In view of the uniqueness of ETRPs, it seems that people – language teachers, applied linguists, etc. – have neglected the importance of examining the programmes as a language teaching genre for too long. My aim, therefore, will be to study ETRPs as a genre in terms of function, structure – macro, micro and interaction – and

participant relations, in order to better understand the relationship between the social and situational context, the genre purposes, the sequence of the discourse units, the interaction between the presenters and between the presenters and the listeners, the prominent linguistic features, and the roles which the presenters play in the programme.

However, instead of identifying the purposes of all the populations of the ETRP listeners and examining the language data of all different types of ETRPs, in this thesis, I focus on the needs of senior high school students in Taiwan and discuss the linguistic realizations in the programmes which serve senior high school students. This is a decision based on the understanding that most senior high schools in Taiwan ask students to listen to ETRPs and that the majority of the listeners of ETRPs are senior high school students. It is my hope that the research findings can be easily applied to the learners.

1.2 Theoretical approaches

In this thesis, in order to balance the weakness of one mode of analysis with the strengths of another, I take an eclectic approach to analysing the ETRP genre. Although I mainly follow Swales' (1990) genre theory, I also draw upon studies of pragmatics (Grice 1975), systemic linguistics (Halliday and Hasan 1976, 1989, Martin 1992), interactional sociolinguistics (Goffman 1974, Gumperz 1982), the ethnography of communication (Hymes 1972), and variation analysis (Labov 1972).

Following Swales (1990), genre may be defined as a socially constructed speech event which is conventionally constructed and for which a set of shared communicative purposes provide the rationale for its generic features. In identifying the social and educational purposes of ETRPs, I follow Swales' (1990) idea of discourse community and the ethnographical approach to observing the speech event in its discourse community (Hymes 1972). By observing the discourse community of ETRPs and English education in Taiwan and administering questionnaires to the participants of ETRPs, I investigate the needs and aims of both the broadcasters and the listeners and describe the listeners' listening habits, use of the programmes and

listening problems, all these helping to either shape or substantiate the pedagogical purposes of ETRPs.

The description of the pedagogical purposes of ETRPs needs to be refined by considering the communicative needs generated in the situational context. Since presenters of ETRPs need to compensate for the limitations of interaction between the presenter and the listeners through the radio medium in terms of language teaching and learning, the compensations thus contribute to different communicative purposes between language classrooms and ETRPs.

Two levels of generic features of ETRPs are studied in this thesis: the generic structure and the register features. The generic features are described and explained on the basis of empirical observations of the language data of the programmes and the purposes of the ETRP genre. In considering the generic features of ETRPs, I also draw upon studies on classroom discourse and media discourse. Since the ETRP is a hybrid genre with features of classroom discourse and media discourse, it may be said to be constructed under the social constraints of these two discourse types. The literature on classroom discourse reveals that elaboration, not simplification, of the teacher's input modification would be an appropriate focus for my study. Simplification might be taken for granted as the programmes studied in this thesis are addressed to basic learners. The literature on media discourse shows that the public language in media discourse is often conversationalised to establish informality and intimacy with the audience (Fairclough 1994, 1995). Conversationalised language can give the listeners a chance to acquire some features of spoken language but it may also change the relationship between presenter and listener; so it is crucial to examine the role of conversationalisation in ETRPs.

The linguistic analysis of the generic structure mainly follows Swales (1990); that is, the generic structure of ETRPs is studied in terms of stages, moves and steps. Stages, moves and steps are all functional categories and they can only be understood and described in relation to the functions they fulfil at the level above them. Each move serves a typical communicative intention which is subservient to the overall

communicative purposes of the genre. Different speech acts, which an individual discourse participant can use to achieve the purpose of each move, are called steps. In this study, a move is defined as one of a more or less predictable series of events making up a stage while a step consists of a speech act (or sometimes more than one act) which realize(s) all or part of the function of a move.

The study of the register features of ETRPs is based on the systemic functional approach (Halliday and Hasan 1976, 1989, Martin 1992). According to Martin (1992), register is the system which realizes genre by organizing appropriate language choices in terms of field (the institutional focus), tenor (the participant role relations) and mode (the medium of communication used), which are the three key dimensions proposed by Halliday.

Since the interaction structure between the presenters in ETRPs is embedded in a mode of monologue structure, a study of the interaction structure between the presenters is needed in addition to considering their stages, moves and steps. In ETRPs, the interaction structure between the presenters is the linguistic strategy which the presenters use to compensate for the limited interaction available on radio between the presenters and the listeners. In describing the interaction structure between the presenters in ETRPs, I follow the model developed by the Birmingham School (Sinclair and Coulthard 1975). In understanding the presenters' shifting of the interactional frame from presenter/listener to presenter/presenter and the changes of their role relationship and in analysing the linguistic devices they use to achieve it, I draw upon the work of interactional sociolinguistics – contextual frames (Goffman 1974) and contextualisation cues (Gumperz 1982). In understanding the functions of the conversations between the presenters, I also follow the studies of pragmatics (Grice 1975, Levinson 1983) by studying the relationship between speakers' meaning, the common background knowledge of the participants and the cooperative principles of quantity, quality, relevance and manner.

1.3 Aims of the thesis

Following the approaches described in 1.2 above, the present study aims to investigate the purposes of ETRPs by examining their social and situational contexts and to describe and explain the prominent genre features, below and above the level of sentence, by studying the linguistic realizations of the purposes. It makes comparisons between the programmes of various ETRP broadcasts, since describing ETRPs as a genre not only means describing their similarities but also addressing their differences. There is variability in the generic features of ETRPs depending on broadcast and audience and I wanted to give as broad an account of the genre as possible, not limiting my description to the output of one broadcaster. Comparisons between different broadcasts can help to confirm the linguistic tendency in the genre. This study will not, however, embark on an evaluation of the effectiveness of the programmes and broadcasts in terms of language teaching methodology.

By featuring ETRPs as a pedagogical genre, I hope to contribute to the fields of genre analysis and language teaching.

This study seeks an answer which genre analysts have not so far provided. It is intended to achieve a systematic way of analysing a genre from scratch and to discuss the problems in the analysis process. It is looking for a framework for studying the generic structure of extended spoken discourse, a mixed-mode genre – a genre which has an embedded interaction structure in a monologue mode.

In addition, it seeks to demonstrate the use of coding systems in achieving objective analysis results. Traditionally, genre analysts place great emphases on qualitative studies of a genre; that is, they describe in depth the prominent linguistic features of the genre and explain for them on the basis of its purposes and situational needs. Although they claim to find the linguistic tendencies of the genre – especially the generic structure – they do not usually have statistics to support their claims. In this study, it is hoped that, in addition to a qualitative study, the coding systems provide quantitative data to allow objective interpretations of the linguistic findings in ETRPs.

Language teachers, in both classroom and distance learning situations, may expect to find benefit from this study. For classroom teachers, this thesis offers a functional approach to classroom discourse. For teachers in traditional teacher-centred classrooms, this thesis may provide examples of ways to compensate for the lack of interaction between them and their students in learning a language; that is, examples of how to provide interactional models in a one-way communication situation. In the field of self-instructed language learning, much research has been done about teaching methods and learners' response to the programmes (Umino 1999). It is hoped that the findings of this thesis may help to raise awareness among the programme producers and users of the importance of examining the discourse by itself.

Most importantly, this thesis is dedicated to language teachers and language learners in Taiwan. The description and explanation of the language use in ETRPs can show the genre participants the subconscious social practice, and help them to acknowledge the assumptions underlying their teaching and learning in the acts of production and consumption of the programmes. It hopes to encourage genre users to adopt a more critical view of the genre and arouse the importance of learning autonomy in using ETRPs or any other self-learning programmes. The listeners become aware of what they can expect from the programmes and how they can efficiently use the programme to meet their needs while the broadcasters may oblige themselves to improve the programmes.

1.4 Objectives

On the basis of the general aim of this research as described in 1.3, and of the approaches to discourse as described in 1.2, I can formulate my objectives as follows:

1.4.1 Genre purposes

In order to identify the purposes of the genre so as to explain the generic features of ETRPs, I shall

1. describe the socio-linguistic and educational background in Taiwan. Knowing this helps us to understand why English is taught and why ETRPs are used enthusiastically in the society;
2. describe the discourse community and the listening habits of the listeners of ETRPs. The description can reveal and illustrate the purposes of the genre; and
3. consider the influences of the interaction limitations of the radio medium on the genre purposes of ETRPs.

1.4.2 Discourse structure

To study the discourse structure of ETRPs, in terms of stages, moves and steps, I shall

4. define and identify the functional labels – stages, moves and steps – of the ETRP genre derived from the empirical observations of the programmes and relate them to other items at the same level or the level above them.
5. describe the typical sequences of stages, moves and steps and their frequencies; and
6. relate the discourse structure to the purposes of ETRPs.

1.4.3 Interaction structure

To study the interaction structure in ETRPs I shall

7. examine the interaction structure between the presenters and the listeners and between the presenters themselves;
8. study the functions of presenter/presenter interaction; and
9. describe and explain the linguistic devices by which the presenters shift the interactional frames from presenter/listener to presenter/presenter and back again.

1.4.4 Register features

I shall

10. study the linguistic items which realize genre structure and purposes;
11. focus on the linguistic items which realize the situational requirement of ETRPs; for example, elaboration and conversationalisation; and
12. give quantitative descriptions of the prominent linguistic items and explain their occurrences.

1.4.5 Comparisons between broadcasts

In making comparisons between the various broadcasts of ETRPs, I shall

13. compare the various broadcasts in terms of discourse structure, interaction structure and register features; and then,
14. find their differences in terms of listener considerations.

1.4.6 Listeners' impressions of the genre

In order to check the findings of linguistic analyses of generic structure, interaction structure and register features of ETRPs, to encourage the listeners to adopt a more critical view of ETRPs and to use the programme efficiently, I shall

15. investigate the listeners' impressions of the generic features – genre structure and register features – of ETRPs; and, next,
16. compare the listeners' impressions with their own purposes and my analysis results so as to examine the functions of the ETRP genre in Taiwan.

To sum up, my overall methodological approach in analysing ETRPs as a genre involves subjecting descriptions of linguistic findings, both qualitative and quantitative, to contextual analysis, both social and situational.

1.5 Outline of the thesis

In the following chapters of this thesis, the sociolinguistic background of ETRPs is described first so as to better understand the approaches to ETRPs, the methodology and the analysis of the genre.

Chapter 2: **Sociolinguistic and Educational Background** deals with the relationship between Taiwanese society and the discourse participants by an ethnographic approach. It describes the socio-cultural context, the English education environment and the discourse community of the genre and identifies the purposes that the participants share.

Chapter 3: **Theoretical Framework** discusses the genre analysis approach used. This chapter explains that the model for the linguistic description of the genre is based on the studies of Swales (1990) and Bhatia (1993), and that a study of genre is a study of the relationship between context, communicative purposes, discourse structure and lexical-grammatical use. Other theories and studies in classroom discourse and media discourse are also examined to orient the study of register features of ETRPs.

Chapter 4: **Methodology** describes the method of data collection and analysis. It describes how nineteen days of ETRPs were selected. It outlines the method of transcribing the data, coding it with sets of categories for the structure and the form, analysing the coded data with Excel 7.0 and Wordsmith 3.0 quantitatively and qualitatively and interpreting the results. It describes the questionnaire to the programme listeners about their purposes, listening habits and perceptions of the generic features.

Chapter 5: **Structure and Function** gives an overview of the generic features of ETRPs – both above and below the level of sentence – by examining the ways by which the sociolinguistic purposes, identified in Chapter 2, are realized in a situational context. It identifies the generic features of the genre as the realizations of both pedagogical and communicative purposes.

Chapter 6: **Arousing listeners' motivation in ETRPs** studies the ways by which ETRPs motivate the listeners to join in the programme. It shows that in motivating the listeners, the presenters need not only to give lesson information to the listeners

but also to 'sell' the programmes to them. It also examines their linguistic realizations.

Chapter 7: **Sentence Explanation Moves** explains and analyses the linguistic realizations of one of the major functions of ETRPs – explaining text sentences. It describes the use of the moves and the steps in the teaching stage and the flexibility of the genre structure. It also deals with the frequently-used lexical phrases or grammatical items that are employed to accomplish the steps in the moves.

Chapter 8: **Interaction in ETRPs** discusses the interactional structure of the genre and the role relations between the presenters. It explains the ways in which the interactional discourse structure is used to fulfil the communicative purposes of the genre. The chapter shows that the interactional structure is realized by the exchange structure and the lexical-grammatical use. It also describes the linguistic devices used to shift from a monologue into a conversation and back again and examine the role of conversationalisation in language teaching.

Chapter 9: **Conclusion** contains a summary of the language analysis and a comparison of different broadcasts of the genre. It shows how language use in ETRPs is related to the needs of society and that these needs are acknowledged as a genre at the structural level and the lexical-grammatical level of the discourse. This chapter also indicates some of the limitations of the research and gives suggestions for further research into the generalisability of the genre model. The chapter ends with some suggestions for applications of the research findings to the fields of genre analysis and language teaching and to the discourse practice in Taiwanese society.

2 Sociolinguistic and educational background of ETRPs

2.1 Introduction

This chapter investigates the environment for ETRPs by examining the social, linguistic and educational context in Taiwan. (The theoretical frameworks for the sociolinguistic and educational investigations are discussed in 3.2 below.) As is stated by Swales (1990: 24), one or more genres are utilized in a discourse community to achieve its 'broadly agreed set of common public goals'. A detailed description of the discourse community of the ETRP genre should provide clues for understanding the reasons why the ETRP genre was created. Unlike other genres, such as academic writing, which are often used in discourse communities by members of heterogeneous linguistic backgrounds, the ETRP is used more or less in a single speech community of Chinese speakers – mainly in Taiwan. Thus, the description of the discourse community of ETRPs can provide us with only a partial understanding of the evolutionary environment in which ETRPs have developed and continue to develop. It is therefore crucial, before describing the discourse community, to understand the sociolinguistic context in Taiwan and the educational environment for the teaching of English there. In addition, in the belief that genre is a product of social actions, and in order to obtain a full picture of the educational environment, in the last part of this chapter I will also investigate the ways by which listeners use ETRPs. But before the description of the sociolinguistic and educational background of ETRPs, I shall first describe the ways by which I gather the related information.

2.2 Method

To describe the discourse community of the ETRP and the sociolinguistic context of the genre, three types of data were collected. The monthly magazines and internet websites of the broadcasts of ETRPs helped to define the discourse community in

terms of Swales' six characteristics (1990: 24-27). Questionnaires to elicit the opinions of the discourse participants helped to depict the sociocultural context of ETRPs and to characterize the ways in which the listeners use the programmes. In addition, literature on language planning and English education in Taiwan also contributed information about the sociolinguistic context in which ETRPs are broadcast.

2.2.1 ETRP magazines

Issues of the monthly magazines supplementing different broadcasts of the ETRP genre - at least one for each of the broadcasts which had been taped and transcribed for language analysis - supplied data from the content pages, the editorials, the advertisements and the announcements, from which the activities, meetings, products and ways of communication of the discourse community were inferred.

2.2.2 ETRP websites

Websites of different broadcast of ETRPs also revealed the history of the institutions, the purposes of the broadcasts and the participants. However, not every broadcaster has an official website. Some of the useful websites are as follows:

<http://www.ortv.com.tw>,

<http://www.studioclassroom.com.tw>,

<http://www.letstalk.com.tw>,

<http://www.englishdigest.com>.

2.2.3 Questionnaires

Discourse participants' opinions, both the broadcasters' and the listeners', about the genre were requested:

2.2.3.1 Questionnaire to the broadcaster

Despite many attempts, I failed to get the cooperation I had hoped for from the producers of ETRPs about their purposes and goals. A single success was in 1998 in the early stage of this research. I sent to the producer of *Studio Classroom* a questionnaire in English (See Appendix VII) with multiple-choice and open-ended questions about the listeners' profiles, the roles of the presenters and the interaction and the information sequence of the basic programmes of *Studio Classroom*. Although the data from this questionnaire were helpful in describing the language and the discourse structure of the genre, they did not provide much information about the discourse community and the sociocultural context of the genre. Thus, the main source of information about the genre purposes from the discourse participants of the ETRP genre has been from the listeners.

2.2.3.2 Questionnaire to the listener

Questionnaires (See Appendix VI) with multiple-choice and a few open-ended questions were distributed to 210 senior high school students in Taiwan. (Due to time constraints, I did not send questionnaires to high school teachers.) The questions to the subjects, which were based on pilot interviews with 30 eleventh grade students and three English teachers of a Taiwanese high school in December 2000 and January 2001, were about their language learning history (such as why, when and how they study English), their reasons for following the ETRP (such as their perceptions of English classrooms and ETRPs, their aims and how they started listening to ETRPs), programme listening habits (such as the frequency, changes to the programme and what they do before, during and after the broadcast), problems encountered in listening to the programme (problems and their strategies and the help which they seek to solve them), and their interpretations of the programme content (such as the teaching of vocabulary and the conversations between the presenters) and format (such as programme procedure).

The aims of the questionnaire were both to investigate language learning in Taiwan and the listeners' purposes in listening to the programme and to reveal the listeners'

listening behaviour. The questionnaire also added a dimension of triangulation to the findings in the later chapters about the linguistic devices of the genre by inspecting the listener's perceptions of the generic structure and register features of the genre. In this chapter, the discussion centres on the purposes and the sociocultural context of the genre. The listener's perceptions of the generic features will be addressed in the relevant chapters below.

The questionnaire was administered by three high school language teachers in March and April 2001. The three teachers were asked to distribute and collect the questionnaires, and to answer any questions students might have in completing the questionnaire. I asked them to communicate with me at any time by email or phone if there were any problems.

The 210 subjects were chosen in three cities from the north, the centre and the south of Taiwan: Taipei, Taichung and Kaohsiung. However, more subjects were chosen from Taipei and Kaohsiung, since they are the two biggest cities in Taiwan.

Senior high school students were chosen, in view of the fact that the time and the cost of the questionnaire did not allow me to administer the questionnaire to a large group of listeners from different backgrounds, that the majority of the listeners of *Studio Classroom*, *Basic* and the other selected broadcasts are senior high school students, and that one of my basic research aims has been to help senior high school students to profit from the programmes.

	Senior high school individuals	Senior high school students at three schools	Vocational high school students	Total
Taipei	15	40	20	75
Taichung	10	35	15	60
Kaohsiung	15	40	20	75
Total	40	115	55	210

Table 2-1. The distribution of questionnaire subjects in Taiwan

These high school students were chosen from the 10th and the 11th grade (16 to 17 years old), because a large number of the 12th grade students would no longer listen to the programmes once they were preparing themselves for the college entrance examination.

Around a quarter of the subjects were vocational high school students and three quarters senior high school students, given that in Taiwan, senior high school students tend to be more motivated and have better language ability. No criteria were set for the selection of the vocational high school subjects. However, around three quarters of the senior high subjects were chosen from 9 different schools (three from each city) in which listening to the programmes is required by teachers. Ideally the other senior high students would have been randomly chosen from a group which had not been asked to listen to the programme by their classroom teachers, but this would almost certainly have been an impossible condition, since nearly every senior high school in Taiwan asks students to listen to one English teaching broadcast. The distribution of questionnaire subjects can be seen in Table 2-1.

Considering their varied ability in English, subjects were asked to complete the questionnaire in Mandarin Chinese in their free time, in order to give them the best chance of understanding the questions in the questionnaire and to have enough time to answer the questions. I expected that completing the questionnaire would take fifteen to twenty minutes.

The results of the multiple-choice questions were calculated according to the frequency of each choice in answering a question (i.e., the raw numbers of each choice were divided by the total number of respondents). The results of the open-ended questions were categorized and the frequencies of the categories were counted. In the analysis of the questionnaire results (See Appendix VIII), out of the 210 questionnaires issued, 203 were used. Since some of the subjects did not cooperate with the teachers and had left the questionnaire blank, the only - somewhat loose - criterion for including a questionnaire in the analysis was that all the multiple-choice questions should have been answered by the respondent. The results of the

questionnaire were incorporated into the literature review of language planning and English education in Taiwan and were combined with my observations of the society in the following sections about English education in Taiwan, the discourse community of ETRPs and the ways in which the listeners use the programme.

2.3 *Taiwan - a multilingual society*

Taiwan, an island separated from the south-eastern coast of Mainland China by the 150 kilometres of the Taiwan Strait, has a territory of 35,981 square kilometres and a population of around twenty-one million. It is a multi-ethnic and multilingual society with four major ethnic groups: the Taiwanese or Southern Min people, the Mainlanders, the Hakka and the Austro-Polynesian aborigines. Huang (1991: 21) estimates that the percentage in the population of each group is Taiwanese 73.7%, Mainlanders 13%, Hakka 12% and Austro-Polynesians 1.7%. Each ethnic group in Taiwan has its own language (many languages used by the Mainlanders and the Austro-Polynesian aborigine groups).

‘Taiwan’s complex and bitter historical past has left the country with its diverse ethno-linguistic heritage (Tsao 1999: 329)’. It can be characterized as an immigrant society. The Austro-Polynesians are the aborigines of the island, who arrived there from the south-eastern coast of the Asian continent about 6,000 to 8,000 years ago. The Southern Min people and the Hakka from the provinces of the South-eastern coast of China settled there later in different periods of Chinese history but their numbers did not greatly increase until the Chinese established an official government in Taiwan in the late 17th century. Before this, different parts of Taiwan had been briefly occupied by the Dutch (1624-1661) and the Spanish (1625-1648). Subsequently, Taiwan was taken by Japan as colonial territory after their victory over China in the first Sino-Japanese War. In the period of Japanese occupation (1895-1945), Japanese became the official language and the language for instruction in schools in Taiwan. After the communists took over Mainland China in 1949, the Nationalist government retreated to Taiwan. As a result, a population speaking such languages as Mandarin, Huananese, Sichuanese, Santonese, and Jiangsuese swarmed

into the island. They formed the ethnic group of Mainlanders. Later the Nationalist government promoted the National Language Movement in Taiwan and chose Mandarin as the national language. Since then, Mandarin Chinese has been the official language of Taiwan.

The three major languages used in Taiwan are Mandarin, Taiwanese and Hakka. Huananese, Sichuanese, Cantonese, Santonese, Jiangsuese and the Austroesian languages of the aborigines can be considered minority languages. Whether Taiwanese, Hakka or other languages of the Mainlanders (all belonging to the Sino-Tibetan language family) can be considered as dialects of Mandarin or whether Chinese use a 'single' language, even though these are very interesting linguistic questions, are beyond the scope of this thesis. I shall simply note here that Taiwanese, Hakka and Mandarin are mutually unintelligible.

Although Mandarin in Taiwan has over the past five decades gradually deviated from its Beijing variety in terms of syntax, lexicon and phonology, it has remained the official language and the lingua franca for different language speakers in Taiwan. Mandarin serves as the high variety, used in schools, government, the media, and on most public occasions while other languages are considered low, used in the more private situations such as at home, with friends, or while shopping. Nevertheless, the language policies of the government in Taiwan have recently shown signs of development. Feifel (1994: 86) says that the situation in Taiwan, due to rapid social change, may be moving from 'multilingualism with decreasing polyglossia' to 'bilingualism without diglossia' but its future is extremely difficult to predict. (Language policies under different rulers in history have cultivated diverse and complex language attitudes in Taiwan. They have also influenced language change in the island. See Huang 1993, Feifel 1994 and Tsao 1999 for more information.)

Given the need for modernization and economic growth, several foreign languages are taught in Taiwan for wider communication, including English and Japanese, and to a much lesser extent, German, French, Spanish, Korean, and Russian. The reason for the popularity of English and Japanese in Taiwan can be found in the

international business of the island. Taiwanese economic growth heavily relies on its international trade and the United States and Japan are Taiwan's two major trade partners.

In 1996 Taiwan's exports totaled US\$115.7 billion; imports cost US\$101.3 billion. Exports consistently exceed imports, giving Taiwan one of the world's largest trade surpluses... Taiwan's largest export trading partner is the United States, followed by Hong Kong, Japan, Singapore, Germany, Malaysia, and South Korea... [while] Japan supplies the majority of imports, followed closely by the United States. (Taiwan, *Microsoft Encarta Encyclopedia 2000*)

The popularity of learning English and Japanese is also reflected in a rapid increase of language learning packages, private language schools, cable TV channels and radio teaching programmes, which are examined as a genre in the present thesis. However, compared to English, Japanese shows less popularity in Taiwan. Due to its use as a colonial language in Taiwanese history, Japanese was looked down on for some years, but soon Taiwanese recognized its importance in international business. In addition, Japanese is taught as an option course in high schools but English is a required course. The discussion in the following section will focus on the role of English in Taiwan.

2.4 English as a foreign language

Like Japanese, English is widely learned not only because of its role as a global language but also because of Taiwan's historical association with the United States. As is described in 2.3, after the Communists took over Mainland China, the Nationalist government retreated to Taiwan. Since then, the People's Republic of China (PRC) has continued to threaten Taiwan with military attack. The United States, thus, gave Taiwan massive economic and military aid, which enabled Taiwan to build its economy despite its great investment in military defense, until the United States government decided to make contact with the PRC government in Beijing. The decision resulted in Taiwan's withdrawal from the United Nations and the PRC's becoming an official member in 1971. (Taiwan, *Microsoft Encarta Encyclopedia 2000*)

During the time of American aid, the United States influenced not only the Taiwanese military situation but also its economic situation. Taiwan, thus, gradually established a long-term economic relation with the United States, shown in the level of its international trade as described in 2.3 above.

However, the United States also influenced people's attitude toward English as a language. For the Taiwanese, English represented hope and wealth. Speaking English was considered an accomplishment and the Taiwanese admired those who could speak English well. Nowadays, English still represents hope and wealth in Taiwan, since those who can speak English well are either highly educated locally, have studied overseas or have got a well-paid job. Thus, people who speak English have a high social status in Taiwan.

English is now taught as a foreign language in Taiwan since, although it is not widely used in daily commerce, administration and education, it is used in international business, science and technology. According to the survey findings of Tse (1987), English is the foreign language most often used at work. At work, however, even English is not frequently used and when it is, the skills of reading and writing are the ones most often required.

Research on the beliefs and the motivations of Taiwanese English learners shows that students learn English mostly for practical purposes (Lai 1977, Lai 1984, Sheu 1986). They study English in order to be admitted to a good school, to find a good job or to prepare for study abroad.

The questionnaire which the ETRP listeners answered gave similar results. The top reasons for the subjects to work hard to learn English are that: English is an international language (84.7%); it is helpful for job hunting (73.4%), for passing the college entrance exam (67.5%), for enjoying entertainment such as movies and songs (56.7%), and for travelling (52.2%). Other reasons are for using the computer (42.4%), out of interest in the learning of language (32%), in order to study abroad (25.6%), in order to read for new information (21.2%), to learn about Western

cultures (14.8%), to avoid family pressures (1.5%), and in order to feel proud and special (.5%).

As the result reveals, due to its role as a global language English is perceived as an indispensable tool for Taiwanese in their international business markets, academic pursuits and personal lives. Although reading and writing are still the skills which the Taiwanese need most, my personal observation of the present role of English in Taiwan is that more and more people recognize the importance of listening and speaking skills in business communication and conference presentations. Therefore, '[t]o meet these needs, educational programs of all sorts have focused their curricula to include a greater emphasis on acquiring all of the four language skills needed to communicate competently in English: listening, speaking, reading, and writing' (Li 1994: 73).

2.5 English education in Taiwan

2.5.1 The educational system

According to the education system in Taiwan, students start their English education in junior high school (at 13 to 15 years old) and English remains as a required course until they are freshmen at universities. However, the result of the questionnaire to the listeners shows that a great number of students started their English learning in the 4th to the 6th grade (9-12 years old) (59.6%). 8.4 % of the subjects started in the 1st to the 3rd grade (6-8 years old) and 3.9% in the pre-school nursery (under 6 years old). Only 28.1 % started according to the education system's guidelines. Recently a new policy that English language teaching should begin from the fifth grade (10 – 11 years old) in primary schools was announced by the Minister of Education. Since then, a great number of private bilingual pre-school nurseries and primary schools have been established in Taiwan. In journals on early childhood education (such as *Preschool*) in Taiwan there is heated discussion on what the crucial period is for starting to learn a second language. Some writers claim that English has become a second language in Taiwan, but since bilingual education is not offered by the government, since comparatively few students have the opportunity to become

bilingual and since English is still not used in other areas of life, one must still consider English to be a foreign language in Taiwan.

According to the educational system, high school graduates in Taiwan have learned English for at least six years, but most of them still cannot speak well or even write well. The reason may be that as EFL learners, students in Taiwan have very little immediate need and very few chances to use the target language. It may be that the traditional grammar-translation instruction is still used in the classroom and that a classroom size ranging from forty to fifty students gives each student too little time to practise in class. Perhaps the reason lies mostly in the examination system by which the students qualify for senior high schools and universities, since the examination system has contributed to the fact that English is taught and learned in school as a subject for examination rather than as a language for communication. (Recently the Taiwanese government has been undergoing a major education revolution, which includes the examination system. The new developments will certainly influence Taiwanese education in the future. Since the system is still developing, in the following I will describe the English education in Taiwan on the basis of the old examination system rather than the newly developing one.)

Of the needs of the Taiwanese high school students in learning English, perhaps the most immediate and practical one is to get higher scores in the college entrance examination. English, Chinese and Mathematics are considered the three major subjects in the high school curriculum, each studied for at least five hours a week. A great number of departments in Taiwanese universities set minimum scores in these three subjects for their candidates from high schools. Thus, it is not surprising that English education (like almost every subject) in Taiwan is exam-dominated. If certain aspects of English learning do not appear in the entrance examinations, they are easily neglected in the lesson planning.

Li (1994) describes the impact of college entrance examinations on high school ESL/EFL (Li's term; I prefer 'EFL') writing in Taiwan. Before 1981 when English composition and translation were added to the examination, all the examination items

were in a computerized multiple choice format to maintain its highly objective status as a system to test students' learning achievements. Students at the time were able to comprehend isolated vocabulary items but failed to comprehend the language data when they were presented in a context. However, according to Li, statistics of exam scores in past years show that the writing section in the entrance exam does help improve the instruction of English composition in high schools. Therefore, on the one hand, changes in the test format can motivate both high school teachers and students to learn English more productively. On the other hand, it is reasonable to state that current high school and college examination formats still influence English teaching and learning preferences in Taiwanese high schools.

The college examination formats (See Appendix IX) are able to reveal some aspects of English education trends and problems in Taiwan. First, the English input in classrooms alone is not enough to guarantee students high scores in the examination. Apart from the composition and the translation sections, the items in the exams are still in a multiple-choice format to test students' knowledge of vocabulary and grammar and reading comprehension. In classrooms, grammatical accuracy has been the aim of English teachers; therefore, multiple-choice questions on grammatical items are not particularly difficult for students to tackle. However, in order to encourage students to study more than the limited scope of English provided in the textbooks, the entrance examination board has specified in their bulletin that any texts in English may be adapted to exam items but the vocabulary should be limited to 7,000 words or fewer. Apparently, textbooks alone are not enough for college examinations. For high school students, there is an urgent need to read more different types of English texts and learn more English vocabulary.

Second, students' immediate needs cannot totally match the long-term aim of learning English. The entrance examination does not test students' listening and speaking skills; consequently, great emphasis has been placed in classrooms on reading and writing skills. As students do not have sufficient practice, speaking and listening are found to be the weakest skills in the TOEFL and the IEALS score results. Chances for students to listen to and speak English in class are limited,

especially when Chinese students expect teachers to give them, not skills in using language, but items to memorize (Cortazzi and Jin 1996). A small number of non-native speaking English teachers who would like to help students reach their long-term aims are trying to increase students' opportunities to listen to English. They speak English in class, only to find that students often complain that they cannot understand this classroom language. These teachers offer optional listening courses, but students do not take them seriously. As a result, classroom discourse is often conducted in Chinese. In special education classes, for which students qualify through their high aptitude for language, the opportunities to practise listening and speaking are higher, but native English teachers teach conversation only four hours a week. As there is no immediate need to learn the skills of listening and speaking, thousands of students decide to defer proficiency in these two skills until they urgently need them, for example, for work purposes or before applying for higher education abroad. However, some students are still determined to keep up with their ultimate aims of competence in the four skills. They search for input from native speakers, seeking other ways to improve their listening and speaking skills.

The impact of the entrance examinations on English education in Taiwan is multifaceted. They influence not only students' learning strategies and teachers' methods but also their views of English classes. As examinations are regarded as fate-determining, students easily get frightened and frustrated if they do not do well in classes or in exams. From my earlier observations as an English teacher, many students often recall English classes as uninteresting learning experiences. Quite a few students would never volunteer to continue to study English once they have passed the freshman exams in colleges or in universities.

2.5.2 Other forms of English teaching and learning

In order to improve the situation for English learners, different media - books, private language schools, English radio programmes, cable TV, movies, language teaching textbooks in the market, and computers - have been used by students for different purposes. The questionnaire result shows that every respondent, except one, has tried at least one way of learning English outside of the classroom. 99.5% of the

subjects have tried listening to English teaching radio programmes; 75.4%, listening to English songs; 74.4%, seeing movies; 59.1%, buying reading materials; 42.9%, buying commercial listening material packages; 40.4%, listening to the radio; 37.9%, attending language schools for conversations taught by Chinese speakers; 36.9%, attending language schools for conversations taught by native speakers; 34%, attending language schools to pass the entrance exams; 32.5%, gaining the four skills at language schools staffed by Chinese speakers; 16.7%, at language schools staffed by native speakers; 8.4%, joining study tours to foreign countries; and 2.5%, chatting on-line and having pen-friends.

The questionnaire result also shows that the most popular way for students in Taiwan to improve their English learning is to listen to language teaching radio programmes. The popularity of this kind of programme is also revealed by the increasing numbers of newly produced broadcasts such as *English Digest*, *Everyone's American English*, *Global Voice*, *English Landmark*, and *English 4U*. (Before the further description of ETRPs, I shall clearly clarify the differences between the terms I use to specify different programme productions and programme structures. Throughout the thesis, in describing the English teaching radio programmes as a whole (a genre), I use such terms as ETRPs, the ETRP or the ETRP genre. A broadcast (such as *Studio Classroom*, *Let's Talk in English*, *Landmark English*, etc.) is then defined as programmes produced by a particular institution and delivered to the listeners at particular times while a programme will refer to each individual instance (each half-hour unit) of each broadcast.)

There are several reasons why such programmes are popular in Taiwan. Mien's (1991) study on the motivation and satisfaction of the readers of the magazine of *Studio Classroom* can give us a rough idea of these reasons, but they cannot be accepted uncritically as reasons for students to listen to ETRPs.

The reasons can perhaps be found in strengths and weaknesses of different media in learning languages (Jones 1984). The advantages of books are portability and controllability but they are written in 'frozen language' (ibid.: 71) without sound.

Private language schools provide real communication opportunities in social learning situations but are the most expensive. Radio programmes, cable TV programs and movies can provide authentic native language but the main purpose of these media is to provide entertainment. English in these media is not systematically adapted to the listener's language levels and this means that students who concentrate on them lack a progressive structure in their learning. Language textbooks with sound and visual cassettes may be the best choice for students, so long as they suit their language levels and needs - but they are lifeless objects without features of personality, immediacy and interaction. Computers can provide individualized programs, unlimited patience, immediate feedback but have the same deficiencies as language textbooks. In addition, they are too expensive for some students.

In contrast, what the radio teaching programmes provide is authentic English, new information and flexible listening opportunities. English in these programmes is graded to suit listeners' language levels. Most of all, if the cost of the accompanying magazines is left out, they provide the cheapest way of learning English. I will further describe the reasons why ETRPs are popular in Taiwan by examining the history of the programmes and the purposes for which the listeners use the programmes in 2.6.1. and 2.6.2 below.

2.6 *The discourse community of ETRPs*

So far, I have described the social, linguistic and educational background of ETRPs. It is now understood that English is a passport to success in Taiwan – to pass the college entrance examination and to get a good job; and that ETRPs are used by the high school students to supplement English lessons in class – to improve listening skills, to learn more vocabulary and to read more texts.

In this section, to fully understand the role of ETRPs in the learning of English by Taiwanese, I shall describe the discourse community of ETRPs in terms of Swales' (1990) definition of discourse community. Swales proposes six characteristics to identify a group of individuals as a discourse community: 1) a broadly agreed set of common public goals; 2) mechanisms of intercommunication among its members; 3)

participatory mechanisms used primarily to provide information and feedback; 4) one or more genres in the communicative furtherance of its aims; 5) some specific lexis; and 6) a threshold level of members with a suitable degree of relevant content and discursal expertise. Of these six characteristics (See Table 2-2), specific lexis is dealt with in the next four chapters where I will describe language use in the ETRP genre. The second and the third characteristics are discussed together since the former is used to achieve the latter. In addition, considering the fact that I describe the discourse community of ETRPs in order to understand the functions of the genre, not to describe other genres which the listeners use to fulfil their other learning purposes in the discourse community, the fourth characteristic is loosely interpreted by describing different broadcasts of ETRPs and other English learning products which the institutions of ETRPs produce.

Bex (1996: 65-67, 142-43) notes the fuzzy nature of discourse communities, such as the degree of membership and the expert members. In describing the discourse community of ETRPs in terms of Swales' definition, I also found it difficult to describe all the six characteristics to their full extent. According to Swales, in discourse communities such as the academic discourse community, members are experts, although to a greater or lesser degree, in the genres which they use. However, in the discourse community of ETRPs, it is always the case that the broadcasters produce the programmes and provide information and the listeners receive and interpret them. Although some forms of intercommunication are offered, participation is often asymmetric. This relationship of asymmetric participation may seem to diminish the role of the listeners in the discourse community, but considering the listeners' purposes in using ETRPs – to improve their English ability – we can say that listeners are still expert members in the discourse community in so far as they are expert learners.

Although Swales' definition of discourse community may be too rigid to apply to the discourse community of ETRPs, the six characteristics can still be loosely found in it. I believe descriptions of these characteristics certainly will help us to understand its discourse community.

6 Characteristics of the discourse community		<i>Studio Classroom Basic</i>	<i>Let's Talk in English</i>	<i>Landmark English</i>	<i>Everyone's American English</i>
Participatory mechanisms	Call the teachers	v	v	v	v
	Letters	v	v	v	v
	Chat room on line	v	v	v	
	Youth rally	v	v		
	Bible study	v	v		
	Down-island tour	v	v		
	Workshops and seminars	v	v		
	Editorials	v	v	v	v
	e-paper	v			
	Activities	v	v		
	Events	v	v		
Other broadcasts & products	Magazine	v	v	v	v
	Radio *4 programme	v	v	v	v
	TV *4 programme	v	v		
	Internet *4 broadcast	v	v	v	
	CD ROM	v	v	v	
	Lesson reading tapes	v	v	v in CD-ROM	v
	Daily broadcast tapes	v	v	v in CD-ROM	v
	Other products	v	v	v	v
	Other broadcasts	v *1	v *1	v * 2	v *3
	Learning resources and tools	v	v		
Members	Known	v	v		
Purposes/history	Stated	v	v		
Specific lexis	To be studied	v	v	v	v

*1: *Studio Classroom Basic, Studio Classroom Advanced and Let's Talk in English.*

*2: *English Digest, Landmark English, English 4U, and A+ English.*

*3: *Everyone's American English and Ivy League English.*

*4: These broadcasts are participatory mechanisms as well but listeners cannot interact with the presenters.

Table 2-2. Characteristics of the discourse community of ETRPs

2.6.1 History and members of the discourse community

The only information obtainable about the profile of the programme history and listeners' background (and the broadcaster's views of the genre purposes, discussed in 2.6.2) came from the same producer of both *Studio Classroom* and *Let's Talk in English*. I didn't get the views of other broadcast producers. Although the discussion here cannot represent the opinions of all of the producers, the description still can help understand them to some degree, especially when *Studio Classroom* is the first English teaching programme in Taiwan's history.

Studio Classroom and its sister broadcast *Let's Talk in English* (for junior high students) were founded by Overseas Radio and Television Inc. (ORTV), a multi-faceted Christian ministry which uses a variety of media and presentation formats to reach people with the Christian gospel and to enable Taiwanese people to learn English through broadcasts. The beginning of the production of *Studio Classroom* was not planned by Dr. Doris Brougham, the director of ORTV. In 1962, the Ministry of Education in Taiwan, considering the country's increasing need for English speakers, asked the Fu-hsin Radio Station to produce an English teaching programme. Dr. Brougham was then suggested to the station since she was a native speaker and a radio producer as well. At first, she hesitated to accept this invitation since she wanted to devote her life to ministry, but finally she agreed. As is described on its website,

In the early 1960s, ORTV's radio station "The Voice of Salvation" was on the air 18 hours a day. The station had a variety of programs, from Bible teaching to classical music to a "breakfast club." As Taiwan was already shifting from an agricultural to an industrial society, there was an increasing demand for English. Numerous people suggested that ORTV broadcast an English teaching program. Reluctantly, Doris agreed. (ORTV 1998)

At first, there were no teaching texts but later these were requested by the listeners. 'Overseas Radio produced mimeographed lesson sheets every two weeks and mailed them out to interested listeners for NT\$2 ... Often the broadcasts would feature guest teachers, including famous Chinese educator Lin Yu-tang, author of *My Country, My People*.' (ibid.) The programme also invited the listeners to the studio. Surprisingly,

Taiwanese people flocked to the studio to view and participate and the audience increased over years (ORTV 2001).

As Dr. Brougham's goal for *Studio Classroom* was to teach English in a way that engaged the students' interest, the programme format has evolved since it started. Later she developed a format which included 'English conversation within a classroom environment' (ORTV 1998); that is, two (or more) presenters take turns explaining the teaching text for the listeners and occasionally have conversations in between the explanations. This format has been widely accepted by listeners and is now adopted by all subsequent makers of radio English teaching programmes in Taiwan. In Chapter 5, I will further discuss the ways by which the medium and the listeners help to shape the format of the programme.

When the broadcasts started, only 100 people subscribed to the lessons. Now the magazine circulation of *Studio Classroom* and *Let's Talk in English* in Taiwan is around 160,000 (questionnaire, 1998) and 210,000 a month respectively (personal contact, 2001) and the radio audience (and the audience of other broadcasts) is much larger. The daily programmes (in which the presenters explain a new teaching text about current events or news and never repeat the same text) of both *Studio Classroom* and *Let's Talk in English* are broadcast at least thirty times a day, six days a week, on the major radio stations in Taiwan. Since July 1994, the broadcasts have also been transmitted by satellite to serve the needs of overseas Chinese listeners in South East Asia, Northern America, Europe, and China. It is estimated by ORTV that around the world more than four million participate in the radio and television learning programmes produced by the institution (ORTV 2001). Among the listeners in Taiwan are senior high school or college students, businessmen, government officials, military officers and teachers. They are from all walks of life but share the same kind of listening purpose – to improve their English ability. Of the listeners of *Studio Classroom* and *Let's Talk in English*, 46% and 52% respectively are students. The largest age groups among the listeners are 16-20 (35% and 45% respectively) and 20-29 years (29% and 27% respectively) and the majority of the listeners are female (69.5% and 59% respectively). The majority of the listeners are high school

and college students. (My personal contact with a sales representative from ORTV in 2001 allowed me access only to the data about their listeners' profiles.)

2.6.2 Goals of the discourse community

The broadly agreed goals of the discourse community of ETRPs can be described as improving English language ability, but ETRPs may fulfil only some of the goals, while other genres used in the community help to fulfil the remaining ones. In addition, the producers and the listeners of ETRPs may have different ideas of what the goals are. Therefore, in the following, I will discuss the purposes for which the ETRP is used in the discourse community from the perspectives of both the listeners and the producers.

The results of the listener questionnaire reveal some of the genre purposes of ETRPs and substantiate some of the reasons why the programme is popular in Taiwan, as stated in 2.5 above. First, the ETRP provides a chance to learn different things from those in the classroom. In the answers about the differences between the English classroom and the radio teaching programmes, the respondents say that in the classroom the teacher may explain more about grammar and vocabulary (44.3%), give more detailed explanations (6.9%), allow them to ask questions (7.4%), teach writing (3%), give drills (2.5%), and provide memorization strategies (1.5%), but by listening to the programmes, students can improve listening (21.2%), become accustomed to correct pronunciation and intonation (20.2%), learn colloquial language (17.2%), learn current vocabulary and everyday English (15.8%), absorb new information (14.3%), learn conversation skills (9.9%), learn more vocabulary and read more articles (8.4%), and enjoy humour (2.5%). (These questions were open-ended questions. In Taiwan, in responding to the questionnaire questions, subjects tend to ignore the open-ended questions, so it is understandable that the percentages of the items above were not high.) This explains why, in order to broaden their learning, 82.8% of the subjects were asked by their teachers to listen to the programme.

Second, the characteristics of ETRPs can attract the listener. 43.8% of the subjects choose to listen to the programme because the language level suits their listening; 35%, for its interesting and diverse texts; 33%, for the chance to get new information; 31.5%, because the language level of the texts in the magazines suits them; 21.2%, for the opportunities to learn about foreign cultures; 16.7%, for the print format of its accompanying magazine; and 8.9%, for the fun of listening to the programmes.

Third, although most listeners are asked to listen to the programme by their teachers, they have their own aims in listening to the programme. 90.6% of the subjects hope to improve listening ability; 64.5%, to learn more vocabulary; 58.6%, to learn colloquial language; 51.2%, to improve reading ability; 1.5%, to pass the listening comprehension tests at school; 1.5%, to improve their writing skills; and 1%, to understand foreign culture.

The purposes of the respondents who listen to ETRPs can be summarized, then, as to supplement the learning at school so as to improve listening ability, to learn more vocabulary, to read more texts, to learn colloquial English, to absorb new information and foreign culture, and to have fun.

The purposes of the listeners are roughly in accordance with the purposes of the producer of *Studio Classroom*. Since 1962, Dr. Brougham's proclaimed goal for *Studio Classroom* has been to teach English in ways which engage the students' interest and help students 'discover the joys of learning English' (ORTV 1998). 'Instead of focusing on grammar teaching, *Studio Classroom*'s method of teaching English' is 'through the study of concepts and vocabulary in context' (ORTV 1998). Another goal of Brougham's, actually a hidden goal, is for *Studio Classroom* to provide a chance for the audience to gain 'insights into foreign cultures, as well as morality and life values through the good news of Jesus Christ' (ORTV 1998).

The above-stated goals are those of *Studio Classroom* and *Let's Talk in English* broadcasts. Other broadcasts could decide to teach grammar or not to deliver the Christian gospel in their programmes. However, on the understanding that the ETRP

is used as supplementary study and that grammar teaching has been emphasized in classrooms, one may infer that grammar teaching is not the common goal of the programme producers. This is confirmed by examining its language data. Thus, the common goals of the producers of ETRPs can be stated as to teach concepts and vocabulary from the text, and to provide enjoyable learning experiences and a taste of foreign cultures.

2.6.3 Participatory mechanisms

Every listener in the discourse community can get information from the programme's editorial, the bulletins, the advertisements or the e-paper in the monthly magazines and on its websites. In the editorial, the listener is informed of current events and what to look forward to in the coming month. In the bulletins, the listener may know that they can apply for scholarships offered by the institution, together with the broadcast schedules of the programme. The advertisements show that an outdoor camp in USA is organized by the institution. All of the above mechanisms to provide information are purely passive for the listener.

There are ways for the listener to communicate with the teachers and other listeners. The listener can get to know the teachers in the articles talking about the life of the teachers. They can meet the teachers and other listeners face-to-face and practice their English by joining Youth Rally, which features music, games, sketches and opportunities to challenge the students to respond to the gospel of Christ, or Bible Study every week in Taipei and Kaohsiung. Rallies are also held several times per year in other cities in Taiwan during 'down-island tours'. Listeners can write letters to the teachers by mail or email. They can telephone the teachers on a specific night every month. They can also join the chat room on the Internet to discuss a specific topic. Most surprising is that the listener can even ask to meet the teachers.

ORTV staff have led workshops and seminars and made conference presentations on a variety of practical topics, ranging from group work and conversation skills to active learning and error correction. Sometimes staff receive invitations to give speeches at local high schools and colleges to encourage students in learning English. Other groups of teachers or entire

English classes visit ORTV to meet with staff and glean insights into the teaching and learning of English (ORTV 1998).

2.6.4 Different broadcasts and other products

Since *Studio Classroom* began in 1962, the broadcast has become more and more popular in Taiwan. Now several broadcast companies have produced programmes of different levels to suit learners of different groups – roughly, children’s groups, basic and advanced. My observations found that in broadcasts at the advanced level there is a panel of native speaker presenters (3-4) to discuss the teaching text. The interaction patterns in the broadcasts are different from those in the broadcasts for high school students. Although I didn’t examine the broadcasts for children, I would expect that the interaction patterns are different in these also. Presenters (normally two) in the broadcasts for the basic learners use simple structures with little vocabulary and speak slowly. As stated in 1.1, the data collected in this study is limited to the broadcasts for high school learners. Broadcasts for children and broadcasts for learners at college level in Taiwan are excluded. By choosing the broadcasts for high school learners, there is a benefit: most high schools in Taiwan ask students to listen to ETRPs so the research findings can easily be applied to learners if permitted by the schools.

The broadcasts for high school students have many similarities. There are always two native speaker presenters and one Chinese presenter in the broadcast. The two native presenters take turns explaining the teaching text sentence by sentence while the Chinese presenter translates some parts of the explanation. Occasionally, the presenters converse with each other during their explanations. At the end of every day’s programme, there are discussions of reading questions, short story telling, idiom teaching, or the mailbox from the listeners.

There are also some differences. The number and the length of ways to explain the text in each broadcast are different. The time the presenters spend on conversing with each other in the broadcasts also differs. The Chinese presenter in some broadcasts may also teach vocabulary or grammar points. The presenting styles are

different in the broadcasts; some are livelier than others. For a general description of the characteristics of individual broadcasts, please see Appendix II. A much more detailed description of the differences is given in Chapters 5-8, where I describe the generic features of ETRPs.

Every listener knows that the broadcasters of the ETRP compile and publish their own teaching text in monthly magazines, with the same name as the radio programme, which allow the listener to follow along with the lessons. Every month there are five to ten adapted or authentic English texts on various topics, such as science reports, people, geography, travelling, headline news, American culture and language learning, with pictures and illustrations. In each text, the broadcast dates are given (See Appendix I for examples). The texts are never recycled in ETRPs; that is, new texts are selected each month. On the last few pages of the magazine, there is also a Chinese translation of the text.

The listener is not merely using one type of medium in this particular discourse community. In addition to the radio programme, listeners can choose from different programme types to enhance their learning opportunities. They can watch the programme on TV, read while listening to tapes, operate a CD ROM on computer, or browse and listen to the programme on the Internet. (In fact, the radio broadcasts of *Studio Classroom* and *Let's Talk in English* are the soundtracks of their TV broadcasts.) On the Internet, there are also games and links to other English learning resources. The listener may also choose to use other products such as reading tests, short stories or grammar books published by the broadcasters.

2.7 How participants use the broadcasts

In this section, I will describe the ways by which the listeners use ETRPs. The description can also illustrate the purposes as stated in 2.6.2 above. On the basis of the listener questionnaire results, I shall give a description of the ways by which the listeners use the programme in Taiwan, but only in so far as they can be objective. The reasons behind their actions and comments on the actions will be addressed in

the description of the linguistic features where appropriate and in the conclusion of this thesis.

Using ETRPs is indeed a part of English learning for the high school students in Taiwan. As the questionnaire results show, almost every one of the subjects (99.5%) had used or has been using the programmes to improve their English ability for a period ranging from two weeks to 5 years. A high proportion of them (53.7%) like to listen to the programme on the radio though programmes on other media such as TV, CD-ROM and Internet are also used by a relatively low percentage.

For many listeners, listening to ETRPs is a long-term learning activity. The majority of the subjects (89.2%) think that the ETRP helps them to learn English in the way they want and will continue listening to ETRPs even though they may switch from one broadcast to another. If the subjects have ever considered changing from one broadcast to another, their reasons are that the language level is too low for them (44.3%); that their teachers ask them to do so (21.7%); that they do not like the presentation styles (18.7%); that they do not like the contents (14.3%); that language level is too high for them (10.8%); or that the time slots are not suitable for them (4.9%). This questionnaire result also shows another aspect of the social action. That is, there are broadcasts of different levels, with different presentation styles and contents and at different time slots to suit different learners in Taiwan.

Since the programme is used by high school students to supplement their English learning at school, it is not difficult to understand why a large number of the subjects (46.3%) listen to the programme only on one to two days a week and only a few respondents (20.2%) listen to the programme every day. However, although the programme is an extra-curricular activity, listening to the programme is, to some degree, supported by the educational system. 82.8% of the subjects are asked to listen to the programme by their teachers to broaden their learning.

Reading the text and learning vocabulary, apart from listening, are the two major activities for listeners in using the programme. Before and during the broadcast time,

a large number of the subjects will read the text (66.5%), read the Chinese translation (47.8%) and look up new words (43.8%). After listening to the programme, they will memorize the vocabulary (59.6%), listen to the programme again (15.3%) and read the text again (8.9%). Of those who are required to listen to the programme by their teachers, 70.8% will be given tests on vocabulary after listening to the programme, 67.3% will be tested on its text, 58.3% on its content, and 27.4% on its points of grammar. As noted above, ETRPs are used as a supplement to teaching. However, many listeners do not do anything before and during the broadcast time (15.3%) or after listening to the programme (28.6%). Relatively few teachers of the respondents who are required to listen to the programme by school will teach the programme's vocabulary (24.4%) and grammar points (14.3%) again or discuss the main points in the text with the subjects (13.1%).

Since the role of ETRPs is seen as supplementary, the listeners often look for ways to tackle their problems in listening to the programme by themselves. Only .5% of the subjects report that they will discuss the problems with classmates. The major difficulties met by the listener are: having too many new words (45.3%); understanding the conversations between the presenters (32.5%); keeping up with the presenter's speech rate (45%) and being used to intonation patterns of native speakers (26.7%); and locating the line of the text which the presenters are explaining (22.7%). On average, over a period, difficulties lessen, except that some listeners (4.4%) have difficulty in understanding the conversations in the programme as they move up to a higher level. The ways in which the listeners try to solve most of their problems are: to read the article while listening to the programme (54.7%); to read the article before the broadcast (51.2%); to force themselves to concentrate by such devices as note-taking (42.9%); to listen to the programme repeatedly by immediately stopping and rewinding the programme tape (30%); and to listen to the programme regularly and continually (21.7%). This questionnaire result shows that listeners have not attempted to analyse the difficulties they meet in the language used in the programme but have adopted methods which are instead general learning strategies.

Less than half of the subjects have been offered help in listening to the programme effectively and 56.2% of the subjects are hoping to get help. Of the subjects who have been offered help by their teachers, friends and parents, 82.6% were taught listening strategies and 67.4% were given tests to force them to listen more attentively. Only 36.1% were taught the items of language used in the programmes such as vocabulary and grammar.

To sum up, the questionnaire results about the use of ETRPs by the listeners are in agreement with those about its purposes. The ETRP plays the role of supplementing classroom study for high school students in the educational system in Taiwan. Broadcasts of different levels and at different times are offered to the listeners. The listeners use the programme to read more texts and learn more vocabulary and, at the same time, to improve their listening ability. The listeners, their teachers, parents and friends try to solve the problems they encounter in listening to the programme by finding suitable learning strategies and mastering the language points, such as vocabulary and grammar, in the teaching text, but have not looked at the language used in the programme. It is also noted that a great number of the listeners have never been given help in listening to the programme effectively and would like to be offered it.

2.8 Conclusion

In this chapter, I have described the sociocultural background of the ETRP genre. It is found that, for historical and practical reasons, English is widely learned as a foreign language in Taiwan. Since the current educational system in Taiwan cannot provide an input of native spoken English to help improve listening and familiarity with native pronunciation and intonation – the long-term aim – and since it requires learners to read more texts and learn more vocabulary so as to pass the college entrance examination – the short-term aim – the ETRP genre arose to supplement the work of schools in Taiwan. In addition, the programme also provides new information, knowledge of foreign cultures, colloquial English and fun for the listener. Although ETRPs have become a popular English learning tool for high school students in Taiwan, the listeners and the teachers have not ever examined the

language used in the programme. In the following chapters, I shall study the ways by which the presenters use language, in terms of generic structure and lexicogrammatical features, to fulfil the purposes of the ETRP genre.

3 Theoretical Framework

3.1 Introduction

This chapter describes the theoretical framework followed in this study. The first part of the chapter explains that the model for the linguistic description of ETRPs is based on the studies of Swales (1990), Martin (1992) and Bhatia (1993), and that a study of genre is a study of the relationship between context, communicative purposes, discourse structure and lexical-grammatical use. The second part consists of a review of the literature on classroom discourse and media discourse. It explains that the linguistic analysis in this study also pays attention to the linguistic devices which the presenters use to compensate for the limited interaction available to language teaching in the genre.

3.2 Approach to discourse

The approach to discourse analysis used in this study is multi-disciplinary. It is 'less concerned about the use of a particular linguistic framework but more with the actual communication in an institutionalised socio-cultural context' (Bhatia 1993: 4). Although the main theory drawn on is that of genre analysis, this study also follows theories of pragmatics (Grice 1975), systemic linguistics (Halliday and Hasan 1976, 1989), interactional sociolinguistics (Goffman 1974, Gumperz 1982), the ethnography of communication (Hymes 1972), and variation analysis (Labov 1972). This eclectic approach is motivated by the belief that combining aspects of different types of analysis may help to balance the weaknesses of one mode of analysis with the strengths of another. The weaknesses and strengths of different approaches to the study of ETRPs are discussed in the following sections, which deal with genre theory, context, function, discourse structure, and linguistic analysis.

3.2.1 Genre theory

Genre has traditionally been studied from three different standpoints (Hyon 1996, Paltridge 1996): ESP analyses (Swales 1990, Bhatia 1993, Thompson 1994, Salager-Meyer 1994), new studies of rhetoric in North America (Miller 1984, Freedman & Medway 1994) and Australian genre theories (Martin 1992, Christie & Martin 1997), each with its own focus, context, goals, and instructional frameworks. In this study, since my main aim in analysing ETRPs is to understand the functions of the genre and to describe and explain their linguistic realizations, I follow the ESP approach to genre analysis. However, I also draw upon the other two approaches so as to complement the theoretical weaknesses in the ESP approach. My reasons are given below.

Following ESP analysts Swales (1990) and Bhatia (1993), I define a genre as a recognizable communicative event characterized by a set of communicative purposes shared by the members of a discourse community in which it regularly occurs. Genres are highly structured and conventionalised with constraints on allowable contributions in terms of their content, position, form, style, and intended audience. The shared communicative purposes constitute the rationale for the genre and '[t]his rationale shapes the schematic structure of the discourses and influences and constrains choice of content and style' (Swales 1990: 58). Thus, in this study, the ETRP genre is described in terms of a series of stages, moves and steps whose linguistic and discoursal features can be explained in terms of their communicative purposes.

Though broadly similar, Bhatia's and Swales' definitions have some differences. Swales (1990: 88-89) distances his analysis from schema theory by arguing that schema theories often neglect communicative purpose and genre-specific organization, and that they are more concerned with the cognitive aspects of text processing and the experimental design instead of textual analysis *per se*. Bhatia (1993: 19-21), by contrast, attributes the schematic move structure not only to the sociocultural needs but also to the demands of psychology and claims that the psycholinguistic aspect of genre analysis reveals the cognitive structuring and that

individual strategic choices differentiate genres from each other or from sub-genres. However, Bhatia (ibid.: 21) also emphasizes that the move structures not only are 'the property of the genre' (ibid.: 32) but also reflect socio-cultural factors and that '[t]his cognitive structuring reflects accumulated and conventionalised social knowledge available ... it is different from the organization of presupposed knowledge in an individual, which is primarily the case in schema theory, frames or scripts (Schank and Abelson, 1977)'. Thus, scholars (e.g. Drury 1995) note that there seems to be an essential contradiction in Bhatia's emphasis on the psychological aspects of genre description.

In this study, I am concerned about the socio-cultural functions of ETRPs and their linguistic realizations, rather than the cognitive structuring which the participants exhibit in using ETRPs. Although the term 'the schematic structure' is also used in Swales' (1990: 58) work, in describing the structure of the ETRP genre, in order to avoid confusing its socio-cultural basis with psychological aspects, I adopt instead a more neutral term, the generic structure.

The definition of genre in the ESP approach is similar to the one provided by Martin (1984) that genre is a staged, goal-oriented social process realized through register, in which speakers engage as members of a particular culture. Genre is viewed in both theories as a structured activity with social purposes providing the rationale. The attention which each pays to the linguistic features in the analyses is similar: both global text structure and sentence-level register features. Other descriptions of the social purposes of a genre and linguistic analyses of the global text structure and sentence level register features are given in the following sections.

The difference between the two approaches lies in what they focus on. The former pays more attention to the generic structure and the latter to the social process; the former to the receptive aspects of the activity, the latter to the productive. Nevertheless, Martin's theory, which is based on systemic functional linguistics, complements Bhatia's and Swales' linguistic analysis and makes it more systematic. Thus, in this study, I shall follow the Australian approach to genre analysis in

looking for 'a way of linking the levels of linguistic analysis identified in Bhatia's approach not only to each other but also to the socio-cultural context' (Drury 1995: 259-60), although, after considering my research purposes, I recognise that this study deviates from the approach at several points.

First, this study investigates similar English teaching programmes in Taiwan as a genre and considers the non-discriminative strategies, rather than the discriminative strategies, used in different broadcasts. Non-discriminative strategies refer to the genre producer's exploitation of the conventional rules of the genre to achieve greater effectiveness whereas '[d]iscriminative strategies tend to vary the nature of the genre significantly, often introducing new or additional considerations in the communicative purpose of the text' (Bhatia 1993: 21).

Second, this study is different from Australian genre analysis because it does not consider as seriously as Martin does the influences on the genre of the aspect of ideology in the social context. The Australian genre analysts aim at empowering students with linguistic resources for social success and justice and push for more critical pedagogy while I will briefly discuss the ideology underlying the genre of ETRP and the empowerment provided or ignored by the genre in the concluding chapter.

The third important difference lies in the fact that the ETRP is not studied in order either to find or to make social changes in the society of Taiwan. Even so, in this study I do include a brief account of the genre change in the ETRP in the past three years.

Finally, not as much attention is given to instructional frameworks in this study as in the Australian analysis. Unlike the Australian genre analysts who not only make vigorous discussions about genre theory and text analyses but also provide models and materials in a teaching context for language teachers, I shall give general suggestions to language teachers in Taiwan and leave detailed discussions of instructional frameworks for future studies.

While ESP and Australian genre analysts give more attention to the formal characteristics of the genre – the structural move and stylistic features analyses, and their relationship with communicative purposes, the New Rhetoric studies emphasize more the role of genre as a social change to be accomplished in the society. Compared to ESP and Australian genre analysis, the New Rhetoric studies inspect fuller perspectives on the institutional contexts and the functions genre serves within professional settings.

In this study, like the new rhetoric analysts, I also believe that genre is a socio-rhetorical action (Miller 1984) and hope that fuller understanding of the functions and contexts of ETRPs will help language teachers and students make more effective use of the programme they choose. However, unlike the new rhetoric analyses which focus more on the situational contexts than on forms, equal emphases in this study are placed on the situational-social contexts and on their forms. This study describes the social purposes and the actions which the ETRP genre fulfils within the situations. However, it differs from the theory in that this study does not give more detailed descriptions of the contexts surrounding the ETRP genre as the ethnographic approaches taken by the new rhetoric analysts do.

3.2.2 Function and purposes

In identifying genre purposes of ETRPs, I shall first examine the ‘broadly agreed set of common public goals’ (Swales 1990: 24) in the discourse community of the ETRP genre. According to Swales (*ibid.*: 9), ‘discourse communities are socio-rhetorical networks that form in order to work towards sets of common goals’, so a detailed description of the discourse community of ETRPs can reveal some of the genre purposes.

Swales (*ibid.*: 24) distinguishes discourse community from speech community as used in ethnographic study (Hymes 1972) in terms of language medium, the communicative needs of the group, and the fabric of society. For Swales, ‘speech’ is not an exclusive modifier of communities that are often heavily engaged in writing.

In addition, he believes that linguistic behaviour in a discourse community is primarily determined by objectives rather than socialization and that the fabric of a discourse community is centrifugal rather than centripetal; that is, an archetypal discourse community tends to be a specific interest group.

Since ETRPs are used more or less in a single speech community of Chinese speakers – mainly in Taiwan, the description of the discourse community of ETRPs can provide us with only a partial understanding of the discourse purposes. Identification of communicative purposes in this study is, thus, also guided by the ethnography of communication (Hymes 1972), which focuses on the general cultural background of beliefs and values and a knowledge of the appropriate use of structures and functions which organize language in speech events. Meanings are not only personal but also social and cultural. They are recognized in a wider framework of beliefs, actions and norms. I shall argue that cultural beliefs and values in Taiwan certainly influence the genre purposes in the discourse community of ETRPs. In this study, following Hymes, discourse functions of ETRPs are discovered through contextual – both socio-cultural and situational – analyses of the speech event.

Identification of the communicative purposes in this study is also based on speech act theory (Austin 1962, Searle 1969), pragmatics (Grice 1975, Levinson 1983, Leech 1983) and interactional sociolinguistics (Goffman 1974, Gumperz 1982).

In ethnographic study, a speech act is described as the smallest unit of a speech event. In ETRPs, one or more speech acts form a step, which in turn becomes a component in a move. A daily programme of ETRPs is composed of a series of stages which are made up of a set of moves. However, acts in ETRPs are not the same as acts in speech act theory. Instead of being defined by shared felicity conditions and by the intentions of the speaker as in Austin's (1962) and Searle's (1969) studies, the acts which constitute steps in the analysis of ETRPs are defined by their functions in the discourse – considering their hierarchically-ordered units and combinatory rules as

the Birmingham School (Sinclair and Coulthard 1975, 1992) does – so as to understand the overall structure of ETRPs.

Interactional sociolinguistics is also followed in this study in order to understand the interactional framework and speech involvement of the participants in ETRPs, but this study is not concerned with social meaning constructions, role fulfilment and group identity.

In identifying discourse purposes of the ETRP genre, especially in studying the function of the conversations of the presenters in ETRPs, the approach of pragmatics is followed. This suits the study of the conversations in ETRPs because of its focus on the relationship between speakers' meanings, the common background knowledge of the participants and the cooperative principles of quantity, quality, relevance and manner.

3.2.3 Context

Context is a key notion in this study since meanings and functions of a genre are identified in context and I shall address several contextual factors of ETRPs: culture, situation, institution, and participants' background knowledge.

Different approaches to context are followed, among which the systemic functional approach to context is dominant. The approach is based on Martin's model (1992) but the approach is different from Martin's because more emphasis is placed on the context of situation and the context of culture of ETRPs. Little attention is paid to the context of the ideology, which is defined as a system of coding orientations which positions speakers/listeners of different generation, gender, ethnicity and class in such a way that options in genre, register, and language are made selectively available (Martin 1992: 507).

According to Martin, context is a semiotic construct consisting of several levels: situation, culture, and ideology. His concept of the context of situation (dealt with also in 3.2.4 below) follows Halliday and Hasan's (1989), of which three variables

Field (the institutional focus), Tenor (the participant role relations), and Mode (the medium of communication used) determine language use in the situation.

Martin regards purpose (genre or culture) as at a different level from the context of situation while Halliday handles purposes as a linguistic reflection of Mode, although sometimes purposes seem to be a feature of both Field and Mode, and while Hasan's purpose in the context of situation is a Field value (Ventola 1987: 61). According to Martin, generic labels such as narrative or exposition are impossible to tie satisfactorily to any one type of meaning, experiential (Field), interpersonal (Tenor) or textual (Mode), in the situational context; their realization cuts across the three variables of the situational context. Therefore, in order to account for the fact that types of social activity in a culture often cut across situational variables, Martin identifies the notion of rhetorical purpose with Bakhtin's (1986) more global notion of speech genre and removes purpose and rhetorical mode out of the context of situation to a new and higher level. The concept of genre on the level of culture is thus introduced.

Martin (1992: 506-507) further explains that distinguishing genre and register also make it easier: 1) to monitor constraints and possibilities of genre evolution in developing nations where genres are evolving due to those imported from such western register variables as technology (new fields) or media (new modes); 2) to handle changes in experiential, interpersonal and textual meaning from one stage to another in a text. For example, sports commentators may shift from play description to critique and evaluation; 3) to account for differences between the sequential unfolding of text as process and the notion of activity associated with field. For example, live commentary on a football match has a different structure to newspaper accounts of the game; the commentary starts at the beginning of the match, the news story with its result; 4) to formulate genre agnation. Combinations of field, mode and tenor choices enter into relationships with each other which are more than the sum of their parts.

Systemic functionalists offer a comprehensive explanation of the context of situation but less on the context of culture for they simply define culture as sums of genres. In this study, only the particular genre, the ETRP genre, is analysed and a description of the genre certainly cannot represent the whole culture of English education in Taiwan. Hence, in describing the context of culture, this study follows the ethnographic approach. Ethnographers (Hymes 1972) provide a systematic way to discover the organization of context not only in a particular communicative situation but also in a given community. In the ethnography of communication, the belief that a study of the context of culture can be separated from an understanding of the context of situation is seen as a fallacy. In this study, I shall argue that a study of the context of culture must also take account of the context of situation. Culture is understood as a cumulative experience of speech events.

In looking at context of situation I also draw upon the work of interactional sociolinguists. The situational context is not regarded as fixed since, although in a defined situation context imposes constraints on the use of language, language used in the situation also defines the context in its following interactions. For interactional sociolinguists, language contextualises and is contextualised; that is, language does not just function in situated interactions, language also forms and provides for these social interactions (Duranti and Goodwin 1991). Their theories of contextual frames (Goffman 1974), contextual presuppositions and contextualisation cues (Gumperz 1982) are drawn on in the study of the changes of the interactional framework in ETRPs: from the interaction between the presenters and the listener to that between the presenters themselves and from the latter to the former. Frames are what people use to structure their social activities; they provide the contextual presuppositions which people use and construct in social situations. Contextualisation cues are 'aspects of language and behaviour that relate what is said to the contextual knowledge that contributes to the presuppositions necessary to the accurate inferencing of what is meant' (Schiffrin 1994: 99-100). They can be prosodic features, formulaic expressions, sequencing strategies and lexis and syntax.

In this study, the pragmatic approach (Grice 1975) to context is followed in the study of the conversations of the presenters in ETRPs. Context is understood as background knowledge of discourse participants: shared beliefs and assumptions about human nature, text, situation, and the world. Meanings of utterances are given by the context. By examining the background knowledge of the presenters and the circumstances of talk, the pragmatic approach to context helps to explore the functions of the conversations in ETRPs.

3.2.4 Linguistic analysis

Linguistic analysis in this study is the analysis of the generic structure and register features of ETRPs.

3.2.4.1 The generic structure

The approach to the structural analysis of monologue developed by Coulthard and Montgomery (1981) can throw useful light on the generic structure of ETRPs, especially since they consist mainly of a monologue with some added interactional features (see Chapter 8 below). Coulthard and Montgomery find an interplay of main discourse and subsidiary discourse in monologue lectures. The main discourse develops through a chain of informing members while the concern of the subsidiary discourse is to monitor, to reflect upon and to comment on the main thrust of the discourse. However, the proposed model of the monologue structure is not suitable for describing the genre structure of ETRPs because it is used not to describe a socially-defined situation, but to model the structure of a monologue. In addition, following the model, if the subsidiary discourses such as glosses and asides are taken away, the ETRP discourse would be left with the teaching text which the programme uses. While it is true that the ETRP discourse is related to the text, if the text is taken to be the main discourse of ETRPs it disguises the truth that glosses and asides accomplish most of the main discourse functions of the genre. Nevertheless, the concepts of main discourse and subsidiary discourse in the model are utilized to clarify the functions of discourse units in ETRPs. The linguistic devices used to signal the change from 'main discourse' to 'subsidiary discourse' are investigated.

Following Swales (1990), the generic structure of ETRPs is studied in terms of stages, moves and steps. Each move serves a typical communicative intention which is subservient to the overall communicative purposes of the genre and different rhetorical acts (or speech acts in spoken discourse) which an individual discourse participant can use to achieve the purpose of each move are called steps.

The terms stage, move and step have never had clear agreed linguistic definitions, so I need to define and, at the same time, identify them by systematically examining my data. However, it is clear that stages, moves and steps are all functional categories and they can only be understood and described in relation to the functions they fulfil at the level above them.

According to Swales, genre purposes help shape the structure of the genre but he does not illustrate in detail the ways to connect function and structure in analysing a new genre. Similarly, although Bhatia (1993) does offer seven steps in analysing a genre, there seems to be no sequence of these steps. Moreover, although he specifies three levels – lexico-grammatical features, text-patterning and structural interpretation – of genre analysis, there is no indication of the ways to connect function and structure, either. As Drury (1995:258) claims, problems in move identification in some genres may be attributed to a lack of clear form-function correlations.

In looking for connections between the purposes and the structure of ETRPs, my approach will be both ‘top-down’ and ‘bottom-up’. Since a discourse unit – a speech act – can be identified with different functions at different phases of a discourse, taking both approaches at the same time in identifying the structure of ETRPs can reduce the chance of misrepresentation of the genre. The top-down approach allows me, based on the established purposes of the genres, to quickly segment the genre into stages and moves and to relate one to another in terms of their functions at the same level or below them before identifying the steps, whereas the bottom-up approach involves an examination of the data by segmenting and identifying the

steps and moves first and only later relating these to the stages within which they belong. A move in this analysis is one of a more or less predictable series of events making up a stage. A step consists of a speech act (or sometimes more than one act) which realize(s) all or part of the function of a move. (Note that in 3.2.2. above, I explain that the meaning of an act in this study is different from that in speech act theory. An act is identified according to its position and connection with other acts in ETRPs.) Since the majority of the acts in ETRPs are informatives, I shall consider the speech acts in terms not only of function but also of topic so as to differentiate these acts from one another and to reveal the generic nature of the programmes.

The approach to analysing the generic structure is also based on the methodology of variation analysis. The ETRP genre is studied in terms of formal variants that are functionally equivalent, not semantically equivalent. Based on the understanding that discourse units bear systematic and patterned relationships to one another, parts of ETRPs are linguistically defined and systematically related to one another. This study seeks to discover constraints on alternative realizations of an underlying discourse unit in ETRPs to establish which forms alternate with one another and in which environments they can do so.

Although analysis of a genre is traditionally a qualitative study, corpus methods have introduced a quantitative aspect to genre analysis (Hyland 2000). In this study, quantitative analyses are made to provide empirical validity for claims that ETRPs are typically organized in particular ways and give evidence of any variations in linguistic features.

Since I need to make quantitative analyses to confirm occurrences of variants in ETRPs, categories of discourse units – steps, moves and stages – are needed for a systematic analysis so that they can be coded and counted and so that patterns of these categories in the discourse can be discovered. This study gives definitions of the variants (in terms of moves and steps), a classification of factors in the environment with which those variants may be associated, and a comparison of the

frequencies and probabilities with which different variants co-occur with different factors.

Nevertheless, the direction of the variationists' analysis is different from that in genre analysis. Variationists focus on structure first and this focus leads to the analysis of function while this study, as described above, places equal emphases on both function and structure of the ETRP genre.

3.2.4.2 Embedded interaction

It proved necessary to examine the structure of spoken interaction between the presenters in this study. Much of the current research on genre structure is about the generic structure of written language – a monologue. Apart from genres such as narratives (Labov 1972, Goodwin 1984) and service encounters (Ventola 1987, Hasan 1989), most spoken genres remain unanalysed. In the studies of narratives, the generic structure is mostly analysed as the utterance of a single speaker. In the studies of service encounters, the generic structure – involving exchange moves – shows the interaction between two or more participants. In ETRPs, however, the presenters interact with each other in the programme, although for the listeners the whole discourse is perceived as a kind of monologue. The interaction structure between the two presenters is embedded in a mode of monologue structure. A study of the interactional structure is needed to fully represent ETRPs as a spoken genre.

In describing the interaction structure between the presenters in ETRPs, I follow the model developed by the Birmingham School (Sinclair and Coulthard 1975). The Birmingham School model is based on findings in classroom discourse. In their model, a hierarchical structure is found in lessons: lesson, transaction, exchange, move and act. The moves of teaching exchange can be specified as Initiate-Respond-Follow-up (IRF). Discourse analysts (see, for example, Stubbs 1983: 134) criticize this model as an ideal description for they think that the model is classroom-specific and follow-up moves hardly ever occur in interaction outside the classroom. However, although we can expect that extremely few F moves will be found in ETRPs, the Birmingham model is suitable in this study in view of the fact that the

ETRP genre is a kind of classroom discourse and that studying the interaction structure between the presenters in terms of the Birmingham model can help to examine if the presenters simulate classroom interaction – IRF – in the programme, discussed more in Chapter 5 and Chapter 8.

Although the interaction structure is described in terms of the Birmingham School model, in the study of the conversations between the presenters in ETRPs, in the same way as conversational analysts (Sack 1972, Jefferson 1972) take discourse as process, the genre is examined in terms of such conversational features as topic, turn-taking, repetition, overlap, pause and intonation, so as to understand the ways by which the presenters take turns and to examine the conversationalisation features (discussed in 3.3.2.3) in the conversation. (Conversations between the presenters in ETRPs are defined as discourse in which the presenters chat with each other, rather than talking to the listeners. Detailed discussion of the interaction between the presenters is given in Chapter 8.)

Since conversational analysts' work 'has focused very much on micro structural issues, rather than on the larger, macro-structure of conversation (Eggin & Slade 1997: 30)', not all aspects of conversation analysis are followed in this study. In view of the fact that the conversations between the presenters are mostly scripted, the study of the embedded interaction between the presenters in ETRPs is not examined, as it would be in conversational analysis, to discover the way in which the presenters locally manage the talk and constantly negotiate and renegotiate the floor. This study aims to deal comprehensively with complete, sustained interactions in ETRPs and to categorise different acts (steps and moves) in the conversations. The embedded interactions are examined to see how they help to accomplish some of the purposes of ETRPs. (See Chapter 8 for further discussions.)

3.2.4.3 Register features

The approach to linguistic analysis is also based on the register analysis of systemic functional linguistics. According to Martin (1992), genre, register and language are seen in our culture as semiotic systems comprising social semiotics. Genre is the

system organizing the ways in which social encounters unfold as generic structures in individual instances and register is the system which realizes genre by organizing appropriate register choices in terms of field, tenor and mode (Ventola 1987: 5), which are the three key dimensions of Halliday's (1978, 1989) context of situation. In other words, language functions to realize register while register realizes generic structure patterns and genre constrains the possible combinations of choices from the register networks of field, mode and tenor in texts of the same type. It is understood that not every striking linguistic element in discourse is to be studied; the linguistic analysis in this study will focus on the linguistic items which realize genre structure and purposes. The linguistic coding system for register analysis is established through empirical observations, analyses of discourse purposes and the context of situation (of classroom discourse and radio discourse, discussed in 3.3 below).

The linguistic analysis of the register features of a genre always refers back to its communicative purposes owing to the fact that linguistic analyses of frequency of certain register features tell us very little about what aspects of the genre are textualised and to what purpose. A study of textualisation (Widdowson 1979) has to be drawn into the analysis to explain why the genre of ETRPs has acquired certain features. It follows that register analysis in this study is not only quantitative, providing descriptions of the surface features of ETRPs, but is also 'qualitative and tells us what the forms count as communication, how they express elements of discourse' (ibid.: 57).

3.3 Study of classroom discourse and media discourse

In addition to the theories of general approaches to discourse analysis, this study draws upon studies of both classroom discourse and media discourse, based on the understanding that all communication is guided not only by system constraints, the components required for all communication systems, but also by ritual constraints, the social constraints which smooth social interaction (Goffman 1976). Because the ETRP genre is a hybrid genre made up with features of both classroom discourse and media discourse, it is constructed under the social constraints of both these discourse types.

3.3.1 Interaction in classroom discourse

There is an enormous amount of research on second language classroom discourse but the discussion here is limited to studies of classroom interaction. Since the audience of ETRPs does not literally communicate with the presenters as the discourse unfolds, research on feedback, the treatment of errors and student talk in the classroom is not helpful in understanding the interaction in ETRPs. In the following, my discussion will focus on the definition of classroom, the generic structure of classroom discourse, interaction patterns and teacher's talk in the classroom.

3.3.1.1 Definition of the language classroom

The classroom may be defined as 'a place where more than two people gather together for the purpose of learning, with one having the role of teacher' (Tsui 1995: 1). It is debatable whether the studio classroom of ETRPs is a language classroom since there are no physical barriers which can be used to define the boundaries of the social situation. However, situations can be interpreted as 'information-systems' (Meyrowitz 1994: 59) and radio certainly plays a role in defining the boundaries of social situations. In this study, therefore, the studio classroom of ETRPs is regarded as one type of language classroom where teaching behaviours are executed apart from learning behaviours.

3.3.1.2 The generic structure of classroom discourse

Sinclair and Coulthard (1992: 33) believe that the order of transactions in lessons is difficult to specify since the structure of the lesson is affected by the teacher's memory capacity for his or her lesson plan and the need to respond to the unforeseen reactions or misunderstandings of students. They think of the lesson as a stylistic type and consider there is little point in labelling the lesson as a unit as they claim that they 'can identify no restrictions on the occurrence of different [stylistic] types' (ibid.: 34). Sinclair and Coulthard's first concern can be released if we consider

creativity and embedded discourse in genre production. It is understandable that the structure of a genre does not always remain the same either due to the speaker's intention to make variants from the norms or due to the needs emerging in the situation to respond to the audience (usually of spoken genres). I shall argue that as long as the purposes of the discourse do not change, discourse participants will not distance themselves too far from the social constraints and although with slight differences, the main discourse structure will remain. Another concern of Sinclair and Coulthard's is related to field, tenor and mode in the classroom situation. Different options of the variables in the situational context can be realized by different registers in genre production and, therefore, also contribute different stylistic types of a genre. I shall argue that if the influences from the situational context remain the same, the generic structure of a classroom is not difficult to find. As a matter of fact, varied classroom discourse genres have been studied by Australian genre analysts. An example of analysing the generic structure of a classroom is found in Christie's (1997) study of the structure of the morning news genre in child education.

In this study, I believe that the structure of ETRPs can be discovered partly because the influences from the situational context on its genre purposes can hardly change, partly because there are no unexpected reactions from the audience and partly because genre routines are often found in media discourse (see 3.3.2.2 below).

3.3.1.3 Interaction patterns in the language classroom

I(R)(F), identified in Sinclair and Coulthard's (1975) classroom-based research, is now well-accepted as one of the interaction patterns in a classroom. In classroom discourses exchanges consist of at least an Initiation and this Initiation may be followed by nothing; or a Response; or a Response and a Feedback. The teacher initiates and allocates speaking turns to students and a great amount of the classroom interaction is dominated by the teacher (van Lier 1988, Tsui 1995). In contrast with conversations, where participants compete to initiate a topic or seize the initiative from one another, in classrooms the ideal sequence is determined in advance and learners may participate only in permissible ways. Language classroom interaction

is often said to lack 'contextual and interactional ingredients that make language use a skilful and relevant enterprise in natural settings' (van Lier 1988: 99), which might further lead to lack of success in language learning.

The classroom may be a relatively inefficient environment for the methodical mastery of a language system, yet some scholars believe we should attribute language learning to the classroom's own communicative potential and its own authentic meta-communicative purposes (Breen 1985: 154). According to Allwright & Bailey, classroom interaction is 'related to three dimensions of learning: the input provided for learning, the practice opportunities for learning and the effects of all that happens on the receptivity of the learners' (1991: 149). In addition, classroom interaction, particularly the negotiated kind of interaction, or the negotiated modification of conversation, contributes to comprehensible input and helps language acquisition, whether directly or indirectly (Chaudron 1988: 9, Pica 1987, 1991, 1994). Classroom interaction mediates between input and intake (van Lier 1988: 93).

Although classroom interaction and the teacher's lesson plan are never totally the same, for some students will negotiate, initiate and change the structure of classroom discourse from its original design, in some cultures, interaction patterns in language classrooms are relatively restricted to some permissible patterns. In studying different turn-taking styles of Asian (Chinese, Japanese and Korean) and non-Asian students, Sato (1982) notes that the former took significantly fewer self-selected turns than the latter for their styles of classroom participation are such that they seldom question or challenge their teacher, seek help with comprehension, speak out voluntarily, or acknowledge difficulty with L2 understanding. In this study, the social cultural setting of ETRPs is in Taiwan. It would not be surprising that listeners to ETRPs have accustomed themselves to fixed patterns of language classroom interactions and have relatively few chances to learn through negotiation.

Nevertheless, the 'learning environment' ETRPs offer is less favourable than the normal language classroom in Taiwan. In the radio context of ETRPs, the learning

environment could not offer learners opportunities, considered crucial if learners are to discover the linguistic and sociolinguistic rules necessary for second-language comprehension and production, to engage in meaningful social interaction (Long 1983). There are no genuine interactions between the presenters and the listener: no negotiations and, even worse, no typical classroom interaction patterns through which learners might obtain practice opportunities.

However, such is often the case with distance education where the teaching behaviours are executed separately from the learning behaviours. Bates (1995) agrees there is a need for two-way communication between students and teachers in distance education but argues that one-way communication technologies can, with careful design and help from other media, provide a certain level of interaction for students. Moore (1993: 24), in discussing theoretical concerns of distance education, stresses the role of dialogue and suggests that whether dialogue occurs between the teacher and the student is determined by such factors as educational philosophy, the personalities of teacher and learner, the design of the course, the content, the constraints imposed by educational institutions, and the particular medium of communication chosen.

Thus, in this study, the interaction patterns and the linguistic devices which the presenters in ETRPs use to compensate for its inherent disadvantages as a medium in language teaching need to be addressed. For example, the presenters need to address the problem that learners have no chances to practice, to ask for clarification and to acquire interaction patterns. Although it might be interesting to see how interaction in the programme influences learning, this is not a concern of this study.

3.3.1.4 Teacher's talk in the language classroom

Studies of second language teacher's talk have found that teachers often accommodate themselves to learners by modifying their language and content for the benefit of learners (van Lier 1996: 130). The reason may lie, in addition to the awareness of unequal linguistic proficiencies between the teacher and the learner, in the claim that comprehensibility of input is a necessary condition for second-

language acquisition (Krashen 1985, Long 1985). According to Lynch (1996), studies of learner's comprehension problems in second language have revealed that problems can be caused not only by learners' language abilities but also by a lack of background knowledge and context information. The modifications made by language teachers tend to include three different types: input modification, interaction modification and modification of information choice. The former two are linguistic modification and the latter, nonlinguistic. Of the linguistic modifications, interaction modification develops only during the classroom time and will restructure social interactions of the teacher's plan.

Interaction modification is 'negotiated', as discussed in 3.3.1.3. Research on interaction modification is originally meant to help language teachers and students achieve mutual understanding through restructuring social interaction (Chaudron 1985, Long 1985, Varonis and Gass 1985); namely, negotiation helps language learners comprehend what initially is not understood. Now the concerns of research in this area have covered the study of contributions of negotiation to conditions, processes, and outcomes of L2 learning (Pica 1991, 1994).

While research findings on negotiation offer opportunities to researchers and teachers to consider and reconsider the role of negotiation in language acquisition and production they are not particularly relevant in this study. For the presenter and the listener of ETRPs, there is no possibility for the development of negotiation. Even though it has been claimed that negotiated input is superior to pre-modified input (Pica 1991: 449) for L2 comprehension, in ETRPs, in addition to modification of information choice, learners' comprehension totally relies upon the presenter's input modification. It is arguable whether ETRPs can include learners in the participant framework, and whether therefore there might be negotiated input in the programme. As was discussed above in 3.3.1.3, considering the cultural background of the learner, input modification seems to be the only linguistic one that is available in ETRPs to ensure listening comprehension of the listener. The presenters can try to prevent communication breakdown, but not remedy it.

Tsui (1995) further divides input modification into comprehension-oriented modification, to enhance listening comprehension, and response-oriented modification, to intrigue learners into responding. Considering that no examples of student talk are available in ETRPs, comprehension-oriented modification is the focus of this study, not response-oriented modification. Since the presenters cannot be co-present with the listeners, no consideration is given to non-verbal modifications such as gestures and facial expressions.

Input modification can be either simplification or elaboration (Oh 2001). In terms of simplification, studies of teacher's modified input (Chaudron 1988, Tsui 1995, Lynch 1996) have found that second language teachers modify their language in the areas of phonology, vocabulary and syntax. They tend to slow down their speech rate, use fewer reduced vowels, fewer contractions, more standard pronunciation and more exaggerated articulation. They use better-formed and shorter sentences and fewer subordinate and conditional clauses. Their vocabulary is more basic and they use fewer colloquial expressions and idioms, more concrete and proper nouns and fewer indefinite pronouns. The list here is by no means complete and can give only some examples.

In terms of elaboration, unfamiliar linguistic items are offset with redundancy and explicitness. Typical features of linguistic elaboration found in teacher talk include the use of repetition and reformulation. They 'serve neither to "simplify" nor to "complexify" the surface form, ... rather, they are clarifications of meaning only' (Parker & Chaudron 1987: 110). Although often included in the devices for interaction modification, they are among those employed by the teacher to enhance the second language learner's comprehension of input where listeners or learners do not have chances to negotiate or to clarify meanings; for example, in traditional classrooms and written language comprehension (Oh 2001).

There are still lots of debates, in terms of authenticity, comprehensibility or language learning processes and outcomes, on whether these modifications can benefit students and on which kind of modification can be more beneficial and to which

groups of students (Blau 1982, Chiang & Dunkel 1992, Yano, Long & Ross 1994, Oh 2001); nevertheless, without any educational research intention, this study will not discuss which modification is more beneficial to the listener in ETRPs. I shall focus my discussions on the ways in which the presenters modify their language to ensure listening comprehension of the learner and to be more specific, on just one type of modification, elaboration, since in ETRPs, simplification might be taken for granted as the programme studied here is addressed to learners at the elementary level.

It has been noted that comprehensible input in language classrooms does not prepare learners well for genuine language use in the real world, as van Lier (1996: 130) comments: '[e]fficient foreigner talk would appear to be an authentic mode of communication for teachers in classrooms to ensure students' comprehension, but by the same token it does not reflect the richness of language as it is used by native speakers in the target language world at large.' Well-designed ETRPs could be expected to mitigate this problem, since the presence of media talk may compensate for what learners miss in a classroom (more on this issue in 3.3.2.3 below).

3.3.2 Interaction in media discourse

Most studies on media discourse (Hart 1991, Vivian 1991, Tolson 1996) describe the multiple semiotic systems used in the media and the ways by which the media impose their preferred reading on the audience. By doing so, the researchers also hope to arouse the audience's awareness of the ideology implied in the discourse. Their discussions are not all relevant to this study, because here the main focus is on the linguistic code which radio uses and relatively little time will be spent on what interpretation the producers of ETRPs might prefer.

In looking at the interaction sequences in ETRPs, I shall draw upon the studies of relevant media genres. Studies in the 80s and 90s in the field of distance language education and the use of technology in education centre on educational issues such as advantages/disadvantages, effectiveness, teaching methods and teacher education of the system (Jones 1984, Bates 1984, 1993, 1995, Howard & McGrath 1993). There

are extremely few studies on the linguistic features used in the media that the educational system employs. However, studies of radio/media genres discuss different influences on elements of media discourse such as genre structure, representations of information, interactions, and identities and social relations (Scannell 1991, Fairclough 1995). Although their research orientation is not for language teaching, their discussions are relevant since the discussion of the interaction in this study shall consider different influences in ETRPs on its genre structure, interaction and participant relations.

3.3.2.1 Influences on media discourse

Fairclough (1995) discusses what shapes media communication. He looks at the properties of the media, the economics and the politics of the media, the practices of media text production and consumption, and the wider socio-cultural context of mass media communication and shows how all these constrain what the media can offer and shape the interactions and the texts produced in the programme. In discussing the influences of discourse practice on media discourse, he explains that choice relations (external and internal choices between discourses and genres) and chain relations (a chain of communicative events in media production and consumption) intersect in an account of the order of media discourse (ibid.: 65). Orders of discourse are defined by Fairclough (ibid.: 55) as networks of discursive practices and the order of discourse of a social institution is often constituted by all the discursive types which are used in the discourse. He urges the need for intertextual analysis to unravel the various genres and discourses which are articulated together in the text and which also reveal the traces of discourse practices.

In this study, the context of radio, the institution of ETRPs and the social-cultural context are discussed to reveal the discourse purposes. However, although it is obvious that the ETRP discourse is influenced by such superior forces as the producer's and commercial sponsors' intentions within the media economics and politics, the hierarchy of voices in the institution of ETRPs will not be described simply because the information is unavailable. Only the overt discourse purposes set by the institution are discussed. Moreover, although descriptions of the language

classroom in Taiwan will be given in the discussion of the social-cultural context of ETRPs, no attention is given to detailed intertextual analysis, in terms of generic similarities and differences, of the language classroom and ETRPs, which needs more time and knowledge than the current research can offer. More discussions of the influences of discourse practice on media discourse are given in 3.3.2.2.

3.3.2.2 Genre and media discourse

Routines are a part of media discourse. The routinisation of media discourse is the basis of continuity and identity. In addition to the routinisation of programming, there is also the routinisation of programmes in which content and structure is formatted so that it can be reproduced again and again. As Brand & Scannell (1991: 202) state: '[b]roadcast programmes build identity through repetition and regularity via formatting and scheduling'. Key elements in the routinisation of media discourse include the use of signature tunes, programme presenters, standard sequences and standardized beginning and endings.

One issue with generic characteristics of media discourse that scholars are concerned with pertains to its generic heterogeneity (Tolson 1991, Fairclough 1995). Generic heterogeneity of media discourse is operative with different generic types alternating within a media discourse, one type embedded within the other or genres merged within stages of an activity type. Multiple purposes commonly manifest themselves in media discourse. Depending on different social purposes, negotiations are made through selecting options of genre types within choice relations and chain relations of media practice. In this study, I shall discuss generic heterogeneity of ETRPs and the ways by which it helps fulfil the genre purposes of ETRPs.

Another issue with generic characteristics of media discourse that research focuses on is related to recontextualisation of speech events or reformulation of generic types. Mass media are termed institutions of recontextualisation since both the media communicator and the receiver need to do the jobs of decontextualisation and recontextualisation from/into the media context and everyday realities (Windahl

1992: 148). The main attention in this study is given to the recontextualisation of classroom discourse on radio.

In media production, after generic options are chosen, communicative events are framed or mediated according to rules that apply to a medium's format. This framing process – involving decontextualisation, selection and recontextualisation – may bring changes to the character of the original events. However, in the process of recontextualisation, it is more likely that mass communicators will manipulate the context frame to shift registers and frames in fulfilling the discourse function. In this study, I shall discuss what language classroom interaction features are maintained in ETRPs and the ways in which the presenters differentiate their discourse from that of the language classroom to achieve some of their discourse purposes.

3.3.2.3 Radio language

The semiotic systems used on radio are greatly influenced by the limitations created by the situational context of the medium. Unlike other media, the primary code of radio is linguistic (Crisell 1994: 54). As the audience cannot see the presenters, non-verbal behaviours (except for such paralinguistic features as breathing, whispering, coughing, crying, and laughter) do not contribute to the audience's listening experience. In addition, although music and sound are also used, language is required to contextualise all these codes.

All levels of language - discourse, syntax, lexis and phonology – are carefully used to compensate for the communication limitations of radio discourse. Considering the evanescent nature of its language, in order to achieve successful communication to a largely heterogeneous audience on radio, the language used needs to be direct, simple, uncomplicated, fluent, and predictable in its patterns, and repetitious in its handling of information (Berger 1990: 37-40). In terms of convergence – accommodating language to the audience's level – the linguistic features of radio language are similar to those of input modification that language teachers make in the classroom. Therefore, as was discussed in 3.3.1.4 above, my discussion of the

linguistic adjustments will focus on elaboration strategies which the presenters use in ETRPs.

The speech mode in radio discourse can be characterized as at an intersection between formality and informality (Tolson 1991, Crisell 1994, Wilby & Conroy 1994). In addition, the linguistic code of radio approximates much more closely to that of speech than writing although most radio programmes are scripted beforehand (Crisell 1994). These characteristics are merely parts of what Fairclough (1994) describes as conversationalisation of the public language. According to Fairclough, conversationalisation includes colloquial vocabulary, phonic, prosodic and paralinguistic features of colloquial language, grammatical features of colloquial spoken language, colloquial modes of topical development, and colloquial genres such as conversational narrative (ibid.: 260). Although it is interesting to examine the ways in which the presenters of ETRPs avoid mere script-reading, in this study the focus is placed on examining the role of conversationalisation in teaching language in the programme.

Conversationalisation belongs not only to media discourse but also to other public services and professions. It can be located in a learner-centred classroom. The ETRP genre is by no means a learner-centred classroom since the interaction in the programme, although also based on the needs of the listener, is controlled and shaped by the institution. In this study, I shall examine the ways by which the ETRP genre conversationalises classroom language and the functions which conversationalisation serves in the genre.

3.4 Conclusion

My aim is to characterize ETRPs as a genre, focusing on social action, discourse function and linguistic features. The general discourse purposes are identified through questionnaires and speech act analysis while the analysis of the specific purposes of the interactions between the presenters in the programme is also based on interactional sociolinguistic theories and Grice's cooperative principles. Contextual aspects of ETRPs are approached through analysing social context,

features of field, tenor and mode and common knowledge between participants. The description of stages, moves and steps is based on the analysis of the discourse purposes and on empirical observations of the data.

The literature on classroom discourse is of only limited relevance to this study due to the fact that the learners are not co-present with the presenters. It suggests however that ETRPs need a careful design to compensate for the lack of opportunities for learners to negotiate and practise in interactions which would enhance their skills. It also shows that in order to ensure the listener's comprehension, elaboration of teacher's input modification is crucial.

The literature on media discourse helps identify the need to consider such influences on ETRPs as the properties of radio, the economics and the politics of the medium, media practices, and the wider socio-cultural context. These influences further indicate that generic considerations in ETRPs include generic heterogeneity in the genre and the degree to which the ETRP genre resembles a language classroom and that there is a need for examining the role of conversationalisation in language teaching in ETRPs.

4 Methodology

4.1 Introduction

This chapter contains a description of the method of data collection and analysis. The system of recording and of selecting the type and size of the corpus for analysis is explained; so is the system of transcribing, coding and analysing quantitatively. The chapter also describes such methodological considerations as the intercoder reliability test and questionnaire data.

4.2 Method of Data Collection

In order to analyse the generic features of ETRPs, a corpus of ETRPs was compiled. In this section, I shall discuss the type and the size of the corpus and the ways by which I recorded ETRPs.

4.2.1 Corpus type and size

The data collected in this study was not a random sample of the ETRP. In order to be able to generalize the analysis of the data to the ETRP as a genre, the type, content, structure and size of the data was taken into consideration. As Kennedy (1998: 70) claims, 'if the aim is to undertake linguistic or socio-linguistic analysis to uncover systems or the use of those systems, then careful thought needs to be given to the type, content, structure and size of corpus.' The type of corpus concerns the synchronic/diachronic coverage of the data; the content, the text type; and the structure, the relative proportion of the text type.

4.2.1.1 Type and content of the corpus

Since this is a study of the ETRP genre, naturally the corpus is composed of ETRPs. As stated in 2.6.4 above, there are various ETRP broadcasts for senior high school students in Taiwan, so I needed to make a selection from them.

My initial selection was from *Studio Classroom: Basic* (as I did not choose *Studio Classroom: Advanced*, of which the level is roughly the same as that of college English in Taiwan, I will instead use *Studio Classroom* in the following), in view of the fact that it is the oldest radio English teaching programme in Taiwan, that it has a very good reputation as an English teaching programme, winning several awards, and it also has the largest audience for this type of programme in Taiwan. As I used the broadcast in my own English learning history, I would like to examine the broadcast for personal interests. Since this thesis builds upon my M.Sc. dissertation on *Studio Classroom* (Yang 1998), half of the data of *Studio Classroom* were compiled in 1998. I then added some more data from the same year. Ultimately, the programmes of *Studio Classroom* 1998 constituted 61.5% of the data.

After examining the broadcast in 2001 I found the male presenter in *Studio Classroom* had been changed to another one, and thus I noticed the need to monitor the changing patterns over time in ETRPs. Two days of *Studio Classroom* 2001 was then chosen to be added to the data.

In order to be able to generalize the findings, I included three other different broadcasts. Of the three broadcasts, *Landmark English* and *Everyone's American English* use texts at the same reading level as that of *Studio Classroom* and the presenters' speech rate is at the same pace. In *Let's Talk in English*, the presenters speak slowly and discuss the texts at the reading level of junior high school in Taiwan. *Let's Talk in English* was chosen due to the consideration that a number of senior high school students in Taiwan listen to *Let's Talk in English* to start practising their listening skills only after they enter senior high schools.

The selection of the above broadcasts make it likely that there would not be complete agreement about the common goals and generic features of the ETRP, given that *Studio Classroom* and *Let's Talk in English* are produced by a Christian organization whereas the others are all commercial products. One would infer that there might be religious content in the two broadcasts. However, in my understanding, the laws in

Taiwan prohibit the inclusion of religious content in educational programmes and my observations of the broadcasts confirmed its absence. As the broadcaster states on their website (ORTV 1998), the teaching of Christianity is in fact a hidden goal, which is often reached by establishing other participatory mechanisms for the listeners.

The ETRP itself is a genre type that discusses the texts of the accompanying magazine so it could easily be assumed that randomly selected samples from ETRPs would best serve the research. However, on browsing through the accompanying magazines of the ETRP, it was found that the texts were written in two different styles, prose and conversation. Although a general observation was made that the language used in the programme to explain both types of texts was similar, there might still be different language use for discussing these two different types of texts. Therefore, the text types in ETRPs were defined as prose and conversation.

4.2.1.2 Structure of corpus

As explained in 4.2.1.1 above, since this thesis is built upon my previous study of *Studio Classroom*, the majority of the data are from *Studio Classroom*. I decided to seek the structure of corpus in terms of its magazine text type. However, a survey of the two different text types in ETRPs found that the ratio of the conversation-type text and the prose-type text varies in different broadcasts. In *Let's Talk in English*, all of the teaching texts are in a conversation format; in *Studio Classroom*, the text type conversation made up around ten to twenty percent of the texts in a monthly magazine; and prose, eighty to ninety percent. But overall, there are more prose-type texts. So the structure of the corpus for this study was based on a loosely-defined criterion: more programmes that explain the prose-type text are collected than those explaining the conversation-type text.

4.2.1.3 Size of corpus

The size of the ETRP corpus was not large; a huge corpus does not necessarily represent a language or a variety of a language any better than a smaller corpus. As Sinclair (1995: 103-04) states

Nowadays I would not expect many to deny that we associate with a corpus the attribute of it being large.... 'This notion of size is obviously conditioned by various factors. So, for example, if the corpus is of a very specialized kind of language, then it would not necessarily have to be as big as it would be if it was of a very general type of language.'

The quality of the data is as important as the quantity since '[a] corpus is more or less adequate according to the extent to which the corpus matches the purposes to which it is put (Kennedy 1998: 68)'. Besides, the practical problems associated with handling large amounts of text should never be underestimated. Taking purposes, time and cost for the research into consideration, I set the size of the corpus for this study at around 75,000 words.

Broadcasts	Level for reading	Level for listening	Content	Structure (duration)	Size
Studio Classroom 1998	Senior high	Medium	Prose	4 hours	34,658 words
			Conversation	1.5 hours	10,176 words
Studio Classroom 2001	Senior high	Low	Prose	1 hour	7,841 words
Let's Talk in English	Junior high	Medium	Conversation	1 hour	5,281 words
Landmark English	Senior high	Medium	Conversation	1 hour	8,615 words
Everyone's American English	Senior high	Medium	Prose	0.5 hour	3,228 words
			Conversation	0.5 hour	3,127 words
Total			Prose	5.5 hours	72,926 words
			Conversation	4 hours	

Table 4-1. Type, content, structure and size of the ETRP corpus

Sample sizes of corpora are considered to be most representative both in terms of the optimal number of texts which should be included in the corpus and the optimal length of each sample text (McEnery & Wilson 1996: 66). Because texts have different discourse characteristics in introductory and concluding sections, it is possible that the use of parts of documents or the texts could distort the overall picture of the language represented in the corpora (Kennedy 1998: 68). To fully illustrate ETRPs as a genre, except for some subsidiary discourses which will be further addressed in 4.3.1, where I describe the transcription of the data, only complete programmes were included in the corpus.

The selection of the corpus of ETRPs in terms of type, content, structure and size can be summarized in Table 4-1 above.

In order to ensure that the corpus of ETRPs was representative, pilot studies were also done. Although the selection of data was based on theory, a theoretical foundation was not enough; pilot studies can be done to fine-tune the structure and continuously upgrade it (Biber 1993). I followed Clear's (1992: 30) method for establishing a valuable corpus: gathering text, studying and evaluating it, refining definitions and schemes and finally gathering more text in the light of increased awareness. In the pilot studies of the ETRP, I found that regular discourse units appeared in the programmes of both text types, conversation and prose, and hence, the selection of the data as in Table 4-1 above is adequate for the study.

4.2.2 System of recording

Since this is a study of radio programmes, recording programmes was not a problem. There was no instrument invasion to inhibit speakers' performances and the amounts of distracting noises were down to the minimum. More conveniently, since the contents of the daily programme tapes published by the institution were exactly the same as the programmes on the air, without the commercial break, in order to avoid any difficulty in tuning the programme, the daily-programme tapes were used instead.

Where the daily tapes were not obtainable or were difficult to obtain, the programmes were downloaded from the website of the broadcasts by RealPlayer. The data recorded from the downloaded site, although not as clear as those duplicated from the daily tapes, were still audible enough for transcription. As the downloaded process could be interrupted, sometimes there were long pauses for a few seconds in the programme. Pauses caused by the internet transmission were not transcribed.

4.3 Method of Discourse Analysis

In this section, I describe the ways by which I transcribed and coded the ETRP corpus to allow me to carry out qualitative and quantitative analyses of the ETRP genre.

4.3.1 System of transcription

The principles for the transcription of the ETRP corpus are set as a mix of research purposes, time and cost, human-readability of the text, authenticity and practicality, transcribability and objectivity, and easy-manipulation (Edwards 1993). The data were selectively transcribed and interpreted to include relevant details of linguistic information for the analysis (Peppe 1995).

With little intention to study the phonetic and phonological features of the data, in the plain transcription (see Appendix III for the plain transcription of some of the data used), the text was transcribed in paragraphs like a play-script, one paragraph per turn, as in Figure 4-1. The transcription was in an orthographic form, but with no punctuation (except for question marks to indicate questions). All the data were transcribed using Word 7.0 for Windows.

V: /hi and welcome to class + everyone + it's time to begin + once again + with + urm + our lesson
J: /did you go ice skating last night?
V: no- I couldn't find a place in Taipei
J: mm + yeah + it's kind of hard
V: it's kind of hard + to ice skate on my bath tub
J: ((laughing)) /well + ice skating is fun I would recommend if you ever go to a place that

has an ice skating rink + give it a try + you don't have to be a figure skater +

Figure 4-1. Example of the plain transcription

In the transcription, not all the contextual features such as paralinguistic, situation, participant knowledge, and participant attitudes were included. Although 'relevant elements of context are less likely to be given linguistic realization in speech (Cook 1995: 38)', only linguistic features were included. General information about the discourse situation of ETRPs, participant knowledge and participant attitudes are discussed in later sections on the discourse community of ETRPs, its social and situational contexts and the listener's use of the programme. In addition, due to its medium characteristics, paralinguistic information in the programme was not easy to obtain. For example, the presenters' gestures and facial expressions were not observable. However, in general, it was noted that the voice quality of the presenters was always clear and cheerful.

For the prosodic features in the data, tension features, loudness features, tempo features, lengthening features, overall pitch-range features, voice quality features, etc. were omitted. Speaker turns, overlaps, interruptions, pauses, and some intrusions such as laughter were retained for interactional analysis. High key and prominence were also retained for the analyses of topic identification, turn-taking and language teaching methods. However, due to their repeated patterns and the researcher's time limit, high key was transcribed only in five days of programmes of *Studio Classroom* 1998 and the first half of the first day of *Studio Classroom* 2001, *Let's Talk in English*, *Landmark English* and *Everyone's American English* while prominence was transcribed in the first half of the first three days of programmes of *Studio Classroom* 1998 and the first half of the first day of *Studio Classroom* 2001, *Let's Talk in English*, *Landmark English* and *Everyone's American English*. In addition, focusing on the ways by which prominence realizes the function of vocabulary teaching, prominence was transcribed only in the part where the presenters explain the text.

It has been noted by other researchers that in the transcription there may be two kinds of biases, format-based biases and content-based biases (Edwards 1995). Format-based biases concern the ways in which the linguistic data are displayed on the paper and content-based biases involve information loss. The former can be adjusted by reformatting, whereas the latter involves information loss and can only be adjusted by returning to the recordings and re-encoding the relevant aspects of the data. Therefore, after the transcription was checked two times by the researcher, it was also proof-read, revised and edited by a native speaker to ensure the integrity of the text in the corpus.

<p>At the beginning of each programme: < > Programme number, e.g. <5>, the fifth programme, followed by its broadcast name and lesson topic.</p> <p>At the beginning of each line: * Presenters in all the broadcasts are indicated by the initial of their first names, e.g. V Vicky, the female teacher, at the beginning of the turn and followed by a colon. J Josh, the male teacher, at the beginning of the turn and followed by a colon.</p> <p>Within the text: (()) Description of a sound, or vocal noises, or intrusions, but without indication of loudness or voice quality, e.g. ((laughing)). (...) Indistinguishable utterances. + Pause of a second. ++ Pause of two seconds. +++ Pause of three seconds or of more. [Backchannels, overlapping or interrupting utterances, marked when affecting turn-taking and overlapping with another speaker's utterances. = Continuous utterances of a single speaker. /_ High key, e.g. /<u>and</u> it says here that they SMILE + capitals Prominence, e.g. I have THIRty at one point italics The teaching text, e.g. it says <i>he just keeps on skating</i>. → Utterances of attention, used in the discussion in the following chapters</p> <p>Chinese translation: () Words spoken in English << >> Words which are not spoken out in Chinese but need to be added in English < > Different words in Chinese, but which are homographs in English</p>
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Figure 4-2. Plain transcription conventions

Furthermore, since the analyses in this study focus on the ways by which the ETRP fulfils its main genre function – to teach the listener the teaching text – and on the interactions between the two main presenters and the listener and between the

presenters themselves, the discourse units such as *Article Reading*, *Chinese Explanation*, *Word Bank*, *Idioms*, etc. were excluded in the transcription. However, in order to compare different broadcasts of ETRPs, these discourses were transcribed at least in the first half of individual programmes. Otherwise, these discourses were only marked by their titles without being transcribed. When the Chinese explanation in the programme was translated, the translation notations used were as listed in Figure 4-2.

Before the data were coded for analysis, the plain transcription was copied and re-transcribed into numbered discourse units, still in Word for Windows 7.0. In examples quoted in this thesis, the number at the beginning of the line (e.g.: 10078) contains two pieces of information. The first or the first two numbers indicate the programme number (e.g. 1-, 7-, 13-, 19-) and the last three indicate the discourse unit number (e.g.: -001, -002, -003). See Figure 4-3 for an example of the transcription divided into discourse units. The discourse units described in the last paragraph were omitted and simply marked with their titles.

90169	J	so why don't we look back now at how Monica handled this situation as review + as we review conversation 2
90170		(Reading of the text)
90171		(Word Bank Sentences)
90172	V	thank you for being with us +
90173	V	we hope you'll join us tomorrow for more of the importance of people skills in office hours
90174	J	good-bye everyone
90175	V	bye-bye

Figure 4-3. Example of the transcription divided into discourse units

The smallest discourse unit for analysis in this study is defined as a speech act. This definition results from my research purposes. One of my purposes in analysing the ETRP is to study its generic structure. The structure units of a genre – its stages, moves and steps – are all functional labels and a step is composed of one act or sometimes more than one. (For more about the theoretical considerations of using speech acts as units of analysis see 3.2.2 and 3.2.4.1 above, where I explain that the meaning of an act in this study is different from that in speech act theory. An act, as

in the Birmingham School, is identified according to its position and connection with other acts in ETRPs, but a move in this study is different from the exchange move in the Birmingham model. In the latter, moves make up an exchange whereas in ETRPs moves are the units in a stage and a move can be composed of several exchange moves. Examples of the differences concerning moves can be seen in 5.4 below where I discuss in detail the identification of the discourse units in ETRPs.)

Although sentences or utterances can be associated with more than one type of act or function and although it is always hard to segment long informative discourses, in this study, the segmentation of ETRPs into speech acts was made in the light of the situational and textual contexts. As Sinclair and Coulthard (1992) suggest, situation and tactics need to be taken into consideration to see what choices participants have made in performing an act. 'Situation' includes all the relevant factors in the environment, the social conventions and shared experience of the participants, whereas tactics handle the syntagmatic patterns of discourse: the way in which items precede, follow and are related to each other.

In the Birmingham school model, acts are defined as the units at the lowest rank of discourse and are identified as corresponding most nearly to the grammatical unit clause (Sinclair and Coulthard 1992). However, in ETRPs, they are by no means realized by a clause alone.

A speech act can be realized by a clause.

e.g.: 10007 J we have an exciting month of lessons ahead

An act can have a main clause and a subordinate clause. Complex sentences were not divided into separate acts since the whole utterance might have a different function and meaning. In the following example, the whole sentence is an act that the presenter makes to refer to the related world knowledge about Scott Hamilton in introducing the lesson.

e.g.: 10012 J and it's a good time to talk about + Scott Hamilton **because** he's + usually involved in the Winter Olympics +

Laughter is considered a discourse unit only when it exists by itself in an utterance. If it precedes or follows other utterances by a same speaker, it is not counted as a discourse unit.

- e.g.:
- | | | | |
|---|-------|---|---|
| | 10092 | J | oh I know + I could do ## them too |
| → | 10093 | V | # ((laughing)) you could do them too |
| | 10094 | J | yes + they're not that hard |
| → | 10095 | V | I think teacher Anna can do that ((laughing)) |
| → | 10096 | J | ((laughing)) |

Certain transcription conventions had to be adapted, in the transcription divided into discourse units, to suit the requirement of Excel 7.0, into which the segmented transcription was to be passed for analysis. The '[' which indicates the backchannels such as *mm* and *mm mh* was omitted. These backchannels were inserted into the first person's utterance at the point when they were made and marked with a '^' both at the beginning and the end of the backchannels. They are not counted as a speech act.

e.g. The original transcription

J: an-and it's just + I guess it's just + breathtaking to stand there 'nd to see + this magnificent + rushing of water right + that's the thrill to see + how much water's been poured into the river

V: [mm

V: yet I think so + the sound 'nd just the feeling the the power that comes from the water +

The segmented transcription

- | | | | |
|---|-------|---|---|
| | 50187 | J | an-and it's just + I guess it's just + breathtaking to stand there 'nd to see + this magnificent + rushing of water right + ^mm^ that's the thrill to see + how much water's been poured into the river |
| → | | | |

In the case of overlaps or interruptions in the transcription divided into discourse units, the '[' was omitted. Where the first person's utterance was interrupted was marked with '##', and the beginning of the second person's utterance was marked with a '#'. As in the following example, the interruption was counted as a discourse unit.

e.g. The original transcription

V: but that's + that's what + what this story is doing to us

J: [do you see the author + Vicky

e.g. The segmented transcription

- | | | | |
|---|-------|---|--|
| → | 10167 | V | but that's + that's what + ## what this story is doing to us |
| → | 10168 | J | # do you see the author + Vicky? |

4.3.2 System of Coding

The data divided into discourse units, as described in 4.3.1, were then coded, using a coding system with a complex set of categories. The principles for category derivation are: to be systematically discriminable, to be exhaustive and to be systematically contrastive (Edwards 1995). That means that the coding categories must be operational. A detailed description of the coding system follows in chapters 5 to 8 which deal with different features for analysis of the genre. In the chapters, definitions and examples of particular categories are given. Here a brief introduction to the system will suffice.

Functional fields: 1. Discourse unit numbers 2. Broadcast 3. Stage 4. Move 5. Step 6. Interaction 7. Presenter 8. Text Text field with linguistic tags: 9. Lexical-grammatical features

Figure 4-4. Field labels of the coding system

There are two types of coding system: the textual tagging and functional labelling (see Figure 4-4). The categories are indicated in the eight fields of the Excel spreadsheet. Each discourse unit of the text was put in Field 8. The functional labels, including overall organization, generic structure and interaction type, are in fields 1 to 7. Field 1 labels the discourse unit number; field 2, the broadcast name; and field 7, the one before the text field, the presenter. The other four fields contain labels of the stage, the move, the step, and the interaction.

Figure 4-5 shows an example of the transcription in discourse units, coded with functional labels. (See Appendix IV for a seventeen-page excerpt from the coded transcription.) In Field 1, 120065-120074 shows the numbers of the discourse units.

1	Functional fields				Text field		
	2	3	4	5	6	7	8
120065	SCN	LS1	STR	PRF	MB	V	/so we find out about those QUESTions +
120066	SCN	LS1	STR	SENT	M	V	it says <i>questions like how do hens lay EGGS</i> + +
120067	SCN	LS1	COEX	COM	M	V	that's a question that a FOUR year old + may have ASKed
120068	SCN	LS1	VEX	VSY	M	A	okay so we know that hens are actually + female chickens
120069	SCN	LS1	COEX	PAPH	M	A	and she wants to know + HOW do they lay EGGS + + how do they rePRODUCE +
120070	SCN	LS1	VEX	VCONT	ME	A	now we know that + humans BEAR children right + + they don't LAY children right + + but here we're talking about LAYing eggs
120071	SCN	LS1	VEX	VCONT	I	K	okay so a HEN is a FEMale chicken +
120072	SCN	LS1	VEX	VAN	I	K	what about a MALE chicken?_DQ
120073	SCN	LS1	VEX	VAN	R	V	a ROOSter
120074	SCN	LS1	COEX	CEX	MB	K	(Chinese explanation) (translation, spelling, tense, homograph, examples)

Figure 4-5. Example of the coded transcription in discourse units

SCN in Field 2 tells us that the coded transcription is from *Studio Classroom 2001*, and LS1 in Field 3, the first teaching stage in a programme. The main purpose of the teaching stage, repeatable, is to teach the English of the text; that is, the presenters help the listener understand the concepts in the text and teach the listener the vocabulary in the text. Therefore, Field 4 and Field 5 show the moves and steps in the teaching stage. The teaching stage is composed of the sentence reading sub-move (STR), informing the listener which sentence of the text is under review, the sentence meaning explanation sub-move (COEX) and the vocabulary explanation sub-move (VEX), repeatable. In the sentence reading sub-move, the presenter may introduce the sentence (PRF) before actually reading it (SENT). In the sentence meaning explanation sub-move, the presenters may paraphrase the sentence (PAPH), discuss their own reflections on the sentence (such as comments (COM)) and translate it into Chinese (CEX)). In the vocabulary explanation sub-move, the presenters use synonymy (VSY), antonymy (VAN) and comparisons with other similar words (CONT). These moves and steps are presented to the audience as in a monologue (M) but accomplished by two presenters, V and A, as indicated in Field 6 and Field 7. MB and ME show where the monologue begins and ends. Some moves and steps are realized by the talk between the presenters, indicated by the

initiation move (I) and the response move (R) in Field 6. (The coding system for Field 3 to Field 7 is explained in greater detail in Chapter 5, Chapter 6, Chapter 7, and Chapter 8.) (Figure 4-5 shows only a small number of the categories. See Appendices XII, XIII and XXII for a full explanation of the coding system and the categories.)

Then the grammatical and lexical features which realize the interactional structure were tagged. Considering the research time limit, only three (two halves a day of *Studio Classroom* 1998 and half a day of each of the other broadcasts) out of the nineteen days of the programmes were coded. In order to easily filter the tagged discourse units out of the others and to count the turns of each presenter, these discourse units were copied to another Excel spreadsheet and then tagged. The fields of discourse number, move and step were removed but the field of turn (field 4) was added.

Functional labels					Text field
1	2	3	4	5	6
SCO	LS2	M	V	V	welcome back everyone
SCO	LS2	M		V	it's time to continue with office hours + the importance of people skills +
SCO	LS2	M		V	now we remember Mark + he's having a conversation with Mr. Walker +
SCO	LS2	M	J	J	and_LK Mr. Walker has a big list of things ##_INTP that Mark can improve +
SCO	LS2	MR	V	V	# ((laughing))
SCO	LS2	M		V	we're going to hear few more of these now + as we continue with conversation 6
SCO	LS2	M	V	V	so_LK as Josh said Mr. Walker is telling Mark some of the areas he needs improve on + and he has told him that + urm verbal skills he has + he's done well at that + and he writes well + but he needs to + but in order to superpie ((laughing)) supervise people
SCO	LS2	M		V	well + I'm doing very well today +
SCO	LS2	M		V	supervise people well he needs good people skills +

Figure 4-6. Example of the transcription tagged with lexico-grammatical features

Figure 4-6 shows an example of the transcription tagged with lexico-grammatical features. (See Appendix V for a six-page excerpt from the coded transcription.) In the figure, _LK indicates that the word before it is a link, used to take over the

previous presenter's turn; _INTP, that one presenter is interrupted by the other. Other interactional features are uptakes, prompts, appealers, backchannels and empathizers. (The lexico-grammatical tagging system is further explained in Chapter 8.) (See Appendix XXII for a full explanation of the tags.)

4.3.3 Software for Data Analysis

Since I need to give quantitative descriptions of both functional labels and linguistic features of ETRPs and compare the differences in the various broadcasts, two types of software were used in the analysis of the data: Excel 7.0 and Wordsmith 3.0, each with its strengths and weaknesses in linguistic analysis. While the advantage of using the Excel database is that it can easily sort and filter the coded discourse units and calculate the frequencies of the selected coded discourse units, the advantage of using Wordsmith is that it can count, list and compare the words used and show word concordances of the selected discourse units. In addition, Excel can show the sequential nature and the hierarchical nature of linguistic data but Wordsmith lacks the readability to humans when coded with multiple labels.

4.3.3.1 Excel 7.0

The segmented transcription was coded on Excel 7.0 spreadsheets, so as to do the searches and calculations of the functional labels using Excel's database features. The coded text was analysed to find frequencies and co-occurrence of coded elements, and also to carry out qualitative interpretations.

The filter feature in Excel was used to call up discourse units in which two (or more than two) labels, each from a different field, occurred together. The filtered discourse units were then calculated according to frequency. For example, the raw totals of instances of a step could not be compared between moves or broadcasts because the total number of step labels in different moves and broadcasts varied (even though the numbers of individual step labels could be totalled). Instead, calculating percentages of the step in the move made it possible to compare moves or stages (or even broadcasts) in the genre in terms of density.

Lexico-grammatical tags in selected discourse units were counted by using the Custom Autofilter feature in Excel, which shows rows where text contains the tag. The filter mode will automatically show the number of records found. However, as Excel cannot detect the difference between a tag and a word if they have the same spelling, to avoid miscounting any text as a tag, tags would never be the same as any individual English word.

4.3.3.2 Wordsmith 3.0

While Excel can easily filter the discourse units by setting different combinations of the coding labels, it cannot automatically count frequencies of the words in them. It cannot show the use of the most frequently-used words in the discourse units. It cannot automatically compare the language in sets of selected discourse units. Thus, the most frequently-used linguistic features in different categories were then found with tools of wordlist, concordance and keyword in Wordsmith.

Wordsmith can read only text-formatted files, so any filtered Excel file was then transferred back to Word and saved as a text file to be run in Wordsmith.

I first made frequency lists of clusters of one to three words of the filtered discourse units. As the most frequently used words in the discourse units do not necessarily fulfil the functions which I intend to focus my discussion upon, the wordlists were also checked with the functions of the units. I then deleted those which did not fulfil the functions in question. The most frequently used words were then searched with the tool of concordance in Wordsmith in order to show the ways by which such words are used in ETRPs. Lists of different sets of discourse units were also compared, to examine the register features in different stages or moves of the ETRP genre and later in different broadcasts of the genre.

4.4 Other methodological considerations

4.4.1 Intercoder reliability tests

In this thesis, I did not conduct an intercoder reliability test to check the reliability of the coding system. Once all the segmented discourse units are tagged, in order to check the functioning of the coding system and to see if other linguists who use the categories to code the data would code the discourse units as the researcher does, the intercoder reliability of the code would usually be tested with the Kappa test (Cohen 1960, cited in Lampert & Ervin-Tripp 1993: 196-97). However, my approach to ETRPs is substantially qualitative and, in view of the large number of categories, I felt it would be difficult to train up a coder to a sufficient standard to ensure that the results of a test would be informative and useful. I then decided not to do the intercoder reliability test and hoped that as long as the coding system can be systematically discriminable, be exhaustive and be systematically contrastive, following the explained coding system carefully, each coder would agree with the researcher's coding.

4.4.2 Questionnaire Data

Findings in the corpus analyses of ETRPs described in 4.3 above were compared with the listeners' interpretations of the genre. Listeners' perceptions of the generic structure and register features of ETRPs were requested in a single questionnaire to the listeners about their profiles, language learning history, purposes for using the genre, programme listening habits, and problems in using the genre. The questionnaire (See Appendix VI) was distributed in March and April 2001, before the analysis of ETRPs was finished, to 210 senior high school students in Taiwan. Chapter 2 contains a detailed explanation of the questionnaire implementation, while statistical analyses of the results of the questionnaire regarding the listeners' perceptions of the generic features are addressed in the relevant chapters below.

4.5 Conclusion

This chapter has described the method of data collection and data analysis. The system of recording was simple and straightforward, using the daily tapes of the programme or downloading from the website. The system of corpus compilation was systematic, the type, content, structure and size of the data taken into consideration. Nineteen days of ETRPs were selectively transcribed and coded in discourse units with textual tags and functional labels. The data were then analysed quantitatively and qualitatively, using Excel and Wordsmith. In addition, questionnaires were administered so as to depict the sociolinguistic and educational background of the genre and to check the representativity of the analysis results and the generic perceptions of the listeners.

5 Structure and function – main features of ETRPs

5.1 Introduction

In Chapter 2, I identified some of the purposes of the ETRP genre, based on the sociolinguistic and educational background and needs of the listeners and the stated aims of the producers. In this chapter, I shall describe the main linguistic features of ETRPs. As stated in Chapter 3, this is a study of language use at both the discourse and the lexico-grammatical levels. At the discourse level, both generic structure (the overall structure of studio classroom broadcasts) and interaction structure (the structure of interaction between the presenters) are examined.

I shall look first at the situational context of the broadcasts and at the way in which the purposes of the broadcasters and the audience relate to this. The genre purposes identified in Chapter 2 are pedagogical. But in addition to these, there are a number of communicative objectives which relate to the broadcasting mode in which the ETRP takes place.

Having established the purposes of the genre, I shall describe the macro-structure of the discourse as, in part, the realisation of these purposes. To do this, I shall first give an overview of the main stages of the discourse and shall then describe and explain in detail the moves and the steps in the structure of each stage, as well as their lexico-grammatical realizations.

My reason for providing a general description of the generic structure first is so as to give myself a framework within which I can describe the more micro-level events in the discourse (moves and steps) clearly and systematically. My actual procedure for arriving at this analysis was different. It was not uni-directional. In scanning the data, I adopt both a top-down approach and a bottom-up approach to connect the purposes of the genre and its structure. Since a discourse unit can be identified with different functions at different phases of a discourse, taking two approaches at the

same time in identifying the structure of ETRPs can reduce the chance of misrepresentation of the genre. The top-down approach allows me to quickly segment the genre into stages and moves according to the established purposes of the genre and to relate one to another in terms of their functions at the same level or below before identifying the steps, whereas the bottom-up approach involves an empirical examination of the data by identifying the steps and moves first and only later relating these to the stages within which they belong. A move in this analysis is one of a more or less predictable series of events making up a stage. A step consists of a speech act (or sometimes more than one act) which realize(s) all or part of the function of a move.

In such a genre as ETRPs, it is unsurprising that most of the acts are of a generally informative character. To label all such acts 'informing' would, however, result in an analysis lacking in distinguishing detail. There are many recognisably different informative act types in ETRPs. In order to distinguish one from another, it is not enough to rely on functional analysis. In general, the differences are differences of content, or topic type, not function. It follows that, in analysing the steps in ETRPs, I shall consider the speech acts in terms not only of function but also of topic.

5.2 The situational context – ETRPs on radio

Although the radio programmes of *Studio Classroom* and *Let's Talk in English* are the soundtracks of their TV broadcasts, the other broadcasts are produced in the radio format only. The situational context of ETRPs considered here is the radio context, not the TV context. But differences between the radio context and the TV context will be addressed in the following chapters where I discuss the relevant generic features of ETRPs.

In this section, I examine first the characteristics of the radio medium so as to describe some of the limitations of the interaction between the presenters and the listeners in ETRPs. In describing the limitations, I immediately describe and explain the compensations which the ETRP has made for them, in terms of language teaching and learning. The compensations show some of the differences between

ETRPs and a language classroom and the need to refine the description of the pedagogical purposes identified in Chapter 2. While describing the differences and refining my description of the genre purposes (in 5.3 below), I also examine the data so as to ensure an actual description of the genre.

5.2.1 Influences from the radio medium on ETRPs

The influences from the radio medium on ETRPs include not only those from the medium but also those from its institutional context because media practices reflect not only the characteristics of the medium but also the control of higher authorities and the economics of the enterprise (Fairclough 1995: 35-47). The aims set by different media institutions undeniably affect the content and format of their programmes; for example, as described in 2.6.2, unlike other broadcasts, *Studio Classroom* delivers the Christian gospels, although covertly, and performs more skits in explaining the text. As the influences from the institutional context were discussed in 2.6.2, I shall focus my discussion on the characteristics of the radio medium.

Scholars have pointed out that radio as a medium for communication has many advantages (Hart 1991, Crisell 1994, Wilby & Conroy 1994). Some of the advantages are its appeal to imagination, its capacity to communicate with multitudes of receivers at the same time and at a distance, its flexibility and its portability, its intimacy and companionship. However, there are also many disadvantages in the interaction between the presenter and the audience. For example, the audience cannot ask the presenter if he or she does not understand what the presenter says and the presenter cannot reply on visual aids to communicate with the audience. Various kinds of adjustments need to be made to compensate for these disadvantages. Since the causes of the limitations in interaction are often intertwined, the solutions may sometimes conflict with one another and cannot be treated as simple and direct.

Thompson's (1990: 28) term for the interaction in media discourse, mediated quasi-interaction, alludes to some of the limitations of the interaction between the presenter

and the listeners on radio. The term is used to refer to the kinds of social relations established by the media of mass communication – books, newspapers, radio, television, etc. According to him, since mediated quasi-interaction is monological in character, in the sense that the flow of communication is pre-dominantly one-way, and involves the production for an indefinite range of potential recipients, it is best regarded as a kind of quasi-interaction. It does not have the degree of reciprocity and interpersonal specificity of other forms of interaction. Moreover, as mediated interaction, it also has the limitations caused by spatial and temporal disjunctions between the participants.

5.2.2 Spatial and temporal disjunctions

One of the limitations of the interaction between the presenter and the audience on radio comes from the displacement between them. The displacement between the presenter and the audience lessens the need for the presenter to produce the discourse at the same time as the audience receives it. It allows the programme (except live programmes) to be recorded in advance and in turn contributes to the disjunction of time between discourse production and discourse reception. The recorded programme can thus be repeatedly broadcast to an even larger audience, but it also builds many potential barriers in the communication process. For example, the presenters need to deliberately exclude topics that may be out of date when the audience listens to the programme.

In ETRPs, in terms of language learning and teaching, spatial and temporal disjunctions by themselves might not establish any major communication barriers (problems occur when they are accompanied by such feature of the radio medium as one-way communication, discussed in 5.2.4 below), but the presenters still need to attend to problems such as adjusting deictic expressions they use, establishing different contexts which listeners would generally be able to see for themselves - the context to which the message refers, and creating liveliness of the programmes and the broadcasters (so that the listeners think that the programmes are broadcast live). For example, the ETRP employs another medium – print (accompanying

magazines) – to compensate for the limitations caused by the spatial disjunction. In the accompanying magazines, pictures of the discussed topics and follow-ups to the messages in the programmes are provided and unknown foreign words are spelled out for language students to avoid communication breakdowns. (Print is also used to help tackle another problem in communicating on radio. Radio language (or spoken language in general) is notorious for its ephemerality, but accompanying magazines give listeners references which they can read in advance, or during and after the programmes so as to be clear about the content of the programme.) Since language teachers also use print to complement their teaching in the classroom, the use of print does not significantly differentiate ETRPs from a language classroom too much.

The limitations caused by the spatial disjunction (and the one-way communication as well) can be compensated for by using the Internet in ETRPs, but I would not say that the ETRP deliberately utilizes the Internet to do so, based on my observations of their websites – only a few of the broadcasts have websites; on the websites, a selection of programmes (not all) can be downloaded; and, the texts of these programmes and other learning resources are provided but unlike in the accompanying magazines, no pictures are included. Although the Internet has potentials to offer various compensations for the disadvantages of the interaction between the presenter and the listener on radio, the broadcasts, from my observations of their websites, have not utilized its potentials; what they do is upload the TV or radio soundtracks to the Internet. Most importantly, if they do, there will be a different genre (or subgenre) from the ETRP on radio. I will not further discuss the use of the Internet in ETRPs.

5.2.3 Freedom of choice

Another disadvantage of radio (and TV) as a medium – at least from the broadcaster's point of view – is derived from the listener's freedom to block the communication channel. Since the audience is not obliged to stay tuned in to the same programme, they may change channels to another programme for any reason at any time when they are not attracted by the programme.

To cope with this problem, radio producers have discovered ways of engaging the listener's attention and interest. Berger (1990: 37-40) and Tolson (1996: 58-59) suggest such methods as using simple, direct, natural and lively language and direct reference to the audience. What they suggest is to bring a public event into a private setting, in the sense that formal public acts, such as speeches or performances to a mass audience, are brought into an informal private social situation where only the presenter and individual listener(s) are present. By 'conversationalising' media language (Fairclough 1994: 260-61, 1995: 9-10), they hope to establish informality, friendship and even intimacy with the audience.

Unlike a language teacher, who, except in a conversation class, does not often use casual, conversational styles or even mixing modes in teaching, the presenters in ETRPs need to use direct, informal and conversationalised language. The conversationalised language thus gives the listeners a chance to acquire some features of spoken language but it also decreases the authority of the presenters' roles as teachers. The relationship between presenter and listener is different from that between teacher and student.

Conversationalisation is not the only answer to the problem of attracting an audience. As Fairclough (1994) states in the discussion of the relation between public discourse and its audience, conversationalisation is part of commodification (the reconstruction of public services on the analogy of commodity markets) in media discourse in such a way that the public discourse can be democratised and the audience can be persuaded into action, for example, to buy a product or to accept the public policies. As a commodity to be consumed by the audience, the ETRP inevitably needs publicity. Publicity can be done both outside the programme format, such as advertisements for the programme in other media, and inside it; for example, the presenters in ETRPs make a lot of selling acts to encourage the listeners to stay tuned in and to regularly listen to the programme. Although language teachers also need to get their listeners – students – interested in the lesson (for, without listeners' attention, the discourse is produced in vain), the acts which the presenters perform in

ETRPs to attract the listeners are much more complex than those performed by teachers in normal classrooms to interest students. The presenters need to make considerable efforts to win the listeners' attention.

To guarantee the audience's attention, interesting presentation styles or different forms of entertainment are also used to appeal to the radio audience. Although forms of entertainment such as music or short plays may be used in a language classroom to enhance the interest of the students in learning a language, the degree to which the ETRP employs them can be much larger. For example, in ETRPs, the presenters can be cast in fictional roles in presenting the programme. As a result, like much other media discourse, the ETRP needs to strike a balance between teaching English and providing entertainment.

5.2.4 One-way communication

Perhaps the most troublesome limitation of interaction between the presenter and the audience on radio comes from the direction in which the presenter's messages are delivered to the audience; that is, one-way communication. In one-way communication, the audience has no chance to raise queries about broadcasters' ideas, either in speech or otherwise. Since the one-way communication is accompanied by spatial disjunction, the situation is even worse. Broadcasters cannot depend on facial expressions, gestures, eye contact and physical references in expressing their messages and they cannot monitor the audience's understanding, either. The presenter needs to strategically use the verbal code to deliver clear messages to the listeners and ensure that they all understand them. As Scannell (1991: 3) says, '[t]he burden of responsibility is thus on the broadcasters to understand the conditions of reception and to express that understanding in language intended to be recognized as oriented to those conditions.'

In language education, the problems caused by the limitations of one-way communication are especially significant. Studying English through such a medium as radio, students lack classroom interaction both with the teacher and with

classmates. Much research about the relationship between classroom interaction and language learning (reviewed in Chapter 3) strongly suggests that classroom interaction increases students' language intake and provides interaction models for students, though these are not exactly like normal conversations. Thus, the ETRP needs to make compensations for the gains which students could have obtained in classroom interaction.

5.2.4.1 Structural organisation

In radio discourse, the presenters need to pay close attention to the perceived coherence of what they say; namely, they preview what will be spoken, review what has been spoken and clearly indicate the sequence of the events in the programme. By doing so, they can help the listeners, who do not have any chance to seek clarification or confirmation of speaker intentions, to lighten the memory burden and to be prepared for the upcoming events. Although language teachers also discuss the connection between their teaching stages or will review what has taught, the presenters, unlike in a classroom where the students can ask questions, need to pay more attention to the coherence. In a language classroom, the teacher may announce the sequence of the lesson at the beginning of the class but often needs to alter the teaching plan according to the students' response to his teaching. In contrast, in ETRPs, the teaching sequence is pre-fixed (sentence by sentence, due to the fact that the programme adopts a text-based teaching method) and predictable so that the listeners will not be confused.

Unlike in a language classroom, the presenters in ETRPs can give comprehensible input to the listeners but cannot generate comprehensible output from them. Within the chosen format of the programme, they are limited to explaining to the listeners the concepts and the vocabulary in the text sentence by sentence. To make sure that listeners of diverse backgrounds understand their explanations, the presenters must try to predict what the audience's response to their explanations might be and answer their response in advance. In a sense, the genre is much like a written discourse. For example, in explaining the vocabulary in the text, the presenter may use a word that

the listeners do not know. Anticipating the problem, the presenter may explain the meaning of the word in the following discourse units. In addition, to ensure all the listeners understand their explanations, they repeatedly explain the concepts and the vocabulary in much detail. In other words, the presenters need to elaborate upon the text sentence. Although teachers in any kind of second language classroom also make similar efforts, the degree to which the presenters in ETRPs anticipate listeners' language problems and elaborate upon their language is much greater.

5.2.4.2 Utilizing other media

The limitations of one-way communication on radio can be compensated for by utilizing other media, such as telephone and e-mail, during or after the broadcast, in the hope of getting feedback from the listeners or providing them with a chance to ask questions. Some broadcasts of ETRPs offer telephone talk-time (for two hours a month; in which listeners can talk about anything) or chat rooms on-line (for two hours a week; in which the broadcasts have set a topic, which may not be related to the teaching texts of the month, and provided guidelines for chat) with the presenters after the broadcast, but interaction with teachers after 'class time' is in all ways different from that in class and could not be considered as part of the radio interaction design.

5.2.4.3 Participant framework

Different participant frameworks, or audience design – audience phone-ins, a studio audience and multiple presenters and guest speakers – are also used in radio discourse to compensate for the limitations of one-way communication. These participant frameworks add to the liveliness of the programme and provide the home audience with opportunities to give feedback or to ask questions through their 'representatives'. Researchers have analysed the role of manipulation tools of the media and refer to interaction of this kind as institutionalised conversations (Tolson 1991, Fairclough 1995). Even though the genuineness of the interactions generated by these participant frameworks is questionable, they do offer other options than speaking directly to the listener.

Participant frameworks such as audience phone-ins and a studio audience as channels for interaction are not effective in ETRPs. In the programme history of *Studio Classroom*, the format was once changed to a studio audience design, in which real students joined in the studio to simultaneously interact with the presenters, but the experiment was not successful. There could be a number of reasons for the failure of the studio audience design but one of them is probably a cultural factor. In a discussion of the effect of phone-in in radio programmes on distance education, Bates (1995: 141) draws the conclusion that cultural differences in the students' ability to respond effectively to radio programming determine the level of interactivity and participation rates. Chinese or Asian students' learning styles are often characterized as teacher-centred, closure-oriented and introverted (Oxford 1994, Cortazzi & Jin 1996). They often avoid asking questions or expressing their opinions in class. Both phone-ins and participating on air could be intimidating to most of the audience and the participation rate, in terms of the number of phone-ins and the degree of interaction with the presenters in the studio, might be low. As a result, they would probably not be effective in building a communication bridge between the presenters and the audience in ETRPs.

In ETRPs, at least two presenters (three, if the Chinese explainer is included; in some broadcasts, the Chinese explainer also converses with the other two presenters) are employed to generate interaction. They take turns explaining the text to the listeners and occasionally chat between themselves. In their conversations, they may simulate classroom interaction – question/answer between teacher and student about the target language, personal lives and ideas and foreign cultures. In addition, the listeners' questions are predicted and asked by the presenters. Although the interaction can by no means be the same as that between the teacher and the students in a classroom, this participant framework provides at least some models for conversational interaction by allowing the presenters to take turns explaining the text to the listeners and to have conversations with each other. It also contributes to conversationalisation in the programme.

5.2.4.4 Language teaching and learning specific problems

As was said at the beginning of this section, teaching and learning English on radio has its special problems. In addition to the common problems of all radio discourses described above, there are some particular limitations with respect to language teaching and learning that the ETRP needs to make compensations for. These include:

1. Language teachers often ask learners, especially those at the basic level, to do verbal drills in the classroom not only to provide chances for the learners to engage in language production but also to reinforce the learning. In ETRPs, although not being able to generate production of the listeners, the presenters need to repeatedly demonstrate the ways in which the taught items are used in their linguistic contexts; that is, the presenters give several language examples for the use of the vocabulary in the text.
2. In explaining the concepts and the vocabulary in the text sentence, without the visual cues provided by facial expressions, gestures, eye contact, etc., and without a blackboard or other visual aids, the presenters can rely merely on the verbal code to mark the explained item clearly. For example, they need to use prominence to highlight the explained vocabulary. Other linguistic devices they may use include high key, discourse markers, etc.
3. Relating the lesson topic to the personal experiences of the students is a technique that teachers use to help students to evoke background knowledge so as to better understand the discussion in class and to personalize language learning so as to retain it longer. In ETRPs, unlike the teacher in a classroom, the presenters cannot, at the beginning of a programme, ask the listeners questions to evoke their background knowledge about the text. Although they can ask the listeners to think about it, they often only predict the common experiences of the listeners. In explaining the text, they cannot use the taught linguistic items to ask the listeners questions about their personal lives so that the listeners can personalize the learning so as to better retain it. The framework of multiple presenters thus gives a chance for the presenters to

demonstrate for the listeners the ways to relate what they learn in the text to their personal lives by talking about their own experiences.

4. In a classroom, the teacher would recycle (or re-teach) taught linguistic items in a new lesson, but it is hard to tell if the presenters do so in ETRPs, since the broadcasts renew the texts to cover current events and trends every month and never recycle their programmes. Or, if they do, the taught linguistic items are not marked in the new text. Nevertheless, one or two of the taught items are sometimes reviewed later in the same broadcast day in role plays before the programme ends and occasionally, in explaining an item, the presenters will state that they have taught it before.

5.3 Revisiting the purposes of the ETRP genre

We now consider the limitations of the radio interaction between the presenter and the listeners in communication and their influences on language teaching. The account of the purposes of ETRPs identified in Chapter 2 cannot represent all the discourse functions of the genre and the communicative needs of its radio context need to be borne in mind. The purposes of ETRPs are thus better understood as comprising both pedagogical and media communication elements. These two kinds of purposes are not however entirely separate from each other and can complement each other in their linguistic realizations.

Regarding the pedagogical purposes of ETRPs, the main purpose is to supplement English teaching in Taiwan. The enabling objectives may be summarized as follows:

- 1) to provide the listeners with spoken English input, especially that of native speakers, and thereby to improve listening and familiarity with native pronunciation and intonation;
- 2) to provide the listeners with foreign cultural knowledge and new information about current trends in different areas of life such as music and technology, along with English expressions descriptive of the foreign culture and current trends;
- 3) to familiarise the listeners with various types of English texts; and
- 4) to help the listeners to understand the concepts and to learn the vocabulary found in the magazine texts.

Regarding the media communication purposes of ETRPs, the programme needs: 1) to establish its identity as a radio programme, and the identities of the presenters, in the listeners' mind; 2) to attract the attention of potential listeners and hold their interest (i.e. to sell the programme) through the use of simple, plain, colloquial, conversational language (this complements the listeners' learning in the school classroom, which is more focused on formal, written and literary styles) and by teaching the language in as entertaining a way as possible; 3) to clearly indicate the sequence of events in the programme and to review and preview what has been and will be said; 4) to repeatedly explain every sentence of the text (that is, to use different elaboration strategies to explain the concepts and vocabulary of the text in detail); 5) to repeatedly demonstrate the use of language items in their contexts; and 6) to use the verbal code to draw the listeners' attention to the linguistic items which the presenters are going to explain. (4, 5, and 6 are also parts of the pedagogical functions but since, thanks to the radio medium which the programme uses, the degree of these needs in ETRPs is much larger than that in a school classroom, I consider them parts of the media communication purposes in ETRPs.) Moreover, multiple presenters are used to simulate classroom interaction and to provide models of interaction and the presenters need to help the unknown listeners to evoke their background knowledge and to personalize their learning by discussing their own experiences.

5.4 Discourse units in the generic structure of ETRPs

In identifying the generic structure of ETRPs, I first need to decide what discourse unit is the most inclusive and constant one to cover the generic structure of ETRPs. Is it a lesson, a daily programme, or a period? I define a lesson in ETRPs as a group of programmes which explain and discuss one single text in the accompanying magazine; a daily programme is one day's broadcast; and a period is part of a daily programme ending with a commercial break of around five minutes. In examining the language data, I found that a lesson can take up any number of daily programmes from one to five days so a lesson as the largest unit for the generic structure is not applicable. I also found that sometimes, in a daily programme, there are endings at the end of the first period and introductions at the beginning of the second period.

There seems to be two similar generic structures of periods in each daily programme. It was tempting to use period as the largest unit in the genre. However, periods were only found in the broadcast of *Studio Classroom*. Endings at the end of the first period are best understood as the conclusion move in the first teaching stage, while introductions at the beginning of the second period are better viewed as paragraph introduction moves in the second teaching transaction. (Descriptions of these moves and stages are given below.) Thus, a daily programme emerges as the most constant and inclusive discourse unit in the generic structure of ETRPs and a lesson can be composed of any number of daily programmes from one to five. A period is better viewed as an organisation unit in media discourse, not a generic structure unit in ETRPs.

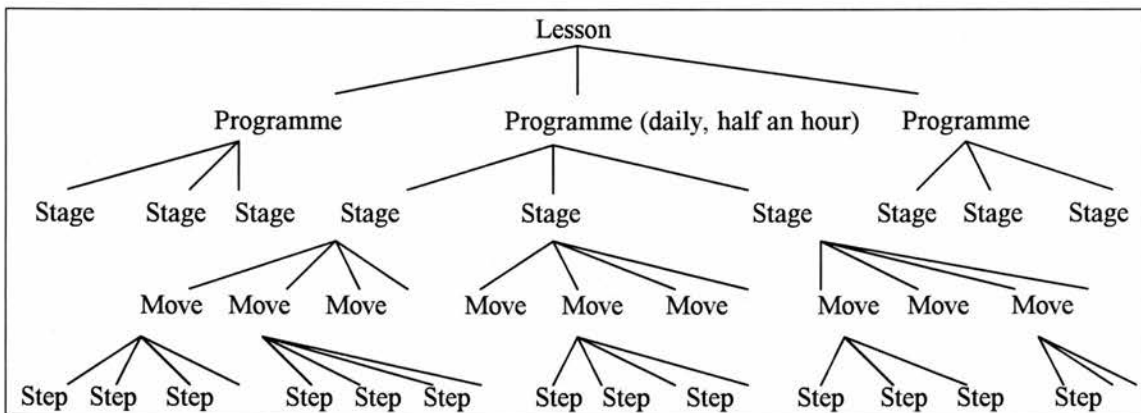


Figure 5-1. A hierarchical diagram of the generic structure of the ETRP genre

I then identify the stages, the moves and the steps in a daily programme. In current genre theories, the terms stage, move and step have never had clear linguistic definitions so I need to define and, at the same time, identify them by systematically examining my data. I set up a procedure for identification: As described in 3.2.4.1, in examining the data, I adopted both the top-down approach and the bottom-up approach; that is, segmenting the genre into stages and moves and relating one to another in terms of their functions at the same level or below them before identifying the steps and, at the same time, identifying the steps and moves first and later relating these to the stages within which they belong. In 3.2.2, I also stated that speech act is the smallest unit of a speech event and is taken as the smallest discourse unit in a

genre. Stages, moves and steps are all functional categories and they can only be understood and described in relation to the functions they fulfil at the level above them.

At first, I considered a speech act a step, but I then found that a step can be realized by more than one speech act. In (1), discourse units 130086 and 130087 consist of several speech acts performed by two presenters but serving the same function – providing related world knowledge to the listeners – in explaining the sentence quoted in discourse unit 130085. (In 3.4.1, a discourse unit is defined as a speech act but obviously discourse unit 130086 consists of more than one speech act. I must admit that in segmenting discourse units in ETRPs, my decision on where a discourse unit ends has been blurred by the hierarchical orders of the functions in the discourse. In examining the data, I immediately identified discourse unit 130086 as a speech act by its overall function, which was to tell the listeners something about related world knowledge.) In fact, discourse unit 130087 can be seen as continuing the utterance of discourse unit 130086. Thus, in identifying steps in ETRPs, I decide that if the same function is accomplished in continuous discourse units, these discourse units altogether realize a step, not numerous steps.

(1)

Sentence reading	130085	V	it says that <i>they can know both joy and sadness</i> +
Related world knowledge	130086	V	and I know I've read them + and I've seen urm documentaries on this that + erm these animals + actually + sometimes cry and sometimes if if a loved one dies one of the members of their group die + they will sit for weeks and + just seem so sad that they may not even eat + and it's very difficult + you can see the emotion
	130087	A	as if they are grieving ^mmh^ like we ^exactly^ do as humans
Personal ideas	130088	K	so maybe + you should think twice next time you want to + maybe punish your pets ## + punish your dog because they can feel emotion
	130089	V	# ((laughing))
	130090	V	that's right +
	130091	V	<u>they can feel lonely I think + and all of those things +</u>
			(Discussing more about related information)

Example (1) can also be used to exemplify the procedure by which I identified the steps in ETRPs. I first made functional analyses of the discourse units in (1) in terms of speech acts. I found that discourse units 130086 and 130088 consist of several informative acts. To label them as informing acts will not reveal the real functions of these discourse units in the genre, so I then identified the topic types of these discourse units as referring to related world knowledge and personal ideas. Referring to related world knowledge of and personal ideas about the quoted sentence, the presenters help the listeners to understand the meaning of the sentence and to personalize the learning. In addition, although discourse units 130089 and 130090 are acts to show acknowledgement and agreement, one can see, after considering their functions at the level of step, that they are produced to accomplish the presentation of personal ideas and thus were considered parts of the personal ideas step. Further procedures for identifying the steps in ETRPs are shown in a flow chart in Appendix X.

Identifying the moves and the stages in ETRPs has been more difficult than identifying the steps. The difficulty has come from the fact that no effective definitions of these two have been made. In reviewing the literature, I found that a stage was once defined by Eggins and Slade (1997: 233). In their studies of different genres of story telling in casual conversations, they define a stage as

those turns or groups of turns which fulfill a function relative to the whole. This means that [they] only call something a stage if [they] can assign to it a functional label. The aim is to describe what the stage is doing, relative to the whole, in terms as specific to the genre as can be found.

This definition invites two questions. First, are turns the basic units making up a stage? In a monologue, stages occur within a person's utterance; there are no turns. It follows that this definition cannot apply to every kind of genre. It is made in relation to casual conversation only. Second, how do we divide a discourse into units to which we can assign functional labels such as stages? Steps, moves and stages are all functional labels. They are all accomplished to fulfil the overall functions of a genre. There are hierarchical levels in these labels. How then do I know if a move is a stage or simply a move?

In searching for the definition of a move in the studies of classroom discourse (Sinclair & Coulthard 1975, 1992), service encounters (Ventola 1987) and conversational routines such as thanking and apologies (Aijmer 1996), I found that moves were defined as below the level of exchange and above the level of act. But in examining the data of ETRPs, I found that moves, and their sub-components steps, may include exchanges. In (1), for example, we see that the step of referring to related world knowledge consists of two exchange moves, realized in the course of the interaction between Presenter V and Presenter A and that the step of talking about personal ideas is realized by both Presenter K and Presenter V in more than one exchange move. The distinguishing feature here is that a kind of interaction structure – involving exchange moves – is embedded in a kind of monologue structure – involving stages, moves and steps. This observation makes me think that, in a short dialogue type genre, moves can be below the level of exchange, but this certainly and intuitively will not be right in a long extensive genre. For example, in delivering a lecture to an audience, the speaker may directly quote a conversation to illustrate his ideas. A conversation consists of exchange moves and exchanges are thus embedded in the monologue structure of a lecture. Thus, the problem of identifying moves in ETRPs arises out of the dialogue-in-monologue nature of the data and I decided to blend Swales-type analysis (stages, moves and steps) with spoken interaction analysis (exchanges, moves and acts); that is, to show that exchange moves can be embedded in the moves of a monologue.

It follows that my definitions of moves cannot be equated with other analysts' but must be motivated by my analytical purposes and by the nature of my data. Examining my data, I found that it seems to be more suitable to define a move as one of a set of more or less predictable series of events making up a stage. A move can consist of one or more steps. For example, in ETRPs, in explaining the text, the presenters often explain one text sentence after another. In explaining the text sentence, the presenters first read the sentence and then explain the meaning and vocabulary of the quoted sentence. Sentence reading, meaning explanation and vocabulary explanation are sequentially organized and realized to fulfil the purpose

of explaining the sentence. They make up a sentence explanation move. All the explanation moves together with some other moves compose the teaching stage. (Descriptions of the teaching stage are given in greater detail in 5.5.4 below.) Since the end of a move – for example, explaining a text sentence – may be the end of a discourse topic, boundary markers (lexical and phonological) of a discourse topic are used in identifying the moves in ETRPs.

I must admit that I still cannot define a stage in a more precise way but I do agree with other analysts that linguistic realization will differ across stages (Eggins 1994: 42). As Vestergaard (2000: 163) states, '[a]s ... each of [the] stages through which a text will attain its overall communicative purpose will have its own sub-purpose, it is down at stage level that we can expect to find the best fit between communicative function and use of language.' In identifying a stage in ETRPs, I examine the lexical and grammatical uses in the moves of the stage.

5.5 An overview of the generic features of ETRPs

5.5.1 A general description

Following the definitions of stage, move and step in 5.4, I find that, in ETRPs, a daily programme is composed of three stages: the opening stage, the teaching stage and the closing stage (See Figure 5-2). Compared to Sinclair and Coulthard's (1975, 1992) framework of classroom discourse structure, the opening stage in ETRPs is similar to what they call preliminary exchanges; the teaching stage, to their medial exchanges; and the closing stage, to their terminal exchanges. The preliminary and terminal exchanges are concerned with boundary exchanges while the medial exchanges are concerned with teaching (Hatch 1992: 96). In ETRPs, the opening stage prepares for the following teaching stage(s) by opening the communication channel and introducing the lesson topic and the lesson procedure. Its function is to help the listeners to recall what had been discussed, to announce what will be discussed, to direct the listeners to join in, and to establish the presenter and listener relationship. The teaching stage is for reading the text and explaining the concepts and the vocabulary in it sentence by sentence. The teaching stage can be repeated

since, in a daily programme, according to the text length and language level, the explanation of the text in the accompanying magazine is often divided into two to three teaching stages. (Only in two out of nineteen daily programmes of the data is the teaching stage realized once.) The closing stage is for reviewing the lesson, ‘selling’ the next day programme and closing the communication channel. The moves in the stages can be seen in Figure 5-2. The sequence of the moves in Figure 5-2 is fairly fixed, except for Move I and Move II in the teaching stage. These two moves sometimes occur after Move III.

Figure 5-2 gives a broad picture of the sequence of moves in each stage. In the following sections, I shall describe the stages, moves and steps, and their linguistic realizations and variations, discuss their relationships to one another at the same level and relate them to the functions they fulfil at the level above them.

- A. The opening stage
 (Signature tune)
 Move I. salutation and
 Move II. lesson introduction and
 Move III. classroom direction

- B. The teaching stage (repeatable)
 Move I. paragraph introduction (optional) or/and
 Move II. classroom direction (optional) and
 Move III. paragraph reading and
 Move IV. sentence explanation (sentence by sentence) and
 IV-I. sentence reading or/and
 IV-II. sentence meaning explanation or/and
 IV-III vocabulary explanation or/and
 IV-IV grammar explanation (optional)
 (loops of Move IV)
 Move V. conclusion (optional)

- C. The closing stage
 Move I. pre-next-lesson-promotion (optional) and
 Move II. subsidiary discourse and
 Move III. next lesson promotion (optional) and
 Move IV. salutation

Figure 5-2. The stages and moves in ETRPs

The structure in Figure 5-2 does not include the steps in each move for three main reasons. First, there are too many candidates for the steps in each move since

explanations of different kinds can appear at any point when the presenters (or the institution) consider this appropriate. As in (2) and (3), different steps occur in the vocabulary explanation in the teaching stage.

(2) Example of Move IV-III vocabulary explanation in the teaching stage

Phrase reading	60153	J	<i>quaint little downs + beautiful scenery + and culture from every nation</i>
Synonymy	60154	V	and the word quaint really just means as you see here something is a little + old fashioned +
Connotation	60155	V	maybe a little unusual but in an attractive kind of way +
Language context	60156	V	urm we like quaint little towns + quaint little houses
	60157	J	quaint little churches +
Definition	60158	J	things that you see + urm small old fashioned + and very cute + we can call them quaint

(3) Example of Move IV-III vocabulary explanation in the teaching stage

Definition	130029	V	affection is + is a feeling + it's emotions + it's it's a feeling of tenderness toward someone
	130030	A	okay
Hyponymy	130031	K	so how is affection different from love?_DQ
	130032	V	I think we think of love as a stronger emotion and also with affection you think of you're actually demonstrating your love or your feelings or your emotions more

Second, the sequence of steps in each move is only roughly fixed since repetitive explanations in the programme have arranged the steps in a more flexible order and since many optional steps can be replaced by other similar steps. For example, in (2), the presenter does not give the definition of the word *quaint* until in the last step of the move while, in (3), the definition of the word *affection* is given at the first place. In (2) and (3), the presenters explain the meanings of the words by approaching their different senses.

Third, in this thesis, I do not attempt to discuss all the steps found in the genre. I will focus on discussing the relationship between the generic features and the realization of particular genre purposes. For example, I will discuss the steps the presenters use to explain vocabulary – as in (2), synonymy, connotation, language context and

definition – since vocabulary explanation is one of the major functions of the ETRP, but I will not discuss the steps in the grammar explanation (only three cases found in the data) – as in (4), referring to the grammar point and language context.

(4) Example of Move IV-IV grammar explanation in the teaching stage

Sentence reading	160168	T	<i>/clothes are MORE expensive than ever +</i>
Referring to the grammar point	160169	T	so MORE adjective than ever +
Language context	160170	T	for example Kronis you're looking MORE handsome than ever
	160171	K	huh + aahh + thank you
	160172	T	maybe (Chinese, before) EVEN more handsome + better and better

Nevertheless, the candidates of the steps in the moves can be seen in Appendix XI. The definitions and the symbols of all the stages, moves and steps can be seen in Appendix XII and Appendix XIII. A sample Stage-Move-Step analysis of a daily programme of the ETRP genre is shown in Appendix XIV, which will be used as major examples in the following sections about the micro-structure of the moves.

5.5.2 Signature tune

Since the discourse structure of the ETRP genre is influenced by the ritual constraints (Goffman 1976) of a radio discourse, like much other radio discourse, it preceded by signature tune. When the music is faded out, the presenters make their greetings, state the programme name or their personal names and announce the topic of the day's lesson. The signature tune is used to signpost the beginning of ETRPs and, in doing so, reinforces the identity of the programme. It also informs the listeners that it is time to join the programme. However, the signature tune is like the cover of a book. I do not count it as a stage, a move or a step in the ETRP discourse.

5.5.3 The opening stage

The moves in the opening stage can be identified as the salutation move, the lesson introduction move and the classroom direction move. The salutation move is for

opening the communication channel by greeting, welcoming and identification. The lesson introduction move is for introducing the lesson topic, selling the ‘product’ and arousing the listeners’ background knowledge about the lesson topic with different approaches. The classroom direction move is made to indicate the sequence of the events in the teaching stages and invite the listeners to join in.

5.5.3.1 The salutation move

In a daily programme, the presenters always begin the programme by giving salutations to the listeners as in face-to-face interaction. In the salutation move, after *greetings* and *welcoming*, as in (5), the presenters may identify either themselves or the programme (or both). Unlike the teacher who may introduce himself just on the first day of the class, they need to identify themselves so that the listeners know who are in the studio with them. Although the presenters are not co-present with the listeners, they put on a performance designed to suggest that they are. In 80002, for example, Presenter V says ‘welcome to our class’ and ‘you’re joining us’.

(5) Example of the salutation move

Greetings	80001	V	hi everyone
Welcoming	80002	V	welcome to our class we are very happy that you’re joining us +
Personal identification	80003	V	I’m Vicky and + this is Josh

The identification of the programme can occur within the discourse unit of welcoming, as in (6).

(6) Example of the salutation move

Greetings	180001	B	/hi everyone +
Welcoming + programme identification	180002	B	welcome again to + Everyone’s American English +
Personal Identification	180003	B	this is Bruce
	180004	E	this is Elizabeth
	180005	A	/and Albert

The welcoming step (which occurs in 89.5% of the salutation moves in the data) and the identification step (which occurs in 57.9%) are not obligatory in ETRPs. It may be because these steps are realized in the signature tune as well. (7) and (8) are examples where the steps do not occur. In addition, in *Landmark English*, the identification step always occurs in the lesson introduction move, not in the salutation move.

(7) Example of the salutation move

* In this example, the steps in the lesson introduction move – comment and lesson review – occur in the salutation move, which will be further discussed in 5.5.3.2 below.

Greetings	150001	B	hi everyone +
Personal identification	150002	B	my name is Billy +
Comment	150003	B	and I'm so glad that our lesson has a happy ending
Greetings	150004	H	hi I'm Hazel +
Personal identification			
Lesson review	150005	H	it does? + well it did + I + I mean + Jessie did find her bank bag
Greetings	150006	M	(Chinese explanation) Hi, everyone. I'm Michelle.
Personal identification			

(8) Example of the salutation move

Greetings	100001	V	hi everyone +
Welcoming	100002	V	we're glad that you're joining us right now +
	100003	V	we're glad that you are + diligent students + and that everyday you listen so carefully + and you practice *

After the presenters identify themselves, they continue with the next move – the lesson introduction move – to ‘sell’ the programme and to attract the listeners’ interest.

5.5.3.2 The lesson introduction move

The lesson introduction move functions to attract the listeners' interest in the programme since if the programme can attract the listeners' attention, the relationship of presenter to listener can be established and maintained and then the main purpose of ETRPs can be carried out in the teaching stage. As in (9), the presenters repeatedly introduce the lesson and the lesson topic (in 180006), 'sell' the product (in 180007, 180015, 180016, and 180017) and arouse the listeners' background knowledge (in 180010-12) about the lesson topic with different approaches. I will describe and explain the sequence of the steps in the lesson introduction move and their linguistic realizations in greater detail in Chapter 6 below.

(9) Example of the lesson introduction move

Lesson topic	180006	B	on page 29 + we begin a two part + series on + health +
Assuring	180007	B	so everyone should be interested in these two lessons + especially those of us who are getting on +
	180008	B	because we always want to know + how + to stay + young
Chinese explanation	180009	A	(Chinese translation)
Listeners' background	180010	B	mmh + many of our listeners don't even know what we are talking about ((laughing)) ##
	180011	E	# that's true ((laughing)) ##
	180012	B	however + sooner or later
Personal ideas	180013	E	I'm interested ((laughing))
	180014	B	((laughing))
Assuring	180015	B	you will want to know how to stay young too +
Offering	180016	B	and we have some very good advice for you + both today and tomorrow +
Encouraging	180017	B	so we hope you'll join us again tomorrow +

In identifying the moves in the opening stage, I found that introducing the lesson and selling acts such as offering, promising and inviting do not always appear close to the steps in the lesson introduction move. Sometimes steps of the lesson introduction and salutation moves coalesce. As in (7), they can appear in the middle of different presenters' greeting and identification in the salutation move.

Although these steps can appear after the greeting and welcoming steps, as in (10), use of high key is not found at the beginning of these discourse units. It is found at the beginning of the lesson introduction move in talk about the lesson topic. In defining stages, moves and steps in 5.4 above, I have noted that a move is one of a series of events in a stage and that since the end of a move is inevitably the end of a discourse topic, phonological markers (e.g. high key) can be used to identify move boundaries. The introducing and selling acts in (10) are better considered parts of the salutation move than of the lesson introduction move, and optional steps in the move.

(10) Example of the salutation move and the first two steps in the lesson introduction move

Greeting	10001	V	/hello + students +
Welcoming	10002	V	welcome to class today + we're very happy that you're joining us +
Offering	10003	V	we're beginning a new lesson + and a new month topic aren't we
	10004	J	that's right +
Date	10005	I	welcome to February +
Encouraging	10006	J	hope you + hopefully you'll be with us all month long +
Offering	10007	J	we have an exciting month of lessons ahead
Lesson topic	10008	V	/and our famous person this month is Scott Hamilton +
listener's background	10009	V	perhaps some of you don't know him + you haven't heard that name +

These observations show that since introducing the lesson and 'selling' the programme are the most important functions in the opening stage – to gain the listeners' interests – it follows that they occur repeatedly in different moves in the stage.

5.5.3.3 The classroom direction move

In the classroom direction move, the presenters indicate the sequence of events in the programme so that the listeners can orient themselves to what is to be covered in the teaching stage, and invite the listeners to join in. In the move, as in (11), the presenters tell the listeners how, when, and what the discourse is going to proceed in the classroom procedure, indicate the page number of the text in the text location reference and direct the listeners to do some actions in the classroom directive. They

sometimes announce the lesson topic, title or programme series as well. The text location reference step and the lesson topic step function to help the listeners to find the teaching text in the accompanying magazine.

(11) Example of the classroom direction move

Classroom procedure	80020	J	/well + we're going to continue now with our lesson +
Text location reference	80021	J	we're on the second day page 14 where you see the seventeen +
Classroom directive	80022	J	so follow along with Billy

The classroom directive step, the lesson procedure step, the text location reference step and the lesson topic step are often intertwined. They are found in sentences starting with:

- so we want + we want you to continue with us ...
- well we want to begin today's lesson ...
- so I think you want to stay with us now as we continue ...
- today though let's take a look here at page ...
- well let's continue with ...

When two functions are realized together in a single discourse unit, I identify the main function of the discourse unit as the step. For example, *today though let's take a look at page 29* is identified as a classroom directive step, not a text location reference step.

Sequence of steps	Percentage
Classroom procedure or/and classroom directive – text location reference or lesson topic – classroom procedure or/and classroom directive	42.1%
Text location reference – classroom procedure or/and classroom directive	26.3%
Classroom procedure or/and classroom directive	31.6%
* Classroom procedure can appear before or after classroom directive.	

Figure 5-3. Frequency of the sequences of the steps in the classroom direction move

Thus, it is understandable that, as can be seen in Figure 5-3, these four steps are all optional (but at least one of the steps is realized and the text reference location and lesson topic steps are not realized alone) in the classroom direction move and that there is no set sequence of the steps (except that the text reference location step is not realized as the last; the lesson topic step, the first and the last, in the sequence).

For example, in (12), only the classroom directive and classroom procedure steps occur. In (13), no classroom procedure step occurs.

(12) Example of the classroom direction move

Classroom procedure	130016	V	well we can take a look at it in a few minutes but we need to start our lesson
Classroom directive	130017	V	why don't you get ready +
Classroom procedure	130018	V	and we begin our reading

(13) Example of the classroom direction move

Text location reference	70022	V	we are on page fourteen
Classroom directive + Programme series	70023	V	and we invite you to join us now to begin today's lesson + keys to learning English

However, examining the language data, I found that in the classroom direction move, the presenters do not provide clear sequences of the teaching stage. As in (11), Presenter J merely gives a vague *lesson procedure*. Of the 19 days of language data, only one shows a clear direction of the classroom procedure – in (14), before reading the text for explanation, Presenter B tells the listeners what will happen first and later in the programme.

(14) Example of the classroom direction move

Classroom procedure	180018	B	/today though let's take a look here at page 29 +
Classroom procedure	180019	B	we'll read through the two paragraphs + and then go back to explain them +
Classroom procedure	180020	B	there are some more difficult words today so we hope you will + pay attention carefully + to our reading + and explanation

	180021	B/E	(First reading of the whole text)
Classroom procedure	180022	B	now we'll go back for our second reading + and then go back again and + re-read sentence by sentence + to explain the meaning of each sentence
	180023	B	(Second reading of the first paragraph)

Since the sequence of moves in the teaching stage is fixed, regular listeners will be familiar with it. The sequence is as follows: the presenters read the part of the text covered in the discussion on that day and then read and explain it sentence by sentence. The text reading move in the teaching stage, thus, helps to indicate the sequence of the discussions, which are conducted according to the text sequence. Therefore, there is no obvious need for sophisticated explanation of the procedure in the classroom direction.

5.5.4 The teaching stage

The teaching stage in ETRPs is mainly composed of the paragraph reading move and the sentence explanation move – repeatable, according to the text length and language level, and including the sub-moves of sentence reading, sentence meaning explanation, vocabulary explanation (I will explain the reason why I call these sub-moves rather than steps in 5.5.4.3.3 below). The paragraph introduction move, the classroom direction move and the conclusion move are optional.

5.5.4.1 The paragraph introduction move and the classroom direction move

Before the paragraph reading move, there may be paragraph introduction and classroom direction moves and sometimes, the paragraph introduction move can appear after the paragraph reading move. The paragraph introduction move is meant to give a brief introduction to the text read in the paragraph reading move and, if the presenters think they have not given enough background information about the lesson, to supplement the lesson introduction move in the opening stage. The classroom direction move functions to direct the listeners what to do next. Since the purposes of the two moves are similar to the lesson introduction move and the classroom direction move in the opening stage, except that there are fewer steps in the teaching stage, the paragraph introduction move (which occurs in 54.8% of the

teaching stages) and the classroom direction move (which occurs in 52.4% of the teaching stages) are optional, especially in the first teaching stage. For example, in (15), Presenter T introduces the lesson and makes a short comment on the text before reading the paragraphs which will be discussed in the following programme. I will not further describe the steps in the two moves.

(15) Example of the classroom direction and the paragraph introduction moves in the teaching stage

Classroom directive	160140	T	alright well let's look at + the first part of + our STOrY because this conversation is actually a long STOrY + ^hmmm^ +
Lesson topic	160141	T	we're going to find out about what happened to ANDrew and SANDy + +
Comment	160142	T	and it looks like at the beginning of our conversation ANDrew is showing SANDy + the new CLOthes he bought over the WEEKend + so Andrew had made a trip to the MALL + ^okay^ + and he's showing + Sandy what he BOUGHT
	160143	T/K	(Reading of the text about using credit cards)

5.5.4.2 The paragraph reading move

The paragraph reading move is to tell the listeners which part of the teaching text is going to be discussed in the stage and to help the listeners know the sequences of the sentence explanation moves. It is often accomplished by one step only (in 89.5% of all the teaching stages) – the text reading step – but it can be accomplished by both the text reading step and the comment step. The comment step is like the response a reader has after reading the text. In (16), after reading the text about Andrew's improper use of credit cards to buy clothes, Presenter K and Presenter T comment on his behaviour. In a school classroom, students may also comment on the text after reading it, but, in ETRPs, presenters speak for the listeners what they might have in mind after reading the text. In a sense, the comment step also functions to simulate classroom interaction.

(16) Example of the paragraph reading move

Text reading	160143	K/T	(Reading of the text – Credit Cards: Good or bad?)
Comment	160144	K	looks like Andrew is in + a BIT of a PROBLEM
	160145	T	looks like it + +

5.5.4.3 The sentence explanation move

The sentence explanation moves perform one of the most important communicative tasks of ETRPs – to help the listener understand the meaning of the texts and to teach the listeners the vocabulary. In order to make things clear to numbers of listeners who have different language abilities and knowledge background, the presenters explain every sentence and every new word or phrase in the magazine text, but not every grammar point since grammar explanation is not a principal purpose of ETRPs. The presenters explain the text sentence by sentence until the end of the programme, so there are loops of the sentence explanation moves.

5.5.4.3.1 Elaboration of the sentence

After the paragraph reading move, the presenters read a sentence of the text and then, with different approaches, repeatedly explain the meaning and vocabulary in the text before moving on to the next sentence. In other words, the presenters elaborate upon the quoted sentence. In (17), Presenter J gives complementary information to prepare the listeners for the following sentence reading in the precursor step. After the sentence reading step, the presenters explain the phrase *keep in mind* by appealing to its lexical sense, paraphrase the sentence, recall what they have learned about the text, and tell what they will learn next.

(17) Example of the sentence explanation move

Precursor	80025	J	so yesterday Billas + Billy gave us some opportunities +
Sentence reading	80026	J	/now he's going to ask us to <i>keep in mind some simple rules</i> +
Synonymy	80027	J	when you keep something in mind + that means you try to remember something + while you're doing it +
Paraphrase	80028	J	so you want to remember things + while you're using + what he is talking about
	80029	V	okay +
Recall	80030	V	so developing your skills the first thing was practice + we talked about that + and gave you the opportunities or showed you some opportunities that you could practice +
Classroom procedure	80031	V	/and now we're going to talk about some simple rules + that you need to keep in mind when you actually write +
Sentence reading	80032	V	and it says <i>use your words you know</i> +

Comment 80033 V and this is so important +
 (Continue to explain the sentence)

In explaining a sentence, the presenters use phonological features to draw the listeners' attention to the explained linguistic items. For example, in (17), after reading the text sentence '*just put them on the floor there*', Presenter B explains the word *floor* by giving a comment, making a comparison with another word *ground* and giving other meanings of the word. In explaining the sentence, the presenters place prominence on the word *floor* to highlight it, and on *ground*, *inside* and *outside* to make contrasts of sense relations.

(18) Example of the sentence explanation move

	140040	B	and she tells Rick + WHERE to put the things +
	140041	B	<i>just put them on the FLOOR there</i> +
Comment	140042	B	now the word FLOOR is very interesting +
Recalling	140043	B	I think Michelle already exPLAINED this in the key words +
Comparison	140044	B	but FLOOR is different from GROUND isn't it?
	140045	H	yes it is +
	140046	H	a floor is INside the house + but OUTside the house when you go to play + in a park or someplace else + that's called the GROUND
	140047	B	G-R-O-U-N-D ground +
Giving other Meanings	140048	B	but the word FLOOR can have another meaning + sometimes + in a building there can be many different FLOORS that people live on + or work on +

Other approaches of explanation will be discussed in Chapter 7, such as discussing their own personal experiences and ideas to personalize the learning, referring to related world knowledge to provide cultural knowledge and demonstrating the language use of the linguistic items.

Sentence elaboration is not only the result of the consideration of giving comprehensive input in one-way communication to avoid misunderstanding or unclear explanations but also the option of vocabulary teaching methods. For example, since the listeners cannot do language practice to reinforce their learning in

ETRPs, recycling of the explanation acts in the teaching stage can at least provide the listeners with chances to be repeatedly exposed to the linguistic items. Different ways of explanation will be described in fuller detail in Chapter 7.

5.5.4.3.2 *Sequence of events*

Different ways of elaboration in ETRPs may make the teaching stage look chaotic as if the moves had no fixed sequence, since the explanations are seemingly random and endless, but, in examining the language data, I found that the sequence of events in the teaching stage is fairly predictable. As Brand & Scannell (1991: 202-03) explain, broadcast programmes build identity through repetition and regularity via formatting and scheduling. Fixed sequences in ETRPs are no surprise. Predictability is important in ETRPs because it helps listeners to orientate to the anticipated sequence of events, thus making listening manageable.

The predictable sequence of the explanation moves in ETRPs is reflected, as discussed in 5.5.3.3, in the classroom direction move of the opening stage, where the presenters should have announced the procedure of what will be included later in the programme, but in fact do not provide clear sequences. The fixed sequence of the explanation moves is also reflected in sentence reading. Since reading a new sentence indicates a new stage in the discourse, it follows that the new sentence (or the new message) would be put into its textual context; that is, the sentence reading needs to be linguistically marked to reflect its role as a new move, especially in radio discourse in which the communication relies heavily upon the language and the sound the presenters use. However, only a few textual contexts of the sentences are established, either by giving the location of the text or by being marked by high keys or discourse markers. One reason for the rare establishing of the textual context may be the mutual understanding of the fixed sequence between the presenters and the listeners. A fuller discussion of the markings of sentence reading as a new move in ETRPs will be found in Chapter 7.

ETRP presenters, in explaining the text sentence by sentence, help the listeners to cope with the language and memory load. First, explanations are organized in the

sequence of the text sentences. The listeners know in advance what is to be discussed and this increases their chance of understanding the language. Second, the explanation moves are not very long. The explanation of a sentence is a relatively small discourse unit (than a paragraph in the text) and this helps the listeners to understand the discussion since they can easily remember what has been discussed.

5.5.4.3.3 *Sequence of steps*

As we now see in 5.5.4.3.1 above, in the sentence explanation move, after reading the sentence, the presenters explain its meaning, vocabulary and grammar. Sentence meaning explanation, vocabulary explanation and grammar explanation can be individually accomplished by a list of acts and none of them is obligatory in the sentence explanation. To consider the acts which realize individual functions in the sentence explanation move – sentence meaning explanation, vocabulary explanation and grammar explanation – as a single step does not give a true picture of the ways in which the presenters accomplish the discourse purposes. However, it is not helpful either to consider them as various steps, since there could be too far many combinations of them in a given move and the description of the sequence of these steps could be even more complicated and unmanageable. Therefore, I decided that sentence reading, sentence meaning explanation, vocabulary teaching and grammar teaching may be better considered sub-moves in one large move – the sentence explanation move. By doing so, I hope to further describe different ways of explanation by examining the steps realized in the sub-moves. Steps in the sub-moves of the sentence explanation will be discussed in greater detail in Chapter 7.

5.5.4.3.4 *Variations*

As the ETRP is broadcast to a great mass of listeners, the presenters also explain the meanings and the vocabulary in Chinese to lighten the comprehension burden for listeners of lower language ability. The Chinese explanation in the sub-moves of sentence meaning explanation, vocabulary explanation and grammar explanation was first considered as a sub-move at the same level as sentence meaning explanation and vocabulary explanation. This false impression was imposed by *Studio Classroom*,

where Chinese explainer gives all the Chinese explanations at once before the two main presenters start to explain each sentence, and by *Let's Talk in English*, where they are given in the middle and at the end of the teaching stage. On examining the data, I found that in giving Chinese explanations, the presenters also explain the concept, the vocabulary and the grammar of the sentence and that in other broadcasts, in the sub-moves of sentence meaning explanation, vocabulary explanation and grammar explanation, Chinese presenters explain in Chinese the concept, the vocabulary or the grammar of a particular sentence right after other presenters' explanations in English. The whole chunk of the Chinese explanation in *Studio Classroom* and the presentation in *Let's Talk in English* may be considered as different strategies used by the broadcasts. Although Chinese explanations are excluded from the language analysis, as explained in Chapter 4, the role of Chinese explainer will be discussed in Chapter 8 below where the interaction between the presenters will be examined.

Variations of the vocabulary explanation sub-move are also found. In *Landmark English*, as in (19), all the vocabulary explanation sub-moves occur together before the presenters start the paragraph reading move and were first regarded as a move by itself. Nevertheless, again this presentation format of vocabulary explanation is best considered as the broadcast's strategy. Other variations in the sentence explanation moves will be further discussed in Chapter 7.

(19) Example of vocabulary explanation sub-moves

			(after the opening stage)
Classroom procedure	160035	T	but before we start conVERSing + LET'S + voCABularyise +
	160036	T	oh that's NOT a real ## WORD +
	160037	K	# ((laughing))
	160038	T	let's look at the voCABulary
	160039	K	SOUNded good
Vocabulary submove	160040	T	/number one is HAUL
	160041	L	(Chinese translation)
	160042	T	as a erm NOUN we say a great HAUL +
	160043	T	it means you got a lot of STUFF + ^mmh^

160044	T	you are able to buy a HAUL lot + ^sure^
160045	T	to HAUL as a verb + means to + transPORT something maybe on TRUCK
160046	K	TOWing it beHIND your CAR + + +
160047	L	(Chinese translation)

Vocabulary

submove	160048	T	/number two PLAStic
	160049	L	(Chinese explanation)
	160050	K	now I suPPOSE we're talking about CREdit cards here
	160051	T	that's right + (Continue to explain the vocabulary list until reading the text)

5.5.4.4 The conclusion move

After loops of sentence explanation moves, the presenters often move straight into the closing stage, but in 42.1% of the teaching stages the presenters summarize the discussion and explanation and comment on the teaching text or simply indicate the end of the teaching stage in the conclusion move. The accomplishment of these purposes can further remind the listeners of what they have learned in the stage and prepare them for the ending of the lesson or for the beginning of the next teaching stage.

In the first teaching stage of a daily programme, the conclusion move is short. In (20), the presenter gives classroom procedure and invites the listener to stay tuned. The presenter does not make comments or give summaries. This is because the conclusion move in the first teaching stage is realized only in *Studio Classroom*, in which teaching stages are separated by commercial breaks.

(20) Example of the conclusion move

Classroom	50105	J	we're going to hear more about New York after this break + procedure
Classroom	50106	J	so don't go away directive

In other teaching stages of a daily programme, the conclusion move (only found in five daily programmes) is made in a more elaborate way. As in (21), the presenters may make comments on the lesson topic, present their ideas and give a summary. The number and the sequence of the steps in the move varies, depending on whether

the presenters talk about their own personal experiences and ideas and related world knowledge, but the move often starts with a comment step (4 out of five), the only obligatory step if the move is realized in the teaching stage (except in the first one). The function of the comment step is to state the presenters' overall reflection of the text.

(21) Example of the conclusion move

Comment	130188	V	so truly a remarkable woman + Jane Goodall + +
Personal Ideas	130189	V	we've learned a lot from her I think already + and if this opens our eyes a little bit to + nature + + and to + animals + then I think that this is good
	130190	A	I think so too
	130191	A	going out into the wild + out into the wilderness
	130192	V	((laughing))
Summary	130193	V	and it all started with watching that first hen lay its egg and knowing + ahhhh + that's where the egg came ## from
	130194	A	that's where the egg came from
	130195	V	and notice too + even then she was quick to pass the news to someone else
	130196	K	to think that hen laid that egg
	130197	A	((laughing))
	130198	V	((laughing)) yeah exactly

5.5.5 The closing stage

In the closing stage of ETRPs, there are the optional pre-next-lesson-promotion move, the subsidiary discourses move, the next lesson promotion move, and the valediction move.

5.5.5.1 The pre-next-lesson-promotion move

The pre-next-lesson-promotion move occurs only in 31.6% of the closing stages; the subsidiary discourse move is often the first move in the closing stage. The pre-next-lesson-promotion move is like the pre-closing in a conversation to inform the listeners that it is almost the end of the programme. In this move, the presenters may thank the audience and check their satisfaction with the programme, as in the next lesson promotion move. No obligatory steps are found in this move. I found that, in

the closing stage (only one out of the nineteen daily programmes), after checking the listeners' satisfaction, the presenters also talk about their own personal experiences and ideas and related world knowledge. An example of a typical pre-next-lesson-promotion move is found in discourse units 30144 and 30145 of (22). In 30144, Presenter J's comment that the famous person of the month is really worthy of the fame also indicates the end of the programme.

(22) Example of the pre-next-lesson-promotion move and the subsidiary discourse move

Comment	30144	J	/well + that does it for famous people + for the month February +
Thanking	30145	J	thank you for joining us for these three days +
Classroom procedure	30146	J	before we go we have John Ryan in our word bank + and a letter from you + in the mail bag
	30147		(Word Bank Sentences)
	30148		(Mail reading)

5.5.5.2 The subsidiary discourse move

The subsidiary discourse move consists of several possible subsidiary discourses, such as *Grammar Cop*, *Word Bank Sentence*, *Reading Questions*, *Mailbox from the Listeners*, *Idiom Magic*, *American Way* and *Short Story* (See Appendix III for examples; at the end of the transcript of each broadcast), to review the lesson, to (represent the listeners to) give their response to the text, to provide more cultural information and entertainment, and to build a communication bridge between the presenters and the listeners. I call them subsidiary discourses mainly because they are like film clips or tapes which language teachers use in the classroom to supplement their teaching. Their presentation format is often that of a skit or a short story. They are often presented by different presenters with dramatic voices, with their own openings and endings and marked with different pieces of background music at the beginning or at the ending. One exception is *Reading Question*, which is realized in a discussion format by the two main presenters (in some broadcasts, three presenters; including the Chinese explainer) without any of the above features. Although the reading questions are printed on the magazine behind the text, they are not a part of the teaching text. I shall consider this a subsidiary discourse as well.

5.5.5.2.1 *Sequence in the subsidiary discourse move*

The subsidiary discourses, such as *Word Bank Sentence* and *Grammar Cop*, to review the language points were first considered as a part of the teaching stage since they are closely related to the text and can reinforce the listeners' learning of the text, but instead after examining the data they are seen as a move in the closing stage. I found that, as in (22), in the pre-next-lesson-promotion move, the presenter thanks the audience for participating so as to indirectly indicate the end of the programme. The pre-next-lesson-promotion move has separated the subsidiary discourse move from the discourse flow of the teaching stage.

At first, the subsidiary discourses were considered as several different moves. In examining the data, I found that all the subsidiary discourses are realized one by one closely without any other explanations in between and that the number, the sequence and the kind of the subsidiary discourses varies from one day to another. Individual subsidiary discourses are not compulsory in the ETRP genre, but at least one subsidiary discourse will appear in a daily programme. The subsidiary discourses were then considered as a single move instead.

In the subsidiary discourse move, as in (23), before the actual subsidiary discourses, the presenters may talk about their ideas about the following subsidiary discourse so as to attract the listeners' attention, remind the listeners of the subsidiary discourse series and announce the procedure of these discourses together.

(23) Example of the subsidiary discourse move

Personal ideas	80139	V	/well I wonder how John is doing + do you think he's making any progress?
	80140	J	I hope he is +
Recall	80141	J	urm we talked about his pen pal earlier
Classroom procedure	80142	J	why don't we see what he is doing now + and then we'll have our word bank sentences + with John Ryan
	80143		(Short Story)
	80144		(Word Bank Sentences)

5.5.5.2.2 Variations

As was explained in Chapter 4, these subsidiary discourses are not included in the analysis owing to the fact that different types of these discourse units have been produced and the focus has been placed on the ways by which the presenters fulfil their main discourse function – to explain the teaching text. But in this section I briefly compare the use of them in different broadcasts and discuss the listeners' impressions of them.

	SDTX	SDNW
Studio Classroom 1998	v-3*	v-3 [^] *
Studio Classroom 2001	v-1*	v-2 [^] *
Let's Talk in English	v-4 [^] *	
Landmark English	v-2 [^]	
Everyone's American English	v-2 [^]	

SDTX: subsidiary discourses related to the text such as re-reading of the text, reading questions and grammar review. These discourses are produced to review the concept, vocabulary and grammar points in the text and to elicit reader response.
SDNW: subsidiary discourses providing new information such as mail box, short stories and cultural information.
v-1, -2, -3...: the number of subsidiary discourses
[^]: presented by the two main presenters and the Chinese explainer
*: presented by other presenters

Figure 5-4. Subsidiary discourses in the closing stage

As can be seen in Figure 5-4, *Studio Classroom* provides more new information than the other broadcasts do, and more subsidiary discourses occur in *Studio Classroom* and *Let's Talk in English*. Of these subsidiary discourses, several are presented by people other than the two presenters and the Chinese explainer. As in (24), the subsidiary discourses are often presented in the format of skit and are often signposted by dramatic music. In (24), the role of teacher is replaced by a fictional role – grammar cop, who corrects the students' language errors.

(24) Example of the subsidiary discourse

(Music)

F: I hope Jessie can find her bank bag. She'd better look through her stuffs again carefully.

M: ((whistling noises)) Stop. It's the grammar cop. What did you just say?

F: She'd better look through her stuffs again carefully.

M: (Chinese explanation) You have just made a mistake. Stuff is an uncountable noun. Things are countable. T-H-I-N-G. So you can say (she'd better look through her things) or (she'd better look through her stuff). You cannot put s after stuff. (You got that.)

F: Okay she'd better look through her stuff again carefully.

M: Very good, and I'll let you go again this time, but don't let it happen again. (from *Let's Talk in English*)

The producer of *Studio Classroom* and *Let's Talk in English* (who is the same) exploits more of the characteristics of media discourse and may thus provide more entertainment to the listeners. This is partly substantiated by the results of the questionnaire to the listeners. In the results, the respondents state that short stories and culture introduction (10.8%) and reading questions (6.9%) are some of the most interesting parts in ETRPs. (Figures could have been higher if the question had been put as a multiple-choice one. As stated in Chapter 2, open-ended questions do not invite Taiwanese to respond well.) (Conversations and situational plays (34.5%) are regarded by the listeners as the most interesting, discussed in Chapter 6 and 8 below.)

5.5.5.3 The next lesson promotion move and the valediction move

The next lesson promotion move is to keep the listeners' interest in the programme alive and to invite the listeners to join the programme again. The presenters need to sell and introduce the next programme and to link one programme with another. It is similar to the lesson introduction move in the opening stage, except that in the former the presenters do not often talk about the topic of the next day's programme and even if they do, the introduction is vague and short. So, instead of the next lesson introduction move, it is identified as the next lesson promotion move. An example of the next lesson promotion move is found in (25). In (25), the presenters promote the next programme by checking the listeners' satisfaction with the present one, talking about the series which the programme has broadcast, encouraging the listeners to take action, introducing the next lesson topic, and assuring the listeners of a pleasant programme to follow next day. Since the function of the next lesson promotion move is similar to that of the lesson introduction move in the opening stage, they will be discussed together in greater detail in Chapter 6 below.

(25) Example of the next lesson promotion move and the valediction move

Satisfaction	80145	V	well we hope you found this lesson helpful this month + how to develop your writing skills
Programme series	80146	V	we learned how to develop people's skills this month too in office hours didn't we
	80147	J	lots of skills this week ^right^ +
Encouraging	80148	J	and I think in one way we didn't + one thing we didn't tell them to do is + to write us
	80149	V	yes you can write to us and practice by writing a letter + to one of our teachers +
Lesson Topic	80150	V	<u>/and</u> when we come back tomorrow we have Teacher Anna with us
	80151	J	really?
	80152	V	yeah +
	80153	V	she's going to be telling us her tale
Assuring	80154	J	that should be fun +
Inviting	80155	J	so come back tomorrow everyone
Leave-taking	80156	V	Goodbye
	80157	J	goodbye

Perhaps surprisingly, the next lesson promotion move is optional, occurring in only 36.8% of the closing stages. This may be because the teaching stage has sometimes taken too much of the programme time. In this case, the presenters will briefly motivate the listeners to join in the next lesson in the valediction move.

Finally, in the valediction move, the presenters close the communication channel. As in the salutation move of the opening stage, the 'selling' acts such as inviting, encouraging and offering sometimes occur (in 73.7% of the closing stages) before leave-taking. The number of the selling steps varies from one to three. For example, in (25), the presenters invite the audience and close the communication channel with a leave-taking routine.

5.5.6 Interaction in ETRPs

The examples in 5.5.3 to 5.5.5 above show that, as in (26), in order to help the listeners understand the concepts of the text, in discussing personal experiences and ideas, the presenters may shift the interactional framework from the presenters and the listener to the presenters themselves.

(26)

Sentence reading	130085	V	it says that <i>they can know both joy and sadness</i> +
Related world knowledge	130086	V	and I know I've read them + and I've seen urm documentaries on this that + erm these animals + actually + sometimes cry and sometimes if if a loved one dies one of the members of their group die + they will sit for weeks and + just seem so sad that they may not even eat + and it's very difficult + you can see the emotion
	130087	A	as if they are grieving ^mmh^ like we ^exactly^ do as humans
Personal ideas	130088	K	so maybe + you should think twice next time you want to + maybe punish your pets ## + punish your dog because they can feel emotion
	130089	V	# ((laughing))
	130090	V	that's right +
	130091	V	they can feel lonely I think + and all of those things +

(Discussing more about related information)

In 130087, Presenter A continues Presenter V's description of what she read about animals' emotion without any interactional strategies, but interspersed in Presenter A's utterances, Presenter V gives backchannels to show acknowledgement, as if she were the listener. Then, in 130088, Presenter K uses an uptake *so* to get the floor in order to give 'his' personal ideas about what people (*you* as generic reference) can do to their pets (*your pets* as generic reference). In 130090, Presenter V uptakes the turn of Presenter K with the phrase *that's right*, which also involves the act of evaluation of the previous presenter's utterance. The related world knowledge and personal ideas steps in (26) are like those which might be found in classroom interaction – the teacher and the students talk about their experiences and ideas regarding the text sentence. One can see that the presenters interact with each other as in a conversation, but the whole chunk of the discourse is still one-way communication as far as the listeners are concerned.

The interaction between the presenters is not limited to the topic types of personal experiences and ideas. In (27), Presenter V asks Presenter J the meaning of the phrase *hold back* and Presenter J uses *well* as an uptake to take the turn and then explains the meaning of the phrase. In this type of interaction, the presenters simulate classroom interaction between pupil and teacher or between pupil and pupil

for the listener. They pretend to be students and not to know things. In order to compensate for the limitations of one-way communication in language teaching, the interaction between the presenters in ETRPs, thus, not only give more opportunities to the listeners to understand the text but also provide the interaction models for the listeners. The interaction models are models of classroom discourse. The listeners will not use them outside a classroom, but they are not able to replicate them in the context of the ETRP. The models help to create a sense of classroom community. In this way, the listeners can put themselves into the social situation of a language classroom.

(27)

- | | | | |
|---|--------|---|---|
| | 100106 | V | it says that + <i>perhaps this weakness was holding him back</i> + |
| → | 100107 | V | what does it mean when we say something holds us back? |
| | 100108 | J | well that means it keeps us from going forward + |
| | 100109 | J | you can think of physically holding someone back + from falling forward + |

The interaction context in ETRPs is not formed simply by the shift of the interactional context frame from between the presenter and the listeners to between the presenters themselves. The interactional context frame between the presenter and the listeners, the one-way delivery, can be disguised as a dialogue. In (28), both Presenter J and Presenter V appeal to the listeners' experiences of using computers to explain the phrase *on the internet*. Presenter V uses *and* as a link and takes Presenter J's turn. However, this could also have been done by Presenter J himself.

(28)

- | | | | |
|---|-------|---|--|
| | 70152 | J | <i>/the second</i> + advice Billy has + to find a way to + practice your writing is <i>on the internet</i> + |
| | 70153 | J | probably something many of you have thought about + attempting to try but maybe + you haven't really explored all the ways there are to practise English + on the computer |
| → | 70154 | V | and actually + urm perhaps some of you don't have a computer + |
| | 70155 | V | but if you do have a computer + and you have access to the internet + this is a good way to practise + |

In ETRPs, the turn-taking system in the interaction between the presenters and the listeners is done by several interactional strategies. The structure, the functions and

the linguistic devices of the interactional contexts will be discussed in more detail in Chapter 8.

5.6 Conclusion

The ETRP is a hybrid genre with characteristics of both radio discourse and classroom discourse. In order to compensate for the limitations of interaction between the presenters and the listeners in the radio medium, the presenters in ETRPs as in much radio discourse 'sell' products, simulate the classroom interaction, provide entertainment, and converse between themselves as interaction models. However, since the main purposes of ETRPs are to teach the English in the teaching text, the subsidiary discourses which provide extra information and entertainment appear more at the end of programmes. In addition, unlike classroom discourses, the programmes contain no real classroom directives. The presenters have less authority. They do their most to attract the listeners and advise and encourage them to follow the programme.

In ETRPs, the presenters try to establish and maintain the relationship with the listeners by product promotion in the opening and the closing stages (discussed further in Chapter 6). The main discourse purposes of ETRPs are then realized in the teaching stages in the middle of the programme. Sentences in the text of the accompanying magazine are often divided into one to three teaching stages, which is marked by the paragraph reading move at the beginning. After the paragraph reading move, the presenters repeatedly explain the concepts and the vocabulary sentence by sentence. Detailed language analyses of the sentence explanation moves in the teaching stage, together with comparisons of these linguistic features in different broadcasts, will be made in Chapter 7.

Due to the limitations of the interaction between the presenters and the listeners in the radio medium, in attracting the listeners' attention and explaining text sentences to them, the presenters often take turns and shift the interactional context from presenter/listener to presenter/presenter. By doing so, the presenters provide interactional models, simulate classroom interaction and help the listeners

personalize the learning. The structure, the functions and the linguistic devices of the interactional contexts in ETRPs will be discussed in more detail in Chapter 8.

6 Arousing Listeners' Motivation in ETRPs

6.1 Introduction

In this chapter, I discuss the ways by which the presenters arouse the listeners' motivation in the opening stage and the closing stage in ETRPs. In Chapter 5, I noted that, compared with the classroom teacher, the presenters in ETRPs need to make more efforts to attract listeners' attention and to motivate them to stay tuned to the programme. Thus, after the salutation move in the opening stage and before the valediction move in the closing stage, in order to arouse the listeners' motivation to listen to ETRPs, the presenters need to give lesson information to the listeners, to 'sell' the programme and to arouse the listeners' background knowledge about the lesson topic in the lesson introduction move and the next lesson promotion move. By doing so, the presenters hope to establish and maintain the relationship between themselves and the listeners. In the following, I shall describe and explain the micro-structure of the lesson introduction move and the next lesson promotion move – two of the most important moves in the opening and closing stages of ETRPs.

6.2 Motivating the listeners

In the lesson introduction move and the next lesson promotion move, the presenters need to sell the programme by arousing the listeners' desire to take part in it, to provide the listeners with enough information about the lesson to decide if they are interested in the lesson topic and to help the listeners to relate the lesson to their own experiences.

6.2.1 Selling the programme

As described in 5.5.3.2 and 5.5.5.3 above, the presenters need to sell the product – the programme – so that the listeners will think it is a good programme and that it is worth joining in the day's or the next day's lesson. By saying that the presenters sell

the programme, I do not of course mean that the presenters really act as if they were salesmen. Similar linguistic features, such as attitudinal adjectives and encouraging acts, will certainly be found in both the discourse of a salesman to his client and the ETRP, but I adopt the term 'selling' mainly because it helps describe and explain the main linguistic features of ETRPs in the following. In addition, the term indicates the fact that the production of ETRPs is a commercial act; that, unlike a school classroom, a programme does not oblige listeners to give their attention; and that each broadcast of ETRPs competes with its rivals for more listeners. Thus, it is reasonable to say that when the listeners decide to establish listenership with the programme, they 'buy' the programme. Moreover, presumably the only income from the listeners to the broadcasters is what they pay for the magazine and other language learning products. If the listeners decide to listen to the programme, they are more likely to buy the magazine and related products. Although the teacher in a language classroom also needs to 'sell' the lesson to the students by appealing to their interests, in order to be polite, no matter how good or how bad the lesson turns out to be, the students do not have much choice but to 'accept' the lesson. The selling acts in ETRPs are thus more complex than those in a language classroom.

In 'selling' the programme, as in (29), the presenters may offer the listeners and assure them of good programmes in the *offering* step and the *assuring* step.

(29) Example of the lesson introduction move

Lesson	10008	V	<u>/and</u> our famous person this month is Scott Hamilton + topic
Listener's background	10009	V	perhaps some of you don't know him + you haven't heard that name +
Offering	10010	V	<u>but we are going to be learning about him + this week +</u>
Assuring	10011	V	and I think you'll enjoy learning about him
World knowledge	10012	J	<u>/and</u> it's a good time to talk about + Scott Hamilton because he's + usually involved in the Winter Olympics + and that would be coming up + very shortly + in Nagano Japan + the Winter Olympics 98
	10013	V	that's right

'Selling' the programme to the listeners, like good 'salesmen', the presenters must make sure that their listeners are satisfied with their programme. In (30), Presenter V

checks the listeners' satisfaction with the programme in the *satisfaction* step. After that, Presenter V and Presenter J encourage the listeners to join in or study hard in the *encouraging* step and assure them of enjoyment in the *assuring* step.

(30) Example of the next lesson promotion move

Satisfaction	80145	V	well we hope you found this lesson helpful this month + how to develop your writing skills
Programme series	80146	V	we learned how to develop people's skills this month too in office hours didn't we
	80147	J	lots of skills this week ^right^ +
Encouraging	80148	J	and I think in one way we didn't + one thing we didn't tell them to do is + to write us
	80149	V	yes you can write to us and practice by writing a letter + to one of our teachers +
Lesson Topic	80150	V	<u>/and</u> when we come back tomorrow we have Teacher Anna with us
	80151	J	really?
	80152	V	yeah +
	80153	V	<u>she's going to be telling us her tale</u>
Assuring	80154	J	that should be fun +

In 'selling', the presenters may thank the audience for 'buying' the programme. In (31), the presenters thank the listeners for joining in the *thanking* step and then offer the listeners a chance on the next day to know the following day's topic in the *offering* step.

(31) Example of the next lesson promotion lesson

Thanking	100148	V	thank you everyone for being with us today +
Offering	100149	V	when we come back tomorrow + we'll find out how the conversation goes <u>between Harvey and Mark</u>
Personal Ideas	100150	J	I'm a little nervous
	100151	V	I think Mark might be too + when he finds out Harvey wants to talk to him
	100152	J	yeah +

An act of selling involves the actor (the presenters), the goal (the product) and the recipients (the listeners) of the action. The subjects and the objects which the presenters use in the sentences in the opening and closing stages reveal the intention of the presenters to establish and maintain relationship between themselves, the listeners and the text. For example, in (29), *our...*, *we* refers to the presenters and the

audience together; *I*, to the presenter himself or herself; and *you*, the whole audience. *Famous person this month*, *Scott Hamilton*, *him*, and *that name* all refer to the lesson topic. The pronouns used as the subjects of the sentences are more about the participants themselves. In (29), the subject shifts from *we* in discourse unit 10010 to *you* in discourse unit 10011. By shifting the subject from all the participants to the recipients, the presenters urge the listeners to take action or to join in.

Example (30) shows an interesting use of pronoun reference in the televised ETRP. In 80148, Presenter J is talking to Presenter V and thus uses *we* to refer to both of the presenters and *them* to refer to the audience. On television, the viewers can tell from the presenters' eye contact with each other that the addressee of the utterance is Presenter V, but radio listeners who receive this message would need more time than the TV viewers to know that 'them' refers to themselves. They may wait until 80149 where Presenter V refers the audience as *you* to work out the participant framework in the discourse units.

In ETRPs, an act of selling means that the presenters need to arouse the listeners' desire to listen to the programme; that is, the listeners should think that ETRPs are good programmes and worth joining in. Thus, words which show positive affection or esteem are frequently used in the lesson introduction move: in (29), *famous*, *enjoy*, *good* and *right*; in (30), *helpful* and *fun*; and in (31), *thank*. I will discuss further the lexico-grammatical features of the steps in 6.3 below.

6.2.2 Lesson information

In introducing the lesson, the presenters need to tell the listeners what the lesson is about so that the listeners can decide if they are interested in the lesson. In (32), the presenters talk about the *lesson topic* and *review previous lessons* on the same topic. They also inform the listeners of *the location of the teaching text* in the magazine or *the date* of the programme.

(32) Example of the lesson introduction move

Text location	190006	B	we're on page thirty-one +
Programme Series	190007	B	as we continue our + health + category + for the month of January +
Reviewing	190008	B	yesterday we talked about + research being done by a + neuropsychologist + in the United States + this doctor is studying why some people seem to stay young + and look much younger than their age + while others look much older than their age + this doctor calls people who look much younger than they really are + the Super young +
Lesson topic	190009	B	and that's the name of today's dialogue + the Super young (continuing the lesson introduction move; mainly giving info about the lesson)

Surprisingly, the step of *lesson topic* is not obligatory in the lesson introduction move. The lesson topic is not announced in the opening stage (25%) of the last day of a lesson (which can last one to five days). The presenters do not address the topic, but talk about personal experiences and ideas, probably because people who do not start listening on the first day or the second day might not listen to the lesson on the last day. The lesson topic is not found in the closing stage of a number of programmes (63.2%), either. This may be because listeners are often regular listeners. They all know that the lesson topic has been printed in the accompanying magazine. Thus, if the presenters do address the lesson topic, as in (33), they often do not make the lesson topic clear.

(33)

- 190185 B well we'll have to talk about someone else tomorrow and we'll do that
- 190186 B please join us
- 190187 B until then + bye bye
- 190188 E goodbye
- 190189 A zai jian (Chinese, good-bye)

As shown in Figure 6-1, in giving information about the lesson, the presenters often either review the lesson and then announce the lesson topic (33.3%) or merely announce the lesson topic (33.3%). Occasionally, in addition to announcing the lesson topic or reviewing the lesson, they may indicate the text location and the date of the programme. When the lesson topic and the lesson review steps are both

realized, they may be recycled (three cases found); that is, the two presenters repeat the cycle of reviewing the lesson and announcing the lesson topic (or vice versa). In this case, the presenters give general information first and then details. An example is found in (34).

Sequences of the steps	Percentage
Lesson topic – lesson review (loops of the steps possible)	6.7%
Lesson review – (ID)* – lesson topic - (ID)* (loops of the steps possible)	33.3%
Lesson topic	33.3%
Lesson topic – text location – date	13.3%
Text location – lesson review	6.7%
Lesson review	6.7%

*ID: Personal ideas; the steps are only realized twice in the data. The step is similar to the act that language teachers perform to ask what the students think of the lesson topic in the classroom.

Figure 6-1. Sequences and the frequencies of the steps in giving the information about the lesson in the lesson introduction move

(34) Example of the lesson introduction move

Lesson review (General)	100011	J	well yesterday we began our office hours lessons + talking about + the importance of people skills + and how + urm + Mark a worker at Walker Publications + urm needs to work on his people skills + and we said those are the skills dealing with people right ^mm mh^ + how you relate to other people + how you work with them
Lesson review (Specific)	100012	V	you know you just said work on your skills + we talked about skills being techniques + or ability to do something + we often talk about improving our skills + but we can talk about working on our skills + and that's the way you improve your skills + to work on them + so there are ways + we can work on skills + whether it be people skills + writing skills + whatever it might be + we can improve + by working on it + putting some effort into it + learning how to improve +
Lesson topic (General)	100013	V	now we're going to be talking about Mark + and we're going to find out if he's going to improve on his people skills +
Lesson topic (Specific)	100014	V	maybe Mark + urm urm excuse me Monica and Harvey have some ideas to help Mark +
Personal ideas	100015	V	what do you think?_RQ
	100016	J	I think they do +
	100017	J	we're going to hear from + hear some of their ideas today +
Lesson review (Specific)	100018	J	when we left yesterday + Monica was in Harvey's office + talking about + the problem with Mark + and how she thought it could be a deeper issue + than just an article +

Lesson 100019 J and maybe + she has some ideas +
 topic
 (Specific)

In (34), the information flow is as follows:

Discourse unit	Step	General	Specific
100011	Lesson review	Mark's people skills	
100012	Lesson review		The use of the phrase <i>work on skills</i>
100013	Lesson topic	Whether Mark will improve his people skills	
100014	Lesson topic		Harvey and Monica have ideas to help
100018	Lesson review		The end of last lesson about Mark's problem
100019	Lesson topic		Monica has ideas

The sequence is general – specific – general – specific – specific – specific. The last two discourse units are in fact meant to supplement information for the discourse unit 100014 so as to clarify for the listeners who forgot or didn't know the reasons why Harvey and Monica want to help.

Although I say that the information flow is from general to specific, the term specific is used to show a relative relation of a discourse unit to others. Take 100014 and 100019, for example. The presenters do not state exactly what kinds of ideas Monica and Harvey have. However, compared to the previous discourse units of the same step, the information they give is more specific.

6.2.3 Appealing to personal experiences and ideas

The presenters in ETRPs also need to appeal to the listeners' experiences and ideas about the lesson so as to help the listeners to relate the lesson to their own experiences, to recall their background knowledge of the lesson and to help them achieve listening comprehension.

Although it is better for the presenters of ETRPs to know the background of the audience so as to appeal to the listeners' motivation to 'buy' the programme and to evoke their background knowledge so as to help them understand the presenters'

discussion later in the programme, in ETRPs there is no interpersonal specification of the audience.

In the *listener's background knowledge* step, the uncertainty about listeners' background knowledge is shown in the quantifiers and epistemic modal words the presenters use to modify the subjects, such as *some of*, *many of* and *most of*, or the verbs of the sentences, such as *perhaps*, *maybe*, *might*, and *probably*. In (35), Presenter V uses the verbs *think* and *be not sure* and phrases of approximation *most of* and *some of* to avoid any assertion of the statement in addressing the listeners about the knowledge they might have about New York City. In a normal classroom, the teacher would have asked who has been to New York and where they visited and compare what the students have seen to what the teaching text is going to tell. The use of modal expressions is found at different stages of ETRPs and I will discuss more about the use of modal expressions in ETRPs in 7.4.6 below.

(35) Excerpt from the lesson introduction move

	40018	J	New York is + quite + urm an international place isn't it
	40019	V	it certainly is +
	40020	V	and we're going to learn a lot about it over the next few days +
→	40021	V	I think most of you are + familiar with + urm + some of the things that listener's background knowledge
			take place in the city + of course + the Broadway place and some of the excitements + that take place in the + urm + in the center part of the city + like + urm + all the shopping places + but I am not sure you know about the rest of the state

Speculations about the listeners' background knowledge offer some scope for the presenters to appeal to the listeners' personal lives so that they get interested in the lesson topic, but these are limited. The presenters thus need other approaches to make this personal appeal. They often simulate what the teacher usually does in a classroom – asking the students about their experiences and ideas to activate the listeners' background knowledge – by discussing their own personal experiences and ideas about the lesson topic. We see in (36) how Presenter J and Presenter V talk about what they think about the previous lesson before going on to introduce the present lesson – improving English writing skills. Writing in English may not be a

frightening experience for Presenter V but she represents a proportion of the listeners by pretending that she is scared by what the lesson told them.

(36) Example of the lesson introduction move

	80004	J	/hi Vicky
	80005	V	hi +
	80006	V	how are you?_RQ
	80007	J	glad you came back
	80008	V	thank you I'm glad you came back too
→ Personal ideas	80009	J	I thought maybe these + these keys to learning English would scare you away
	80010	V	well you know ++ mm + it's hard work + and sometimes hard work scares me ((laughing)) (Continuing the lesson introduction move)

In (37), in the *personal experience* step, Presenter T talks about what she heard from others about credit cards. In this way, she not only talks about what the listeners might have experienced but also illustrates the ideas of the text – credit cards can be dangerous.

(37) Excerpt from the lesson introduction move

			(continuing the lesson introduction move)
Personal experiences	160012	T	now somebody said to me today that credit cards are only dangerous if you're married ((laughing)) ##
	160013	K	# ((laughing))
	160014	L	# ((laughing))
	160015	K	/I'm not married and + I still think they're dangerous
	160016	T	hmm +
Lesson topic	160017	T	/well today our topic is <i>credit cards good or bad</i> +
	160018	T	and we'll be thinking of some of the good things and the bad points of credit cards +

Talking about their personal experiences and ideas to help the listeners personalize the learning is a strategy which the presenters of ETRPs use throughout the programme. I will discuss in more detail about the ways by which the presenters bring in their own experiences and ideas to explain the text in chapter 7 and chapter 8.

6.2.4 Other promotion steps

There are other steps that the presenters in ETRPs use to further motivate the listeners to listen to the programme. (Since different kinds of topics would be talked about to further promote the programme, I will give examples of only a few, not all, kinds here.) The presenters may talk about related *world knowledge*, as in (29), so that the listeners can know more about the lesson topic. They can also talk about the *programme series*, as in (30) and (32), or *activities*, as in (38), run by the institution so that the listeners know more about the programme and the institution. ((38) is a radio broadcast of its TV production. In the TV programme, obviously, at the beginning of the programme, there are some pictures of the youth rally on the 35th anniversary of the institution.) Although the *activity* step does not help the presenters to introduce the lesson topic on the day, it helps to promote the institution as a happy and helpful one which would organize fun activities for their listeners. This appeals to the listeners: if the institution is a good one, their productions must be good, too.

(38) Excerpt from the lesson introduction move

Activities	100004	J	do you think our students wonder what the teachers were doing + tapping each other on the heads + at the beginning of our show?_RQ
	100005	V	well ((laughing)) ## + I kind of wonder myself ##
	100006	J	# ((laughing)) # it does look a little silly
	100007	V	actually some of those pictures came from our youth rally on + for our 35 th anniversary + and we had a good time + and we were singing the songs + and that was part of the song
	100008	J	well okay ((laughing)) all right + just checking
	100009	V	just now + now they they all felt more comfortable I am sure
	100010	J	all right +
Lesson review	100011	J	well yesterday we began our office hours lessons + talking about + the importance of people skills + and how + urm + Mark a worker at Walker Publications + urm needs to work on his people skills + and we said those are the skills dealing with people right ^mm mh^ + how you relate other people + how you work with them (continuing the lesson introduction move)

In the lesson introduction move, the presenters may talk about general language information in the *language* step to help the listeners appreciate the language, to get a general idea of the language or to ease the anxiety of learning a new language. In (39), Presenter T claims that although there are many expressions in different

languages, they all serve the same function. In saying this, Presenter T is not really introducing the lesson but is covertly telling the listeners that learning English, like learning Chinese, would not be too difficult. The listeners, thus, are encouraged to continue learning English with the programme.

(39) Excerpt of the lesson introduction move

			(Several steps before, Presenter T uses the phrase 'robbing Peter to pay Paul' in reviewing the lesson about paying one credit card bill with another credit card.)
	170034	L	(Chinese translation, Chinese saying of robbing Peter to pay Paul)
Personal ideas	170035	T	wow + dig a hole in the east to fill in the hole in the west +
	170036	T	that's a good way to think ## about it
	170037	K	# hmm not bad
Language	170038	T	same thing isn't it +
	170039	T	it's funny how many expressions there are + that the expression is different in different languages+ but the meaning is so obvious ## + it's the same thing +
	170040	K	# yes
	170041	T	I guess everybody has the same problem ## + all over the world
	170042	L	# ((laughing))
	170043	K	yeah

6.2.5 Another kind of motivating

The *role play* step in the lesson introduction and the next lesson promotion moves is another way of motivating the listeners which the presenters adopt in ETRPs. I call this step *role play* because in it the presenters play fictional roles other than teachers or presenters in their conversations, yet the topics of the conversations are often related to the lesson topic on the day. The role play step is to help introduce or to give related information about the lesson topic. After the role play, the presenters shift their roles back to those of language teachers.

In (40), the role play is set in a café and the presenters act as the café owner and the waitresses. The presenters are talking about the mail which the café has received. *Sorting through mails* and *working on accounts* are not things which teachers would do in the classroom but are the acts which could happen in a café. At the end of their conversation, Presenter V shifts her role back to being a teacher and wants to start

the lesson. Although she uses the hedge *I think* to soften the request, she is directing the classroom procedure. In the role play, Presenter K is the café owner, but he does not act as the main teacher in giving the classroom directive. The change of identities has changed the role relations between the presenters. Role relations between the presenters will be discussed in more detail in Chapter 8.

(40) Example of the role play step

- | | | | |
|---|--------|---|--|
| | 120005 | A | /hi Vic |
| | 120006 | V | /hey + here's the mail + |
| → | 120007 | V | I think we have some bills Ken + you'd better sort through that |
| | 120008 | K | excuse me + |
| | 120009 | K | what? what did you say? |
| | 120010 | V | mail + bills + bills you know? |
| | 120011 | K | who's Bill? + I don't know a Bill + |
| | 120012 | K | it must be one of Anna's friends |
| | 120013 | A | /Ken + + |
| | 120014 | A | Vicky don't worry + you know he's working on accounts again + you know him + once he gets working on something he blocks everything else out |
| | 120015 | K | no I was listening + you were talking about + + you were talking about + + |
| | 120016 | K | er okay + I wasn't ## really listening + |
| | 120017 | V | # ((laughing)) |
| | 120018 | K | what were you talking about anyway? |
| | 120019 | V | I was talking about today's mail + I think there's some bill in here + you'd better have you sort through this pile |
| | 120020 | K | oh + okay |
| → | 120021 | V | /and before you do that I think we'd better get started on our lesson + |

Since the presenters are talking about the bills in the mail, the conversation in (40) seems not related to the lesson topic of the day, Jane Goodall. But, in (41), later in the programme (in the paragraph introduction move in the second teaching stage), among the mail, they find a leaflet from the Jane Goodall Institute and give related information about this Institute – its website. Example (41) also reveals that role plays are arranged to introduce the lesson. Presenter A, probably representing the listeners, speculate aloud why they have received a leaflet from the Jane Goodall Institute that day.

(41) Example of the role play step

- 120121 K you are right Vicky + these are + bills + bills and + bills
120122 V what did I tell you?
120123 K I know + +
120124 K hey look at this one +
120125 K and I was about to throw it away + +
→ 120126 K the Jane Goodall institute for research education and conservation +
120127 K and look there's a website +
120128 K see + let's take a look at that
120129 V that's a great idea
→ 120130 A well + why would we get a leaflet from Jane Goodall the day we're
teaching about her? + hmhhh +
→ 120131 A well + and the website is www.janegoodall.org +
(Talking more about the information present on the website.)

The role play step shows that, like the presenters in other media discourses, the presenters in ETRPs may have a synthetic identity, which involves the manipulation of personal experiences (Tolson 1991: 199) or fictional roles to achieve their discourse purposes – in the opening and closing stages, attracting the listeners' interest, helping the listeners relate the lesson to their own experiences and personalize the learning and giving more information about the lesson topic.

The role play step always occurs at the beginning of the lesson introduction or the next lesson promotion moves. After this step, the presenters may again sell the programme to the listeners and give information about the lesson to motivate them.

6.3 Lexico-grammatical realizations of the steps

In the lesson introduction and the next lesson promotion moves, the two major functions in the moves – 'selling' the programme to the listeners and introducing the lesson topic – can be realized in the same steps. In (29), in discourse unit 10010, after she appeals to the listeners' background knowledge about Scott Hamilton, Presenter V says *but we're going to be learning about him this week*. By saying this, she is telling the listeners that they do not need to worry if they do not know Scott Hamilton because the ETRP is going to tell them about him. In addition, she tells the listeners that the lesson of the week is about Scott Hamilton.

(29) Example of the salutation move and the lesson introduction move

In 5.3.1 above, discourse units 10001-10007 are identified as being part of the salutation move. Since some of the steps in the salutation move also perform the same functions as the lesson introduction move, they are included here.

	10001	V	/hello + students +
	10002	V	welcome to class today + we're very happy that you're joining us +
Offering	10003	V	we're beginning a new lesson + and a new month topic aren't we
	10004	J	that's right +
Date	10005	J	welcome to February +
Encouraging	10006	J	hope you + hopefully you'll be with us all month long +
Offering	10007	J	we have an exciting month of lessons ahead
Lesson topic	10008	V	/and our famous person this month is Scott Hamilton +
Listener's background	10009	V	perhaps some of you don't know him + you haven't heard that name +
Offering	10010	V	but we are going to be learning about him + this week +
Assuring	10011	V	and I think you'll enjoy learning about him
World knowledge	10012	J	/and it's a good time to talk about + Scott Hamilton because he's + usually involved in the Winter Olympics + and that would be coming up + very shortly + in Nagano Japan + the Winter Olympics 98
	10013	V	that's right

In (31), in discourse unit 100149, after thanking the listeners for joining in, Presenter V offers the listeners a chance to know the result of the conversation between Mark and Harvey the next day. In this offering act, Presenter V also introduces the next day's lesson topic.

(31) Example of the next lesson promotion lesson

Thanking	100148	V	thank you everyone for being with us today +
Offering	100149	V	when we come back tomorrow + we'll find out how the conversation goes between Harvey and Mark
Personal Ideas	100150	J	I'm a little nervous
	100151	V	I think Mark might be too + when he finds out Harvey wants to talk to him
	100152	J	yeah +

The mostly frequently used sentence patterns in the offering steps which also reveal the lesson topic are as follows:

we're going to begin/learn/find out...

it's time to begin/learn/talk about...

we/you will begin/learn/enjoy...

These sentence patterns indicate futurity of the discourse – what will happen and what to learn in the programme. (They are also used in the classroom direction move, but since these occur in different stages they serve different functions.)

Realizing the two major functions in the same steps is not surprising since a discourse unit often has multifunctions. Although it is not always possible to find a suitable single label for a discourse unit, in deciding what step the discourse unit really realises, I examine the act prospectively and retrospectively in both of the situational and textual contexts and choose a suitable one, in order not to double count the discourse units in the quantitative analysis of these steps in 6.5 below. For example, the main function of the discourse units 10010 is to tell the listeners that the programme is offering them the chance to learn about Scott Hamilton, not to tell them the lesson topic. I identify it as *offering*.

Since the two major functions can be realized in the same discourse unit, I will not examine the prominent linguistic features in the lesson introduction move and the next lesson promotion move in terms of steps, but in terms of the two major functions. In these steps, the content words and phrases are found to be related either to the information about the lesson or to the 'selling' of the presenters. In order to see how the functions are realized lexico-grammatically, I shall take (29), (31) and (32) as examples and list these words in Table 6-1.

In Table 6-1, words related to lesson/course structure, the lesson topic, the text and the date are used to give information about the lesson. *New lesson* and *new topic* tell the listeners that it is the first day of the lesson. *Famous person this month* and *health category* tells the listeners which kind of feature stories to expect in the lesson. Words showing attitudinal connotations are used to create positive affect on the listeners. For example, adjectives such as *new*, *good*, *happy*, *glad*, *exciting*, *interesting*, *cool*, and *helpful*, and verbs such as *hope* and *enjoy* are the most

Example	Discourse unit	Functions						
		Giving information				Selling the programme		
		Lesson/ Course structure	Lesson topic	The text	Date	Positive affect	Involvement	action
(29)	10002					welcome, happy	us	join
	10003	new lesson, new topic				new	aren't we	
	10005				February	welcome		
	10006					hopefully	with us	
	10007					exciting		
	10008	famous person this month	Scott Hamilton				our	
	10009							know, hear
	10010	this week						be learning about
	10011					enjoy		learn about
	10012					good		
(31)	100148					thank you	with us	
	100149		conversation		tomorrow			come back, find out
	100150					nervous		
(32)	190006			page thirty one				
	190007	health category			January			continue
	190008		research		yesterday			
	190009	dialogue	super young					

Table 6-1. Words which realise the two major functions in the lesson introduction move and the next lesson promotion move

frequently used to arouse the listeners' motivation to 'buy' the programme. The verbs used in the steps are meant to covertly entice the listeners into 'buying' the programme - *joining in*, *coming back*, *continuing*, *finding out* and *learning* with the

presenters. In arousing the listeners' motivation, there are phrases (such as *with us* and *aren't we*) signalling involvement in a common enterprise.

6.4 Sequence of the steps

All the steps discussed in 6.2 above are used to give information about the lesson, to create a positive programme image – that it is fun and useful – and to help the listeners to understand the latter programme. Since these steps serve similar functions, not all of the steps described above will be realized in the lesson introduction move and the next lesson promotion move. I shall discuss the

Sequences of the steps in the lesson introduction move		No.
1. With lesson information steps*		15 (78.9%)
Before the lesson information steps		
None		7 (36.8%)
Selling steps – (appealing to personal experiences and ideas) – (other promotion steps)		2
Appealing to personal experiences and ideas – selling steps – appealing to personal experiences and ideas – selling steps		1
Appealing to personal experiences and ideas – other promotion steps		1
Other promotion steps – (appealing to personal experiences and ideas)		2
Role play – appealing to personal experiences and ideas		1
Role play – other promotion steps		1
After the lesson information steps		
Appealing to personal experiences and ideas		6 (31.6%)
Appealing to personal experiences and ideas – selling steps – (other promotion steps)		4 (21.1%)
Other promotion steps – appealing to personal experiences and ideas		2
Nil		2
Selling steps – appealing to personal experiences and ideas		1
2. No lesson information steps		4 (21.1%)
Appealing to personal experiences and ideas		2
Role play		1
Appealing to personal experiences and ideas – selling steps – appealing to personal experiences and ideas – other promotion steps – appealing to personal experiences and ideas		1
* Sequences of the lesson information steps are discussed in 6.2.2 above.		

Figure 6-2. Sequences of the steps in the lesson introduction move

sequences of these steps in terms of the sequences of their super-categories – lesson information steps, selling steps, steps which appeal to personal experiences and ideas, the role play step and other promotion steps, discussed in 6.2 above.

Figure 6-2 shows the sequences of the steps and their frequencies in the lesson introduction move. As can be seen in the figure, the presenters do not always bring in lesson information in the move (21.1%). When they do, they often start the lesson introduction move with the lesson information steps (36.8%). If there are steps before the lesson information steps, the sequence of the steps is not fixed. After the lesson information steps, they often appeal to personal experiences and ideas before going on to the selling steps or other promotion steps (52.7%).

Sequences of the steps in the next lesson promotion move		No
No steps		7 (36.8%)
Starting with selling steps		4 (21.1%)
Selling steps		1
Selling steps – appealing to personal experiences and ideas – (selling steps – appealing to personal experiences and ideas)		2
Selling steps – lesson information steps		1
Starting with lesson information steps		3 (15.8%)
Lesson information steps – (appealing to personal experiences and ideas) – selling steps		
Starting with other promotion steps		2 (10.5%)
Other promotion steps - appealing to personal experiences and ideas		1
Other promotion steps – selling steps – lesson information steps – selling steps		1
Appealing to personal experiences and ideas – selling steps – appealing to personal experiences and ideas – lesson information steps – selling steps		1 (5.3%)
Role play – selling steps – (lesson information steps) – (selling steps)		2 (10.5%)

Figure 6-3. Sequences of the steps in the next lesson promotion move

Figure 6-3 shows the sequences of the steps and their frequencies in the next lesson promotion move. It shows that the move is not obligatory in the closing stage. In 5.5.5.3 above, I noted that when the move does not occur in the closing stage the presenters will briefly encourage the listeners to join in the next lesson in the

valediction move. This move, unlike the lesson introduction move, does not often contain lesson information steps. This is because introducing the lesson topic is more important at the beginning of a programme. In the next lesson promotion move, the presenters often start with selling steps (21.1%) or lesson information steps (15.8%) before employing any other step to promote the programme and to motivate the listener to listen to the programme the next day.

6.5 Comparisons between different broadcasts

As we have already seen above, diverse steps and various sequences of the steps are used in meeting communication needs in the lesson introduction and next lesson promotion moves but different broadcasts of ETRPs serve different audience groups and will have slightly different realizations of the steps. If I address the differences between the broadcasts in terms of the frequencies of different orders of the steps in the moves, the comparisons would seem impossible due to the diversities of the realizations. In order to make clear presentations about the differences between the broadcasts, I would instead draw attention to some particular steps in the moves. The percentages of these steps in the opening and closing stages are represented in Table 6-2. (Please see Appendix XV for the frequency of the steps in the opening and closing stages.)

6.5.1 Selling steps

Table 6-2 shows that the selling acts appear more in the closing stage than in the opening stage while appealing to personal experiences and ideas is more emphasized in the opening stage. This is simply because arousing the background knowledge is more important at the beginning of a programme and because inviting the listeners to return to the programme next day is the most important job at the end of the programme. However, it is found that *Landmark English* appeals to the listeners' personal experiences and ideas more in the closing stage. More data of the broadcast need to be collected and examined to understand the reason.

	Stage*2	Step	Broadcasts *1				
			Studio Classroom 1998	Studio Classroom 2001	Let's Talk in English	Landmark English	Everyone's American English
Selling steps	Opening	Offering	8.9%	5.0%	4.8%	7.9%	6.9%
		Assuring	1.2%		2.4%		3.4%
		Encouraging	.8%				3.4%
		Invitation		2.5%			
		Satisfaction	.4%				
		Total	11.3%	7.5%	7.2%	7.9%	13.7%
	Closing	Offering	5.7%	3.4%	41.3%	7.1%	20.0%
		Assuring	4.5%	3.4%			
		Encouraging	11.4%	10.3%	20.7%	4.8%	
		Invitation	4.5%	6.8%	13.8%	2.4%	20.0%
		Satisfaction	4.5%	3.4%		7.1%	
		Thanking	8.0%	3.4%			
Total	38.6%	34.7%	75.8%	21.4%	40.0%		
Lesson information	Opening	Introducing lesson topic	5.7%	7.5%	4.8%	1.3%	10.3%
		Lesson review	7.7%		21.4%	3.9%	3.4%
		Date	2.4%			3.9%	
		Text location reference				2.6%	3.4%
		Total	15.8%	7.5%	26.2%	11.7%	17.1%
	Closing	Introducing lesson topic	9.1%	3.4%	17.2%	2.4%	
		Total	9.1%	3.4%	17.2%	2.4%	0.0%
	Appealing to personal experiences and ideas	Opening	Experiences	25.2%			6.6%
Ideas			14.6%		14.3%	15.8%	10.3%
Listener's background			3.7%				10.3%
Role play				67.5%		3.9%	
Total			43.5%	67.5%	14.3%	26.3%	26.6%
Closing		Experiences	3.4%			9.5%	
		Ideas	8.0%		3.4%	23.8%	
		Total	11.4%	44.8%	3.4%	33.3%	0.0%
Other further promotion steps	Language				14.5% *3		
		Programme series	1.6% *3		4.8% *3	3.4% *3	
			2.3% *4				
	Activities	2.0% *3					
	World knowledge	1.6% *3		4.8% *3			
		4.5% *4			26.2% *4		

Table 6-2. Comparisons of the steps in the opening and closing stages between different broadcasts

*1: Statistics in this table are based on language data from 11 days of *Studio Classroom* 1998, 2 days of each of the other broadcasts, as set out in Chapter 4. The percentage of each step is calculated by dividing the number of the discourse units which realize the step, not the number of the step, by the total number of the discourse units in the opening or the closing stage.

*2: The steps in the classroom direction move and the subsidiary discourse move are not counted into this table.

*3: In the opening stage. *4: In the closing stage.

In addition to the *offering* step, the *encouraging* step and the *inviting* step are found more frequently in the closing stage. Like language teachers in classrooms, the presenters need to encourage the listeners to study hard. However, it is more difficult for the listeners to maintain their interest in joining ETRPs since the listeners have little chance to meet their peers and, hence, can easily lose the sense of language learning community created by the programme. We see in (42) how Presenter V encourages the listeners to continue studying English and joining in the programme.

(42) Example of the encouraging step

	130217	V we won't be talking about a profile but we'll be starting our spotlight article +
	130218	V and I think you'll enjoy that +
→	130219	V we want to encourage you to keep up good work in your English studies and in all that you do + +
Encouraging		
→	130220	V be sure to join us next time for more + English here at the studio classroom coffee corner +

6.5.2 Giving lesson information steps

In giving lesson information to the listeners, *Let's Talk in English* provides more to the listeners than the other broadcasts do. It may be because the listeners of the broadcast have lower language ability. The most important job for the presenters is to help the listeners understand the lesson.

It seems that *Studio Classroom* 2001 does not give much lesson information to the listeners. In examining the data, I found that some of these steps occur in the paragraph introduction move in the teaching stage. In (43), after the text reading move, Presenter V reviews what they have talked about in the last programme and talks about the section title of the day's lesson (or the lesson topic). These steps could have been realized in the lesson introduction move but the lesson introduction move of that day is realized by the role play step only.

(43) Example of the paragraph introduction move in the teaching stage

	130019		(reading of the text)
→	130020	V	well we've been talking about how Jane Goodall discovered that + chimpanzees were a lot like human beings +
Reviewing			
→	130021	V	it says <i>almost like us</i> here +
Lesson topic			
	130022	V	that's the title of this section +
	130023	V	almost like us + or similar to us + + having human characteristics
	130024	A	not exactly but + almost
	130025	K	(Chinese explanation)

Giving the listeners the information about the text location in the magazine is very important since it helps the listeners quickly locate the teaching text of the day's lesson. But the step occurs only in *Landmark English* and *Everyone's American English*. In examining the data, I found that the step can be realized in the classroom direction move in *Studio Classroom* and *Let's Talk in English*.

6.5.3 Appealing to the personal experiences and ideas steps

Table 6-2 shows that *Studio Classroom* 1998 and *Landmark English* give more information about presenters' experiences and ideas as if they value the job of appealing to the listeners' personal experiences more than the other broadcasts do. But it is equally likely that these two broadcasts place more emphasis than the other broadcasts do on the genre purpose of teaching about foreign culture since when the presenters talk about their own personal experiences, they help the listeners understand their lives in foreign countries. The fact that the step *world knowledge* is also found relatively frequently in both of the broadcasts can also confirm this.

In the lesson introduction move, only *Studio Classroom* 1998 and *Everyone's American English* appeal to the listeners' background knowledge about the lesson topic. This may be because the programmes are uncertain about the listeners' background and try not to make assumptions about the listeners. Equally, it may be because some of the ETRP broadcasts are more 'teacher-centred', giving information from their point of view.

Studio Classroom 2001 has changed the programme format and uses situational plays to introduce the related information about the lesson topic and to express the fictional roles' personal experiences and ideas.

6.5.4 Other further promotion steps

Different broadcasts use different kinds of further promotion steps but no further promotion steps are found in *Studio Classroom* 2001. In the broadcast, as discussed in 6.2.5 above, these kinds of steps are realized in the role play step.

Only *Landmark English* gives general information about English *language*. Examining the data, I found that it occurs on one day only. More data are needed to make any claim about this finding.

Only *Studio Classroom* 1998 and *Let's Talk in English* talk about the programme series and activities held by the institution. As shown in Table 4-2, these two broadcasts are the longest-established institutions. They have regular programme series in their broadcasts and hold different kinds of activities for listeners.

6.6 Conclusion

Arousing the listeners' motivation is one of the most important functions in the opening and closing stages – specifically the lesson introduction and next lesson promotion moves. In these moves, the presenters not only give information about the lesson (by such steps as *announcing the lesson topic*, *reviewing the previous lesson* and *referring to the text location*), sell the programme (by such steps as *offering*, *assuring*, and *encouraging*), but also relate the lesson to listeners' experiences (by appealing to *listeners' background knowledge* and discussing the presenters' *personal experiences and ideas*). They may also talk about related *world knowledge*, *programme series*, *activities*, and general *language* information. In these steps, words related to lesson/course structure, the lesson topic, the text and the date are used to give information about the lesson while words showing attitudinal connotations are used to create positive affect on the listeners. Action verbs and

involvement phrases (such as *with us* and *aren't we*) are used to urge the listener to join the programme. In motivating the listeners, the presenters give more lesson information in the lesson introduction move than in the next lesson promotion move and they make more efforts to sell the programme in the next lesson promotion move than in the lesson introduction move. Some broadcasts devote more effort to giving information about the lesson than to selling the programme.

7 Sentence explanation moves in ETRPs

7.1 Introduction

This chapter explains the way in which the pedagogic functions of ETRPs are realized linguistically. In Chapter 2, I found that one of the main purposes of ETRPs is to supplement the English teaching given at school. I noted then that in ETRPs there are no drills, no reading and writing activities and no grammar teaching. The programmes do no more than explain the meaning and vocabulary of the teaching text. In Chapter 5, considering the communicative needs of the radio medium, I described and explained in general the realization of this main purpose of ETRPs in terms of their generic features. I found that in the teaching stage, after the paragraph reading move, the presenters repetitively explain the meaning and vocabulary of the text sentence by sentence. Since listeners to ETRPs are not co-present with the presenters and certainly have no opportunities to ask questions or practise taught language items, repetitive explanation fulfils a function similar to the elaboration of teacher talk in the language classroom to ensure that the listeners understand their message. In this chapter, I shall focus on the elaboration strategies which the presenters use in the explanation moves; namely, the linguistic realizations of the sub-moves of sentence explanation – how the presenters refer to a text sentence, explain the meaning of the sentence and teach the vocabulary of the sentence.

7.2 Relationship between the sub-moves

Before describing and explaining the microstructures of the submoves – the sentence reading submove, the sentence meaning explanation submove and the vocabulary explanation submove – in the sentence explanation moves, I shall discuss the relationship between the sub-moves in terms of textual meaning and topical development.

7.2.1 Textual meaning

The discussion of the textual meaning of the explanation moves in the teaching stage can validate the description of the sequence of the explanation moves in 5.4.3.3 that the presenters read a sentence of the text and then, with different approaches, explain the meaning and vocabulary in the text before moving on the next sentence.

According to Halliday (1989), a discourse expresses three different strands of meaning: the experiential, the interpersonal and the textual. The realization of these three meanings is associated with variables of the situational context – field, tenor and mode. In discussing the functions of the sentence explanation move in the teaching stage, I shall cover all the three meanings of the sub-moves in the teaching stage. The experiential meaning and the interpersonal meaning will be dealt with in appropriate sections below while the present focus is on the textual meaning of the sentence explanation move – how the presenters organize information within it.

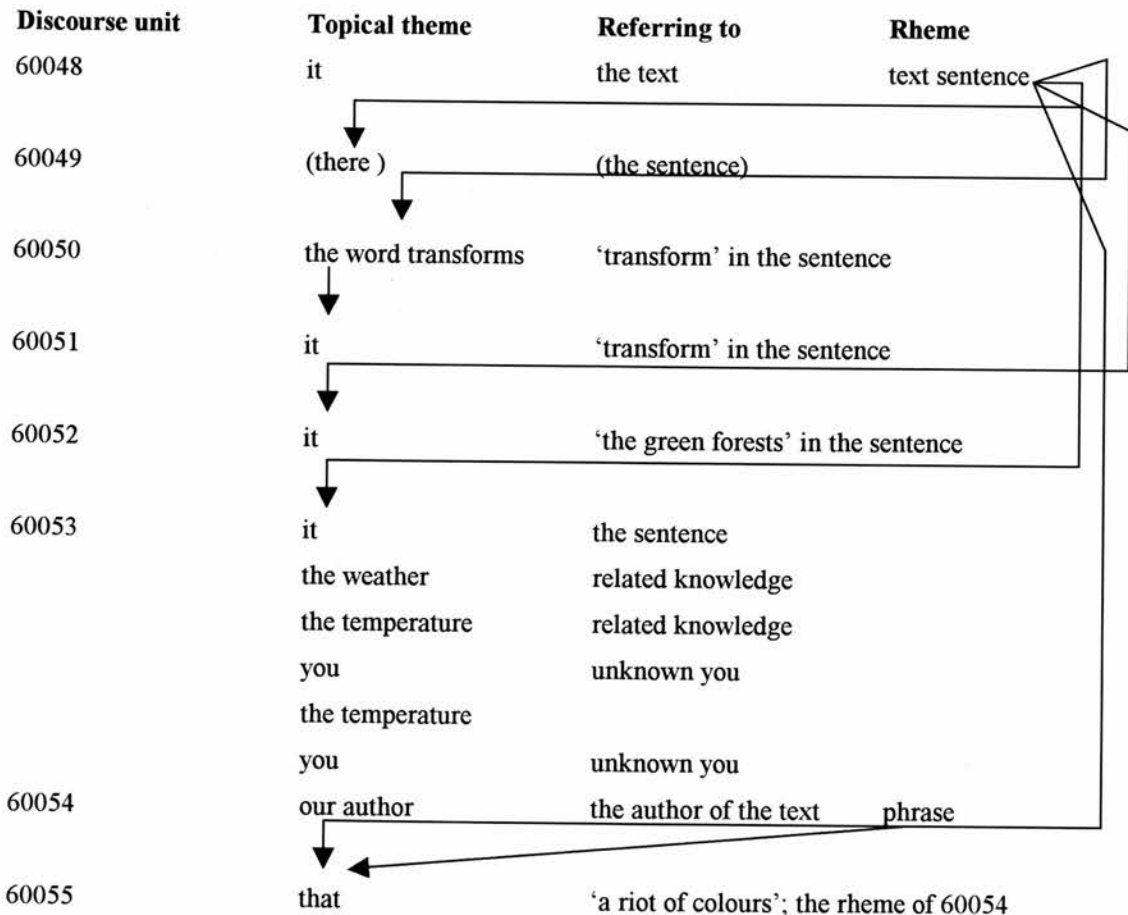
If we consider the textual meaning of the sub-moves of sentence explanation, we need to consider the textual themes, interpersonal themes and topical themes of the sub-moves. Since ETRPs are mainly composed in a monologue form with occasional frame shifts to conversations between the presenters, not many interpersonal themes are employed in the sub-moves. Textual themes are realized by such discourse markers as *but*, *and*, *right*, *so* and *now* and will be discussed in fuller detail in the following sections about different sub-moves of sentence explanation. Here I will concentrate on topical themes in the sub-moves.

In most of the sentence reading sub-moves, the teaching text is the topical theme while the sentences in the text are the rhemes. The topical themes of steps in the sentence meaning explanation and vocabulary explanation moves (except those appealing to personal experiences and ideas) can be the sentences, the sentence meanings or vocabulary in the sentence. In (44), in the sentence reading, Presenter J quotes the sentence, *the cold air transforms the green forests into a riot of color yellow red orange and purple*. The topical theme is the text referred to as *it* and the rheme, the sentence. In the following explanation sub-moves, the topical themes are

the sentence itself, the vocabulary, the phrases or the author of the text sentence, but in 60053 where the presenters talk about related information, the topical themes can come from related knowledge – the weather and the temperature – and an unspecific generic reference – you.

(44)

- 60048 J mm + well it says that *the cold air transforms the green forests + into a riot of color + yellow + red + orange + and purple +*
- 60049 J some + in +interesting phrases in the sentence
- 60050 V the word transforms + transform really means to change something very completely + to change the form of something +
- 60051 V 'nd here + in this case it's really + to change + the the colors of these leaves +
- 60052 V so it's almost like they become something totally different +
- 60053 V and it it really happens when the weather changes + the temperature changes + drastically + if the weather doesn't get too cold + you don't get to see the bright colors + but if the temperatures really drop + it gets really really cold you'll see all these bright colors + bright reds + and bright oranges
- 60054 J 'nd ther + our our author calls it *a riot of colors +*
- 60055 J 'nd tha-t is a showy display + urm something + for everyone to see +



Example (44) shows that in the sentence explanation move, the theme of the sentence reading introduces a text sentence in which a number of different pieces of information – language items or ideas – are each picked up and made the theme in subsequent sub-moves. In the teaching stage, a multiple-theme pattern and a theme reiteration strategy are used to elaborate on each of the main thematic points.

Example (44) also shows that the topical themes in the teaching stage are the text and the language, not the participants as in the opening or the closing stages; except when the presenters talk about their related personal experiences and ideas and speculate on the listeners' background knowledge to help the listeners personalize the learning, discussed further in 7.4.4 below. It is clear that after the presenter-text-listener relationship is established in the opening stage, in the teaching stage, the focus of the discourse has shifted from the participants to the language.

7.2.2 Topic development

I shall try to explain the relationship between the sentence reading sub-move and the sentence meaning explanation and vocabulary explanation sub-moves by exploring the concept of topic development.

In any discourse, within a general topic framework, participants may go on to talk about a new topic or a subtopic, or may sometimes shift their topic to another and come back later to the original one. Since people use language to accomplish things, we can take discourse production as made up of projects and tasks (Clark 1996: 343). In this sense, transitions between different discourse segments of a new topic or subtopic can be seen as entering the next project, entering a subproject, returning from the subproject, entering a digression, and returning from the digression.

Going on with a subtopic, participants may consider they are sticking to the same topic because they are entering a subproject and producing a part of the main topic discourse. Before going on with a subtopic, they do not need to pause for a long time and may start their subtopic discourses immediately. This partly explains the

absence of lengthy pauses between different topic types and of the use of high key at the beginning of some of the topic types in the ETRP genre. There are no lengthy pauses and high keys before the topic types such as *paraphrase*, *metalinguistic expansion*, *Chinese explanation*, and *comment* (see 7.4 for examples) since they are used to explain the quoted sentence and can be treated as subtopic discourses of the main topic. Since discourse units of these topic types reflect back on the main discourse – text sentences, expand it, modify it and evaluate it, they are similar to the subsidiary discourse type of Coulthard and Montgomery's (1981) – glosses.

According to Coulthard and Montgomery (1981), the structure of monologue lectures is an interplay of main discourse and subsidiary discourse. The main discourse is composed of a chain of informing acts while the concern of the subsidiary discourse is to monitor, to reflect upon and to comment on the main thrust of the discourse. Coulthard and Montgomery distinguish the two types of subsidiary discourses – glosses and asides – by arguing that glosses are typically anaphoric whereas asides are typically exophoric and that asides maintain a more tenuous relationship with the main flow of the discourse than do glosses. They give examples of variable extents of asides and think that a short aside is embedded in the discourse unit of a main discourse while a lengthy one may develop into a digression (*ibid.*: 38).

Entering a digression is subtler, in terms of topic development, than going on to a subtopic. Whether a digression is allowed to develop in a discourse depends on the degree of formality of a social situation; moreover, the degree to which a digression can develop varies from situation to situation. Although digressions are rare in a formal social event so that the participants are not distracted too much from the main functions, sometimes digressions are produced in aid of the main discourse functions.

In ETRPs, the discourse units of topic types such as *world knowledge*, *personal experience*, *listener's background knowledge*, *suggestion*, and *encouragement* (see 7.4.4 and 7.4.5 for example) may appear to be digressions for they are not about the text. However, since they also help the listeners understand the text and this in turn

helps the presenters explain the text, they cannot be treated as the extreme case of asides – digression – in Coulthard and Montgomery’s model.

The asides in ETRPs are not produced to directly explain the sentence meanings and vocabulary in the text. These asides provide extra information for the listener whenever the presenters consider them related and appropriate. They may look as if they are not indispensable, since in ETRPs glosses are about language use and are deployed to explain the text whereas asides may be treated as new information. Nevertheless, although these asides seem to be more than needed, they benefit the listeners. They add to the listener’s knowledge about language and the world. They can help the listener personalize the learning, to understand the meaning of the text, provide foreign cultural information, and to some extent help the listener to get to know their teachers. In fact, these kinds of asides are not exclusive to ETRPs. They also appear in normal language classrooms.

After these asides, like some short digressions, the presenters return to the main discourse or to glosses. If they did not, the ETRP genre would fail to accomplish its main function – to discuss and explain the teaching text. When returning to the main discourse, there are often discourse markers, for example, *so*, *but*, *well*, *okay*, *now*, and *and* at the beginning of the following discourse units. In (45), Presenter J shifts the topic from the text to talking about the taxi cabs in New York. After both V and J discuss their ideas and general information about New York, V returns to the main discourse – a sentence reading step – with the discourse marker *but* and continues to explain the vocabulary in the sentence.

(45)

- | | | | |
|---|-------|---|---|
| | 40125 | J | it says <i>if you decide + to + urm + to ride in one of New York's famous yellow cabs + don't be surprised if the driver doesn't speak English as a first language +</i> |
| → | 40126 | J | New York is full of taxi cabs + it's like a sea of yellow in the streets + with so many taxis + very few people ride ++ actually drive their own car |
| | 40127 | V | actually + urm I would say that riding in a taxi cab in New York is a must + it's a must experience because + it's really exciting + there's a lot of + horn honking + and strange driving and + it's really really interesting + but |
| | 40128 | J | sounds a little like Taipei Vicky |

- | | | | |
|---|-------|---|--|
| | 40129 | V | a little bit ((laughing)) right + |
| → | 40130 | V | but it says here <i>you'll see hear people from all over the world</i> + and <i>if you go into a taxi you'll also have similar experience if you decide to ride in one</i> + + <i>of these taxis + yellow cabs</i> + |
| | 40131 | V | actually the word cab + urm + we sometimes call + + a taxi + just a taxi + or we sometimes say a taxi cab + or sometimes we just call it a cab + |

Returning to the main discourse, either a resumption or a continuation, is not always achieved by discourse markers such as *so*, *but* and *and*. In (46), after Presenter J presents some information about the Statue of Liberty, Presenter V continues to explain the phrase *open one's arms* without any discourse markers displayed at the beginning of the discourse unit.

(46)

- | | | | |
|---|-------|---|--|
| | 40064 | V | but it says here <i>today she opens her arms to millions of tourists</i> + |
| | 40065 | V | she + actually before + did this to many + urm + immigrants that came in but now we're talking about tourists + people still + visit Ellis Island + they visit the Statue of Liberty + but these are tourists |
| | 40066 | V | and as we see here + four million a year visit + the Statue of Liberty |
| | 40067 | J | The Statue of Liberty really has some sentimental values to lots of Americans + she represents + the FREEDOM and the OPPORTUNITY + that America offers to each and every person + and that's what + it actually says on her book there + that she is opening her arms to the tired and the weary + to come to America + and to discover + a new chance + and a new opportunity to make something of their life |
| → | 40068 | V | generally when we talk about opening our arms to someone it shows that we really ARE receiving them or welcoming them urm + |

Since there are so many different types of asides in the ETRP genre and since many asides can appear in sequence without going back to the main discourse in between, I shall focus the discussion more on the connection between the main discourse and a particular type of aside in ETRPs – the aside which is presented in the format of conversation.

The conversation between the two presenters (or three; including the Chinese explainer) is one of the most obvious asides in ETRPs because that is a clear shift of register within the programme format such that it is not difficult to notice that the primary business of the format – discussing the text for the listener – is temporarily delayed or suspended. In fact, this kind of aside creates a new interactional

context – from the interaction between the presenters and the listener to that between the presenters themselves. Since the tacitly-assumed order is violated more obviously in the conversations, the ways in which the presenters return to the main discourse flow are more interesting and are supposed to be more obvious than in the other asides. Issues related to the conversations in ETRPs will be discussed in Chapter 8.

To sum up, examining the topic flow of the sentence explanation moves in the teaching stage reveals that the main topic of a sentence explanation move is the text sentence. After reading the text sentence, the presenters go on to discuss subtopics of sentence meaning and vocabulary of this text sentence through such glosses as paraphrase and metalinguistic expansion. They also make short digressions to other topics other than the language and the ideas of the text sentence by such asides as world knowledge, personal experiences, personal ideas and encouragement.

7.3 Sentence reading

In the teaching stage of ETRPs, after the paragraph reading move, as in (47), the presenters first *read a sentence* and then explain the sentence. (The quotation device *it says* will be discussed later in 7.3.1 below.)

(47)

→ Sentence reading	80114	J	/ <u>and</u> it says <i>revising your writing is your job</i> +
	80115	J	and to revise means to make it better +
	80116	J	we talked about revisions + in urm office hours ^mm mh^ I think +
	80117	J	and revision means + to make it better + to revise it + to correct the problems
	80118	V	okay +
	80119	V	so just + make some changes where + necessary + and that's your job + it's not the job of someone else + but it's your job +

However, alternatively, as in (48), the presenter reads part of a sentence (a *phrase* or a new *word*), explains it and continues to read the rest of the sentence and then

explains it once more. (The quotation devices *we find* and *it says* will be discussed in 7.3.1 below.)

(48)

	20138	V	<u>but</u> we find that Scott really didn't take skating all that seriously in the beginning +
→	20139	V	it says up until that time +
Phrase reading			
	20140	V	up until the time his mother died +
→	20141	V	Scott didn't take it that seriously +
Sentence reading			
	20142	V	he hadn't taken skating seriously which simply means + he was not + trying to be the best all the times + he had + he enjoyed it more than anything +
	20143	V	when you say you don't take something seriously + you just enjoy it + you have fun + but it is not like + work to you

In addition, after explaining different parts of the sentence, the presenters sometimes will go back to the sentence reading to read the sentence or part of the sentence again and then continue the explanation. This is because, in the radio context, to lighten the information load, the presenters need to constantly remind the listeners where they have got to, what point in the text they have reached if the explanation process is too long. In examining the data, as in (49), it can be seen that the sentences read in this kind of explanation sequence are more complex and longer than those in other sequences.

(49)

→	120183	V	so Jane was born in England in 1934 + and she grew up reading Tarzan books and spent as much time outdoors as she could + +
Sentence reading			
	120184	V	now Tarzan of course was a hero right + from a series of books + jungle tales were stories that were put out + +
	120185	V	and you may have seen the cartoon or the movie before + the Tarzan movie +
	120186	V	definitely ## one of my favourites was the jungle book
	120187	A	yes ((laughing))
	120188	V	((laughing))
	120189	V	yes I think it was Tarzan and Jane and + then we see + chimpanzees right
	120190	A	yes ((laughing))
	120191	V	we don't (...) name ((laughing))
	120192	K	(Chinese explanation)

→	120193	V	and she spent as much time as she could outdoors + +
Sentence reading	120194	V	now I've read in the newspaper there was an article here in Taiwan that + she + loved the outdoors + that she loved animals and even from an early age she would ## sleep with earthworms rather than teddy bears like most normal girls would + and she was always curious + she loved any kind of little animal + or creature
	120195	A	# no
→	120196	V	and it says she spent + as much time as she could +
Sentence reading	120197	V	so any time there was an opportunity + to be in nature or to be outdoors + she would take that chance

Occasionally, after explaining a sentence, the presenters may go on to explain the next sentence without 'reading' it. In (50), Presenter H uses the sentence *they're going over to Alice's house* as a part of explanation of the sentence *she and Katie left the house*. The two sentences are closely related in logical sense.

(50)

	150054	H	and what did Alice and Katie do?
	150055	B	Alice put on her coat +
	150056	B	she must be going somewhere too +
→	150057	B	so she and Katie left the house +
Sentence reading	150058	B	but where are they going?
→	150059	H	remember + they're going over to Alice's house +
	150060	H	they'll have dinner there + and they'll also talk + Alice + Katie and Uncle Bill

	<i>Studio Classroom</i>	<i>Let's Talk in English</i>	<i>Landmark English</i>	<i>Everyone's American English</i>	Total
Sentence reading WL-explanation	70.9 %	92.2%	96.2%	77.8%	78.2%
Sentence reading PT-explanation- Sentence reading (PT or WL)-explanation	9.4 %	1.9%	1.9%	3.7%	6.8%
Sentence reading WL-explanation- Sentence reading (PT or WL)-explanation...	19.7%	0	1.9%	18.5%	14.2%
No sentence reading - explanation	0	5.9%	0	0	.8%
Total	100%	100%	100%	100%	353

*WL: the whole sentence; PT: part of the sentence.

Table 7-1. Sentence reading sequence in ETRPs

Table 7-1 shows that presenters usually read the whole sentence first and then explain it (78.2%). Other types of explanation sequence are not so frequent. Quite a few sentences in *Studio Classroom* (19.7%) and *Everyone's American English* (18.5%) are repeatedly read and explained. It may be because the texts of these two broadcasts have more complex and long sentences than the others.

7.3.1 Sentence reading as quotation of the text

The sub-move of sentence reading is to inform the listeners of the part of the text which the presenters are going to discuss, so the presenters quote the sentence from the text. The presenters often make a direct report of the sentence. The most frequently used verb for introducing quotations is *say*, often found in the language contexts such as the following (See Appendix XVI for the full list of the word concordance of *say* in sentence reading):

But Monica* says
Here it says ...
We end our article saying ...
Now she's saying ...
Our writer says ...
Mark* replies by saying...
Harvey* goes on to say ...
And the statute it says welcomes immigrants + ...
(* people referred to in the text)

In sentence reading, the presenters also use other quotation verbs (2.4%) such as *answer* and *ask* to introduce the text sentence. These introductions of quotation tell only what the text says without any personal comments. The quotation phrases are often found at the beginning of sentence reading but are also found in the middle of sentence reading.

The presenters may quote a sentence as if from the reader's perspective but they use only neutral reporting words. Phrases such as *we see*, *we learn* and *we find out* are also found for this kind of quotation in the data (4.5%).

As shown in Figure 7-1, occasionally (1.1%), the presenters may quote the sentence indirectly. In (51), Presenter J doesn't quote Mark's words *thanks for taking the time to talk with me* but expresses the experiential meaning of the sentence with an indirect quotation.

(51)

- 110122 J Mark says *I guess you're right Mr. Walker* +
 110123 J he agrees + he guesses + with what he says +
 → 110124 J and *he thanks him for taking the time to talk to him*
 110125 V right +
 110126 V he thanks Mr. Walker for taking the time to talk to him +

Phrases	No.	%
says - it says	99	
he says	21	
she says	14	
the author says	8	
Character says	42	
... saying...	8	
	194	51.5%
The character reply, answer, respond, ask, ...	9	2.4%
Others - We find (out)	6	
We learn	4	
We see	2	
We say	2	
We talk about	5	
	17	4.5%
Other indirect report	4	1.1%
None	153	40.5%
Total	377*	100.0%

*If the presenters read a part of the sentence first and then read the rest of the sentence, the sentence is counted twice.

Figure 7-1. The frequently used phrases in sentence reading

Figure 7-1 also shows that 40.5% of the sentence reading steps are accomplished without any quotation verbs. As shown in the following excerpts, these cases are found either, as in (52), where the sentence is not read for the first time, or as in (53),

where the sentence is read directly after other boundary acts (discussed in 7.3.2.3 below), or as in (54), where, before the new sentence reading, the presenter read again the previous sentence, or where high key is marked at the beginning of the sentence (discussed in 7.3.2.2 below). Example (52) also shows an interesting contrast between *it says* and *it's saying*. The present simple in 70045 is used to introduce a quotation from the text, while the present progressive in 70056 is used to introduce a paraphrase or explanation of the meaning.

(52)

- | | | | |
|---|-------|---|--|
| → | 70045 | J | <i>/and</i> it says <i>if writing is such a chore in one's first language + how much more so in a second language +</i> |
| | 70045 | J | and a chore would be + a a task + something that requires work +
(explanation of the vocabulary chore) |
| | 70052 | J | but if something is a chore + and it's not housework + you just mean it takes a lot of work + and maybe not something you enjoy |
| → | 70053 | V | okay + so <i>if writing is such a chore in one's first language +</i> |
| | 70054 | V | your own language + |
| → | 70055 | V | <i>then how much more so in a second language +</i> |
| | 70056 | V | it's simply saying it's already difficult enough to write in your own language + imagine how hard it is to write in a second language + because we're not as comfortable with a second language + we never are + so it is going to be difficult also + |

(53)

- | | | | |
|------------------|--------|---|---|
| → | 190114 | B | okay + right column + the right hand side now starting with line twenty + |
| → | 190115 | B | Sammy laughs + |
| → | 190116 | B | huh <i>he'll be thrilled to hear that +</i> |
| Sentence reading | 190117 | B | my father he + will + my father will be thrilled to hear that one of my friends said + hey dad + one of my friends said that you don't look a day over thirty five + well he would be thrilled to hear that + |

(54)

- | | | | |
|---|-------|---|--|
| → | 10072 | V | <i>/well</i> it says <i>Scott l-ives to skate +</i> |
| | 10073 | V | he not only LOVES skating + but he LIVES to skate
(explanation of the phrase <i>live to</i>) |
| | 10078 | V | whatever they really love DOing + that is what we sometimes say they LIVE to do |
| | 10079 | J | and that's right |
| → | 10080 | J | and <i>Scott LIVES to skate + he LOVES it + and audiences LOVE him +</i> |
| | 10081 | J | like Vicky said at the beGINning + he's got a lot of personAlity on |

the ice he's always + urm + very happy + and the way he MOVES + it
atTRACTS AUdiences + and they LOVE him

However, one other reason why the presenters may choose not to use quotation verbs may be that when the presenters read the sentence, the prosodic features are often changed to those of read aloud – slower speech rate, heightened pitch and increased loudness (Johns-Lewis 1986). Although the presenters might have been reading a script throughout the broadcast time, in other discourse units they have been trying to read as if they had no script. Since I focus on the lexical and grammatical features in ETRPs, the prosodic features of reading aloud are not taken into account in the present analysis. I can only note that the presenters do not change prosodic features every time when they read a new sentence.

In the cases where no changes of prosodic features (including high key, discussed in 7.3.2.2) and no quotation verbs are found, less proficient language learners may find it more difficult to understand the message, thanks to the fact that the listener might not notice topic changes in these cases. It is not surprising then to find that, as the results of the questionnaire to the listeners reveal, in listening to the programme, 22.7% of the respondents had difficulty in finding the sentence which the presenters are discussing. This difficulty is tackled by various means, one of them being for the listener to read the text before and during the broadcast. The percentage of the respondents who were having difficulty then drops to 9.9%. Listeners' text reading makes it easier for them to notice the beginning of a new move.

7.3.2 Indication of a new move

Since nearly every sentence explanation move starts with the sub-move of sentence reading, the sentence reading sub-move indicates a new move in the discourse. In ETRPs, several kinds of linguistic strategies are used to indicate the new move: lexical boundary markers, phonological markers and other context establishment acts.

7.3.2.1 Lexical markers

According to Sinclair and Coulthard (1975, 1992), in a language classroom, the teacher often indicates a new stage of the teaching by such lexical markers as *right*, *well*, *now*, *good*, and *okay*, together with a falling intonation and a silent stress, but, as can be seen in Figure 7-2, such lexical markers of temporal adverbs and response are not frequent in ETRPs. It is because the moves in the teaching stage are organized according to the sequence of the text sentences. A new sentence explanation move – a new sentence reading sub-move – is closely connected to its previous move since

Markers	No.	%
Lexical markers of temporal adverbs and response		
Well	28	
OK	6	
All right	2	
Now	7	
	43	11.4%
Lexical markers of connection or cause and effect		
And	101	
But	27	
Or	2	
So	43	
Because	1	
	174	46.2%
None	165	42.4%
Total	377 *1	100.0%

*1: If the presenters read a part of the sentence first and then read the rest of the sentence, the sentence is counted twice.

*2: The sentence reading moves which begin with other boundary acts are examined to see if there are lexical markers at the first boundary acts, not at the sentence reading step.

Figure 7-2. Lexical boundary markers of the sentence reading submove

the read sentences are connected parts of a coherent text. Therefore, the lexical markers of connection or cause and result, such as *and*, *so* and *but*, are found to be relatively frequent (46.2%) at the beginning of the sentence reading. These lexical markers are not accompanied by falling intonations and silent stresses as are those

markers of temporal adverbs and response. However, quite often (42.4%) there are no discourse markers at the beginning of the sentence reading. In such cases, a new move may be marked by other linguistic devices discussed in 7.3.2.2 and 7.3.2.3 below.

7.3.2.2 High key as marker

In addition to the lexical markers discussed in 7.3.2.1 above, the phonological feature, high key, is also used to indicate a new move of sentence explanation since, as explained before, high key is used to indicate the beginning of a new topic – in the teaching stage of ETRPs, a new sentence explanation. In (47), (48), (52), and (54) above, the presenters start the sentence reading steps with high key.

However, absence of high key is extremely frequent in ETRPs and presenters begin a sentence reading without high key for many reasons. There may be other boundary acts at the beginning of the sentence reading submove. In (55), the presenter introduces the sentence by interpreting its meaning before reading it.

(55)

→	160189	K	<i>/not ONE credit card + Andrew says + FOUR credit cards</i>
Sentence reading			
	160190	T	<i>ohh that's a lot + FOUR ++</i>
→	160191	T	<i>/she can't beLIEVE it +</i>
→	160192	T	<i>you're PULLing my LEG + right</i>
Sentence reading			
	160193	K	<i>you're JOking</i>

Another possible reason for the lack of high key at the beginning of sentence reading is that since the ETRP is scripted beforehand, the presenters read the scripts aloud and may have limited reading skills. In (56), for example, Presenter B and Presenter H take turns in reading the sentence and Presenter B does not put high key at the first boundary act of the sentence reading submove but Presenter H does on the sentence reading step.

(56)

	140034	B	and so he says <i>hi JESSIE</i>
→	140035	B	and he wants to HELP Jessie with all those things
→	140036	H	<i>here LET me help you with those things</i>
Sentence reading			
	140037	H	and Jessie is HAppy to let him help her

In (57), Presenter put high key after the quotation verb in the sentence reading step. For the text, the beginning of Sandy's utterance certainly is a new turn and can be marked with high key, but for the ETRP, the beginning of the new move is the beginning of Presenter T's utterance. High key should have been realized at the beginning of the discourse unit 160231.

(57)

→	160231	T	and Sandy says <i>but it might HURT you</i> +
	160232	T	that is what they don't know + that he only earns minimum WAGE and works PART time + THAT MIGHT HURT you
	160233	K	not the credit card COMpany

	Marked	Unmarked
<i>Studio Classroom</i>	40.2%	59.8%
<i>Let's Talk in English</i>	43.8%	56.2%
<i>Landmark English</i>	56.5%	43.5%
<i>Everyone's American English</i>	75.0%	25.0%

* As was described in Chapter 4, only parts of the data are transcribed with high key - *Studio Classroom* in 11 teaching stages; *Let's Talk in English*, *Landmark English* and *Everyone's American English* in one teaching stage each.

Figure 7-3. High key in the sentence reading submove

However, in Figure 7-3, we can see that high key as marker of a new move is found less frequently in the broadcasts of *Studio Classroom* and *Let's Talk in English*. In *Studio Classroom*, it may be the result of the TV production in which the presenters can show facial expressions and do not rely totally on the linguistic resources to

signal topic changes. Examining the TV production of *Studio Classroom* confirms that the presenters in the broadcast tend to look at the magazine (or maybe the scripts) while reading a sentence. In *Let's Talk in English*, the text is in a conversation format. The fragments of text for discussion in the programme can be as short as one word only, so the explanation is often combined with the next sentence reading move. Thus, in (50), no high key is found at the beginning of discourse unit 150057.

7.3.2.3 Other boundary acts

Before reading a sentence from the text, the presenters may refer to the location of the sentence in the text, announce the lesson procedure, introduce the sentence by giving the gist of it and give complementary information. The discourse units of these steps are meant to establish the textual context of the sentence. As was explained in Chapter 5, in order to help the listeners understand their messages, radio programmes need to continually tell the listeners what has been spoken, what will be spoken and what the sequence of the message is (Crisell 1994). In the sentence reading sub-move, what has been spoken and what will be spoken are related to the coherence of the discourse and are realized by *lesson procedure*, *preface*, and *precursor*. (Examples are given below.) Since these steps are often realized at the beginning of the sentence reading sub-move, they can be treated as boundary acts of the sentence explanation move.

Before the sentence reading step, the presenters help the listeners to locate the sentence in the text by making the *text location reference* step. In (58), for example, Presenter B informs the listeners of the line number of the sentence before reading it.

(58)

→	190162	B	alright lines twenty-five through twenty-seven
Text location			
→	190163	B	Sammy says + <i>he told me he's following the advice of some doctor called + Weeks +</i>
Sentence reading			
	190164	B	well actually we can tell from what + Sammy says here that he doesn't know his father's secret + but he does know + that his father listens to + or reads about and follows +

Although text location reference can be realized as an individual step, it is also realized by phrases in the sentence reading step. Some examples are given below:

/so Scott had a GIFT for SKating we learn in the next PARagraph + he had a GIFT for skating
+ and began to win compeTitions +
 as we go on to the next paragraph we find that *in New York city + you'd need MONTHS to take in everything +*
 and we end our article saying *+ take time to explore it all +*
 and it says here that *they are in Harvey's office in conversation 2 +*
 and the last sentence *she has shown us that a little curiosity can lead to amazing discoveries*
 +
 dam ## + dammy + Sammy ((laughing)) says on line eleven *why not + don't you have a dad as well +*

Before the sentence reading step, the presenters tell the listeners what will be discussed next in *lesson procedure*. In (59), before reading the sentence, Presenter E asks the listeners to move on with the discussion. However, Presenter E indicates not only the sequence of the explanations but also the content of what will be discussed – Dr. Weeks' advice; thus, she also introduces the forthcoming messages to the listeners.

(59)

	180157	E	so I have been telling you what these + negatives are + they are things that really + are not useful err when we consider our health + + +
→	180158	E	okay let's continue to find out what Dr Weeks has to say to us +
Lesson procedure			
→	180159	E	<i>he warned that these two factors alone can add + up to twenty years to your appearance +</i>
Sentence reading			
	180160	E	the featured word here of warn is to er tell us of something that is bad and to + help us understand how to + + erm + keep something bad from + happening to us

The coherence between different sentence explanation moves is not achieved simply by the coherence of the text sentences. Sometimes to connect two sentence explanation moves, before reading the next sentence, the presenters may introduce the next sentence as *preface* where the presenters do not give more than the propositional meaning of the sentence. Often, as in (60), the presenters give the gist of the sentence before reading it.

(60)

Precursor	90108	V	so just before conversation 2 we see Monica decides to talk to Harvey about Mark +
	90109	V	now remember Harvey is the boss + Harvey Walker +
<hr/>			
Sentence reading	90110	V	and it says here that <i>they are in Harvey's office</i> in conversation 2 +
<hr/>			
Preface	90111	V	Monica explains to Harvey the situation +
Sentence reading	90112	V	she says <i>Harvey</i> + <i>I'm a little worried about Mark</i> +

The coherence between sentence explanation moves can also be achieved by *precursor* where presenters give complementary information of the next sentence by expanding the message (expansion as an explanation strategy is discussed in 7.4 below). In (60), Presenter V recalls what they have discussed previously about the talk between Monica and Harvey so as to help the listeners understand the following sentence explanation. In (61), before reading the sentence, Presenter V makes a metalinguistic expansion of the sentence by giving the presumed knowledge of the sentence that there are many highways that have scenic view.

(61)

	60062	J	and in that way you can get out IN the nature 'nd urm get up close to the trees + 'nd get off the + beaten paths + we say + away from + where the cars + or the heavy traffic are + 'nd go + make your own trails + through the mountains through the Adirondack Mountains + and see the nature up close
→	60063	V	'nd of course there are many highways that have scenic views
→	60064	V	as it says here you can also drive along a scenic highway +
Sentence reading	60065	V	this will just mean a highway + has a lot of beautiful scenery along the way + a scenic highway +

In ETRPs, boundary acts for the establishment of the textual context of the text sentence are found in 28.9 % of all of the sentence reading sub-moves (353 sentences). In these submoves, only 7 sentence readings have more than one boundary act. In the submoves where more than one boundary act is found before the sentence reading step, as in (62), the classroom procedure step and the text location reference step will appear before the preface step and the precursor step.

(62)

→	190114	B	okay + right column + the right hand side now starting with line twenty +
Text location			
→	190115	B	Sammy laughs +
Preface			
→	190116	B	huh he'll be thrilled to hear that +
Sentence reading			
	190117	B	my father he + will + my father will be thrilled to hear that one of my friends said + hey dad + one of my friends said that you don't look a day over thirty five + well he would be thrilled to hear that +

	<i>Studio Classroom</i>	<i>Let's Talk in English</i>	<i>Landmark English</i>	<i>Everyone's American English</i>	Total
classroom procedure	2.7%	0	5.8%	44.4%	5.9%
text location reference*	.9%	0	0	14.8%	1.7%
preface	13.5%	27.5%	9.6%	11.1%	14.7%
precursor	11.7%	17.6%	9.6%	7.4%	11.9%

* Text location reference realized at the sentence reading step is not examined here.

Table 7-2. The frequency of boundary acts at the sentence reading submove

Table 7-2 shows that the broadcasts of *Studio Classroom* and *Let's Talk in English* make more semantic connections between sentence explanation moves with *prefaces* and *precursors*. These prefaces and precursors, together with the lack of high key marking at the beginning of the sentence reading steps (as shown in Figure 7-3), may lead the listeners of lower language ability to miss the message boundaries. Table 7-2 also shows that the broadcast of *Everyone's American English* make more efforts to inform its listeners of the beginning of a new sentence explanation by classroom procedure and text location reference (and high key, as shown in Figure 7-3).

7.3.3 Prominence in sentence reading

In the sentence reading submove, in addition to high key, prominence is also a distinctive phonological feature. Prominence syllables are those whose length, loudness and pitch are relatively high when compared with the other syllables in a

tone group. The functions of prominence in discourse have been examined by, for example, Cruttenden (1986), McCarthy (1991) and Brazil (1997). Prominence is found in situations where the speaker wants to make certain syllables and the word containing those syllables stand out as more important, and where the speaker signals a significant selection of words which are otherwise usually taken for granted and, at the same time, the listener needs to look for motivation for the prominence. The listener may decide, for instance, that some contrast is being suggested. However, the most usual explanation for prominence is unmarked tonic focus, e.g. 20048 below. In ETRPs, where there is no eye contact, gestures or visual aids for the presenters, prominence is applied to highlight the taught linguistic items in the sentence and to draw the listener's attention to particular items. In the sentence reading step, prominence is often found on the lexical items which are going to be explained in the following discourse units. In (63) and (64), in the sentence reading step, *remarkably*, *regularly*, *chronic*, *health*, *problem*, *elementary*, and *plastic* are all marked with prominence to draw the listeners' attention to them, being explained later in the following discourse units. In conversations, however, only *regularly* and *plastic* would normally be emphasized and *disappear* would have an emphasis which it is not given here.

(63)

Sentence reading	20034	V	it says <i>reMARKably</i> as soon as he started to skate <i>REgularly</i> + his <i>CHRONic HEALTH PROblem disappeared</i> + (sentence meaning explanations)
→	20042	J	<u>/so</u> it says that <i>reMARKably</i> +
	20043	J	and that is <i>reMARKable</i> + something that is <i>HARD</i> to <i>beLIEVE</i> + you can say it's <i>reMARKable</i> + it's <i>aMAzing</i>
	20044	V	another word + we sometimes use is <i>extraORDinary</i> + or <i>unCOMmon</i> + so it was <i>unUsual</i> +
	20045	V	but it was <i>reMARKable</i> that + he just + started <i>GROWing</i> + as soon as he started to skate <i>REgularly</i> +
	20046	V	see that's your <i>PROblem</i>
	20047	J	mm
	20048	V	you don't skate <i>REgularly</i>
→	20049	J	that's <i>RIGHT</i> + once a year + it's it's just not <i>GOing</i> to + it's not <i>eNOUGH</i> + so + I am <i>SHORT</i> +
	20050	J	<u>/but</u> Scott started to <i>GROW</i> again +
	20051	J	it says <i>his CHRONic HEALTH PROblem disAPPEARed</i> +
→	20052	J	and if you have a <i>CHRONic PROblem</i> + that means it's <i>conTIInuous</i> + it's <i>rePEATed</i> + and won't <i>GO aWAY</i>

20053	V	right +
20054	V	it LASTS for a long TIME and it just continues ON and ON +
20055	V	some people have chronic BACK problems or chronic HEADaches +
20056	V	here his was health problem that + just wouldn't + go aWAY until he started skating REgularly + then it disaPPEARed
20057	J	dis + disappeared +
20058	J	he started GROWing again + I guess that + that is what it MEANS +

(64)

	160174	K	Andrew says + ask me + asked me + where did he get this
Sentence reading	160175	K	<i>leleMENTary my dear PLAStic</i> +
→	160176	K	so elementary would be something SIMPLE +
	160177	K	erm it's not HIGH school + it's not COLlege it's eleMENTary ^right^ + lower LElvel + that is eleMENTary
	160178	K	my dear + it's just + a way of phrasing it towards + Sandy +
→	160179	K	PLAStic + meaning CREdit cards +
	160180	K	elementary is something that Sherlock HOLmes always SAID

7.4 Sentence meaning explanation - different ways of elaboration

After the sentence reading sub-move, the presenters begin to explain the meaning and the vocabulary of the sentence. Since understanding the meaning of the vocabulary in the sentence can help in understanding the meaning of the sentence, vocabulary explanation is part of the explanation of the sentence meaning. As vocabulary explanation is often realized by several steps, in order to study the ways by which the presenters teach vocabulary, I decided to treat sentence meaning explanation and vocabulary explanation as sub-moves. Vocabulary explanation is dealt with separately from sentence meaning explanation in 7.5 below.

Because explaining vocabulary in the sentence also helps explain the sentence meaning, sentence meaning explanation and vocabulary explanation are sometimes interwoven, and it can be difficult to distinguish whether an explanation is of a phrase or a word or of a sentence. In (65), after reading the sentence, Presenter J explains the meaning of the phrase *take time* and of the whole sentence at the same time. In such cases, I decide that if the explanation addresses the whole sentence, it is considered as an explanation of the sentence meaning. This decision is made to

allow me to count the number of relevant steps and to derive statistical descriptions of the generic features, although it may not achieve the actual accounts of the genre. Thus, the discourse unit in (65) is identified as a paraphrase step in the sentence meaning explanation submove.

(65)

→ 60161 J and we end our article saying + *take time to explore it all* +
 → 60162 J take some time + really set aside + a good amount of time + to explore
 all the different areas of New York

	<i>Studio Classroom</i>	<i>Let's Talk in English</i>	<i>Landmark English</i>	<i>Everyone's American English</i>	Total
Sentence meaning explanation only	105 (47.1%)	45 (88.2 %)	37 (71.2%)	9 (33.3%)	196 (55.5%)
Sentence meaning explanation – vocabulary explanation – (sentence meaning explanation) – (vocabulary explanation) ...	59 (26.4%)	5 (9.8%)	9 (17.3%)	14 (51.9%)	87 (24.6%)
Vocabulary explanation – sentence meaning explanation – (vocabulary explanation) – (sentence meaning explanation) ...	47 (21.1%)	0	4 (7.7%)	3 (11.1%)	54 (15.4%)
Vocabulary explanation only	12 (5.4%)	1 (2%)	2 (3.8%)	1 (3.7%)	16 (4.5%)
Total	223	51	52	27	353

Table 7-3. Sequence of the sub-moves of sentence meaning explanation and vocabulary explanation in a sentence explanation move

Examining the data, I found that after the sentence reading sub-move there is no fixed sequence for the sub-moves explaining sentence meaning and vocabulary and that these sub-moves can be repeated one after another before the next sentence reading sub-move. As can be seen in Table 7-3, after the sentence reading sub-move, there may be only a sentence meaning explanation sub-move (55.5%), or a sentence explanation sub-move followed by a vocabulary explanation sub-move (repeatable, 24.6%), or a vocabulary explanation sub-move followed by a sentence meaning explanation sub-move (repeatable, 15.4%). Occasionally, the presenters may explain vocabulary only (4.5%).

Explanation of the text sentence – both of its meaning and vocabulary – in ETRPs is achieved by elaboration. Elaboration in language classrooms is meant to compensate for the unfamiliar linguistic items with redundancy and explicitness (Yano, Long & Ross 1994). According to Parker & Chaudron (1987), elaboration can be defined as follows:

Features such as slower speech, clearer articulation and emphatic stress, paraphrases, synonyms and restatements, rhetorical signals (e.g., relative and complement clause markers) serve neither to “simplify” nor to “complexify” the surface form ... rather, they are clarifications of meaning only, opportunities for the listener/reader to better decode the communication. (p. 110)

Chaudron (1982) studies vocabulary elaboration in teachers’ speech to L2 learners and finds elaboration is demonstrated at different levels of discourse – phonological structures (e.g. clearer or slower pronunciation and extra stress), morphological structures (e.g. alteration of a word into a related word), syntactic structures (e.g. apposition and parallelism) and discourse structures (e.g. lexical repetition and reference). He also examines the semantic-cognitive relationships in elaboration, such as ostensive, nonverbal elaborations, semantic relationships and other prior knowledge of the learners. Since his study examines the implicit and explicit vocabulary elaborations which the teacher employs to help students understand the instructional information in classrooms, the referred elaboration strategies are meant to explain not only the vocabulary in the teacher’s previous expressions but also the expressions themselves. I would expect that similar linguistic strategies are used in the sentence meaning explanation of ETRPs.

Since the semantic-cognitive relationships constitute a separate dimension from the more formal modifications at different levels of discourse and since they also involve a wide range of formal modifications, my discussion of elaboration in sentence meaning explanation sub-moves will focus on the semantic-cognitive relationships and their realizations in phonological, syntactic and discourse structures.

Examining the data, as can be seen in Table 7-4, I categorize the semantic-cognitive relationships in sentence meaning explanation sub-moves into six groups – repetition, paraphrase, metalinguistic expansion (including semantic relations of vocabulary), content expansion, other expansions, and Chinese explanation. Of the six groups, the first three concern the English linguistic information presented in the sentence. In repetition, the presenters repeat the same linguistic items of the sentence; in paraphrase, the presenters rephrase the quoted sentence with other words; in metalinguistic expansion, the presenters focus on the presumed linguistic knowledge of the sentence; in content expansion, the presenters explore beyond the experiential meanings of the sentence; and in other expansions, the presenters consider the co-text of the radio discourse and of the text magazine. Semantic relations of the vocabulary in the sentence are considered ways of vocabulary explanation, discussed in 7.5 below. The ostensive, and non-verbal elaborations are not found in ETRPs. Moreover, as explained in Chapter 4, Chinese explanation is left out of the discussion here.

Elaboration								
	Linguistic elaboration				Other elaboration			Chinese explanation
	Repetition	Paraphrase	Metalinguistic expansion	Semantic relations	Content expansion	Other expansion	Ostensive nonverbal elaboration	
In the sentence meaning explanation sub-move	V	V	V		V	V		V
In the vocabulary explanation sub-move	V			V	V	V		V

V: the elaboration strategy which is used in the sub-move

Table 7-4. Elaborations in ETRPs

7.4.1 Repetition in ETRPs

In this section, I first review the research on repetition in discourse and then discuss the use of repetition in ETRPs.

Tannen (1989) observes repetition in conversations. She argues that traditional negative views of repetition as somehow inefficient or ill-formed are inappropriate. On the contrary, repetition is pervasive, functional, and often automatic in conversations. The functions of repetition she found in conversations are pertaining to discourse production, comprehension, connection, interaction and interpersonal involvement. In terms of discourse production, repetition enables a speaker to produce language in a more efficient way. In terms of comprehension, repetition facilitates comprehension by providing semantically less dense discourse. In terms of discourse connection, repetition shows the way in which new utterances are linked to earlier discourse, and in which ideas presented in the discourse are related to each other. As in Halliday and Hasan's (1976) taxonomy of cohesive devices, repetition serves a referential and tying function. In terms of interaction, repetition accomplishes social goals and manages the business of conversation. In terms of personal involvement, repetition 'provides a resource to keep talk going, where talk itself is a show of involvement, of willingness to interact, to serve positive face' (Tannen 1989: 52).

According to Tannen (1989), forms of repetition can be described according to several criteria. They involve self-repetitions and allo-repetition (repetition of the words and phrases of others). They can involve degrees of fixity in form from exact repetition to paraphrase. They can also involve a temporal scale ranging from immediate to delayed repetition. Moreover, repetition can involve different levels of discourse: phonemes, intonational and rhythmic patterns, words, idioms, phrases, sentences or discourse structures.

Repetition is found in all kinds of discourse, not only in conversations. Johnstone (1987) notes that formal or ritualised discourse is often particularly rich in repetition. McCarthy and Carter (1994) study the use of repetition in different discourse modes.

It is found as an aid to memorability in advertisements. It is also studied as a regularly recurring rhetorical strategy in persuasion. In more literary texts, repetition is found to establish the result of an iconic relationship between form and meaning and to create deeper levels of meaning that also reinforce the overall semantic design of the text.

Following Tannen's definition, I found that repetition as a discourse strategy in ETRPs is realized at different levels and in different aspects of the discourse. In ETRPs, since the presenters in the programme do not have the opportunities to check comprehension, they can only repeatedly explain to the audience. Since the presenter cannot ask the listeners to practice the new words or phrases, they can only repeatedly demonstrate instances of language use to enforce the listener's learning. Moreover, repetition helps to foster the impression of conversational interaction between the presenters. In (66), Presenter J continues Presenter V's phrase explanation of *get down*. He uses similar sentence patterns starting with such words as *perhaps* and *maybe*. He uses the same words and phrases such as *all*, *have* and *get down*. It sounds as if they are discussing the phrase with each other even though they are in fact not talking to each other, but to the listeners only. See Chapter 7 for the discussion of the interaction patterns between the listeners and the presenters and between the presenters themselves.

(66)

	10057	V	/and it says here they don't GET him DOWN +
	10058	V	that's a good expression to LEARN +
	10059	V	sometimes we talk about feeling DOWN + or feeling LOW + or feeling BLUE + that means you're disCOURaged +
	10060	V	but he DOESn't let things GET him DOWN ++
→	10061	V	urm perhaps ALL the RAIN + maybe if we have a lot of RAIN we can say + oh all this RAIN is really getting me DOWN
→	10062	J	maybe you have a lot of TESTS this week and ALL your STUdy has gotten you DOWN +
	10063	J	and maybe sometimes you want to help someone who's DOWN + and that would be + to CHEER them UP ^mm mh^ + that's the opposite + of GET them DOWN

My focus here is on repetition not as a device for discourse production, connection, interaction, and personal involvement, but as an aid to discourse comprehension,

given that the main task in the analysis is to understand the ways by which the ETRP seeks to ensure the audience's understanding of the sentence meaning explanation.

Since the extreme case of the non-fixed form at the discourse level in Tannen's definition of repetition is considered as paraphrase of the text sentence in the sentence meaning explanation sub-move, in order to avoid confusion between different forms of repetition, it would be better to call Tannen's different forms of repetition 'reiteration', in Halliday and Hasan's term (1976: 278). The strict meaning of repetition in the sentence meaning explanation submove is 'repeating exactly the same words in the discourse'.

Repetition of the same words does not generally clarify the meaning for the listeners but can buy them extra time to deal with the same linguistic information. That is why repetition as an elaboration strategy is not commonly used in the sentence meaning explanation submove. However, in explaining long and complex sentences (14.2%), as described in 7.3 above, repetition of the sentence reading step is used to remind the listeners of what has been talked about.

7.4.2 Paraphrase

One of the most common means of elaboration in ETRPs is *paraphrase*. A paraphrase is defined as a phrase or a sentence 'which expresses the same proposition as another [one]' (Hurford & Heasley 1983: 104). In the sentence meaning explanation submove, the presenters use another sentence to rephrase the text sentence.

In (67), Presenter V restates the sentence, *for Jane this event began a lifetime of discovery*. *This event* is referred to as *that* and *Jane* as *she*. *Begin* is rephrased as *start* and its class is altered from verb to noun. *A lifetime of discovery* is restated as *wanting to learn so much*.

(67)

	120113	V	<i>/and for Jane this event it says + began a + LIFETIME of + disCOvery +</i>
→	120114	V	<i>so that was the START where she + she got the idea of wanting to LEARN so much</i>

Paraphrase

The presenters may rephrase the text sentence by playing with its lexico-grammatical features. In (68), Presenter V paraphrases the sentence through passivisation and alteration of the class of the word *challenge*. *Champion figure skater Scott Hamilton* is referred to as *he*.

(68)

After several steps of sentence explanation, Presenter V read the sentence again.

	10029	V	<i>/but FIRST champion figure skater Scott Hamilton loves a CHallenge +</i>
→	10030	V	<i>so he LOVES to be CHALLENGED</i>

Paraphrase

→	10031	V	<i>he doesn't like things to come maybe so EASily + he likes to + maybe try HARD to do THINGS + to learn THINGS +</i>
---	-------	---	---

Metalinguistic expansion

In addition, a paraphrase in the sentence meaning explanation can take the form of an indirect quotation. This kind of paraphrase is often found in the explanation of conversational texts. In (69), Presenter H does not restate the sentence in Rick's words but instead as a reader's quotation.

(69)

	140096	H	<i>/DON'T you want to take your MOney to the BANK +</i>
→	140097	H	<i>RIGHT away? +</i>

Comment

→	140098	H	<i>Rick wants to know what she'll DO with THAT money</i>
---	--------	---	--

Paraphrase

→	140099	B	<i>well when you take money to the BANK + then you dePOSIT it + IN the bank + and that's what Jessie's going to DO +</i>
---	--------	---	--

Metalinguistic expansion

The most frequently used phrases at the beginning of the paraphrase steps are found to be the following:

So here

So if

(So) we/you could say .../what it's saying is that.../it's simply saying...

So maybe/perhaps/probably/basically...
 So it sounds like...
 So this is why ...
 (So) that means.../that's what ... mean/the meaning is ...

27.6% of the paraphrase steps found in the sentence meaning explanation submove start with the discourse marker *so* – indicating the result of comprehension after reading the text sentence.

Paraphrase is used to aid listeners' comprehension. It clarifies the meaning of the sentence and helps the listeners to decode the sentence. In a way, it functions as a kind of simplification of the sentence. Examining the data, I find that although the presenters rephrase the sentence, sometimes they do not unpack the unfamiliar linguistic items in the sentence for the listeners. In the paraphrase step, as in (67), (68) and (69), *event*, *lifetime*, *discovery*, *challenge*, and *bank* are left unexplained.

7.4.3 Metalinguistic expansion

Another frequently used form of elaboration in the sentence meaning explanation sub-move is *metalinguistic expansion*. A metalinguistic expansion focuses on the underlying code of the quoted sentence and explores the presumed knowledge which the text writer believes the listeners to have. The presumed knowledge is often related to the language itself. In (70), Presenter V brings the presumed knowledge of the phrase *English woman* to the status of assertion.

(70)

	120048	V	now below the picture it says <i>an ENGLISH woman's adventures+ in Africa have TAUGHT us amazing things about some of the Animals + who share the earth with US +</i>
→	120049	V	and we call her an ENGLISH woman + urm + she speaks English of ^mm mh^ course + but she's an ENGLISH woman that's because she's from ENGLAND
Metalinguistic expansion			
→	120050	A	from England so she speaks BRITish English right + not American English
World knowledge			

The sub-move of vocabulary explanation is a kind of expansion which brings the presumption of the lexical items to the status of assertion and will be discussed in 7.5 below.

Another kind of exploration of presumed knowledge is the explanation of the vocabulary which the presenters use in their explanation of the meaning or the vocabulary of the text. Extremely few cases of this (11 cases in the sentence meaning explanation sub-move) are found in the data. An example can be found in (71). In (71), Presenter J explains the meaning of *birth parent* which is used to explain the word *adopt* in the text sentence.

(71)

- | | | | |
|---|-------|---|--|
| | 10119 | J | /so he was adopted by Ernie and Dorothy Hamilton + |
| | 10120 | J | so that means + for some reason he didn't stay as a baby with his +
birth + parents + |
| → | 10121 | J | that's what you call + your real parents + those are your birth parents + |

The presenters may metalinguistically expand the text sentence by recovering the ellipsis, the substitution or the reference in the text sentence. In (72), for example, Presenter J specifies the operation which has been mentioned in the previous sentence explanation.

(72)

- | | | | |
|-----------------------------|-------|---|--|
| | 30106 | J | and it says that <i>Scott got back on the ice soon after his operation</i> + |
| → | 30107 | J | his operation to completely remove the cancer + + + |
| Metalinguistic
expansion | | | |
| → | | | |
| Comment | 30108 | J | I 'm sure it was a difficult time + but he healed very quickly |

Alternatively, the presenters may exemplify the text sentence. In (73), Presenter K gives an *example* so as to help the listener conceptualise the meaning of paying a minimum amount with a credit card.

(73)

- | | | | |
|--|--------|---|--|
| | 160358 | K | <i>you can just pay a minimum amount</i> + <i>I think the guy said it was twenty</i> |
|--|--------|---|--|

			<i>dollars or something +</i>
→	160359	K	so maybe your bill is a thousand dollars but you only have to pay \$20 every month
Example			
→			
Comment	160360	T	oh that sounds like there might be a + hmm it's too easy

7.4.4 Content expansion

In addition to metalinguistic expansion of the text sentence, in the sentence meaning explanation sub-move, the presenters may supply content expansions to give extra information so as for the listeners to understand the text sentence better. Content expansion is defined as a discourse unit which contains different propositional meanings and experiential meanings from those of the text sentence. In the sentence meaning explanation submove, the presenters may, as in (72), make *comments* on the sentence, reflect upon their (or the listeners' as in *listeners' background knowledge*) similar *personal experiences* as in (74), and *personal ideas* as in (75), and as in (70), think of related *world knowledge* which they know. *Comment, listeners' background knowledge, personal experiences* and *world knowledge* are the subcategories of content expansion.

(74)

	70136	V	one company + or organization is called <i>the International Pen Pal company + or club +</i>
	70137	V	and we have the address right here +
	70138	V	post office box + 46 + dash + 564 + Taipei
→	70139	J	did you ever have a pen pal Vicky?
Personal experiences			
	70140	V	no
	70141	J	no +
	70142	J	neither did I
	70143	V	no + I was'nt + urm when I was growing up I wasn't too interested in writing letters
	70144	J	no +
	70145	J	but now you are very interested in writing letters?
	70146	V	no + ((laughing)) ## now I have many pen pals
	70147	J	# ((laughing))
	70148	J	oh our students are our pen ## pals
	70149	V	# uh huh + that's right
	70150	J	that's true +

→ Encouraging (75)	70151	J	so you can write us + but if you want to write other pen pals + who will probably write you + more ^mm mh^ frequently + and tell you more interesting stories than we have to tell you + write this number + for a pen pal +
	180073	B	/now let's go to the NEXT sentence which happens to Finish this paragraph
	180074	B	it's a very LONG sentence +
	180074	B	he told them to + GET enough sleep + be OUTgoing + READ more + and watch less TV + eat more VEgetables + keep the brain ACtive + and above all + be PASSionate +
	180074	B	so from line NINE + we find out the advice of our American neuropsychologist + Dr. WEEKS + (B and E continue explaining the sentence meaning and vocabulary)
→ Comment	180118	E	I think that's all very good adVICE +
→ Personal idea	180119	E	one + piece of advice that + I think was + left OUT + er is + that + these ELderly people should + EXercise + so we talk about keeping the BRAIN ACTIVE + but people should also keep their + BODies ACtive + and if they are watching LESS TV then they will have time ## + to do + EXercise
	180120	B	# ((laughing))
	180121	E	whether it's WALKing or + maybe some SWIMming

It is difficult to distinguish the step *comment* from the step *personal idea*. However, if we examine the semantic relations of these two to the text sentence, we will find that there is a subtle difference between the two in ETRPs. The difference can be found in the definition of *comment*. A comment is often defined as a statement of opinion about something, so a comment in the sentence meaning explanation sub-move is the presenter's opinion about the text sentence – a comment on the propositional meaning or language of the text sentence. Personal ideas will be defined as the presenter's opinion elicited by the text sentence; that is, the presenter talks about ideas beyond what the text provides. For example, in (75), Presenter E makes a comment on the advice to stay young and then states her opinion about ways to stay young, apart from the advice given in the text sentence.

Typical sentence openings in the content expansion steps are as follows:

- (So) I think/wonder/suppose/imagine/am sure ...
- So I/we know/don't know...
- I guess/am sure...
- Maybe.../maybe so/maybe not
- It/that is kind of/pretty/very/really...interesting/wonderful...
-can/may/might....

In these sentence openings, lexical verbs such as *think*, *wonder*, *suppose*, and *guess*, modal adverbs such as *maybe*, *perhaps* and *probably*, modal operators such as *can*, *may* and *might*, and adverbs of degree such as *kind of* and *sort of* are used to avoid commitment to the truth of the utterance and to indicate that these content expansion steps are personal reflections of the text sentence. However, in the comment steps, adverbs of degree such as *pretty*, *very* and *really* are used to emphasize the positive affection on the part of the presenters after reading the text sentence. They are often collocated with positive attributives; for example, *really exciting*, *really interesting*, *really comfortable*, *really good*, *really nice*, *pretty amazing*, *pretty well*, *pretty popular*, *very interested*, and *very common*. In a way, emphasizing positive affect helps the listeners to maintain interest in the programme.

Since the above sentence openings reveal that in the content expansion steps, the presenter talks about what purports to happen in his mind after reading the text sentence (although he has a script), the content expansion steps resemble the response by a reader. According to theories about the teaching of reading, readers who can connect what they read with their experiences and express their reflections can achieve better reading comprehension. In the sentence meaning explanation submove, these reader response acts help the listeners associate with the personal experiences of other readers – the presenters – and understand the meaning of the text sentence. In the classroom, the teacher can ask the students about their response, but in ETRPs, the presenters would ‘represent’ and speak on behalf of the listeners.

In examining the data, I found that in the personal experience and personal idea steps, the presenters do not only represent the listeners but also simulate the classroom interaction – the presenters have chats about their related experiences and ideas. The sentence openings in the simulation of classroom interaction are in interrogative forms to initiate conversations. Some examples can be seen in the following:

Does that mean we’re going to go skiing?
Don’t you like stories like that?
Did you ever have a pen pal, Vicky?
Do you think that writing is a valuable thing to do?

7.4.5 Other expansions

Understanding the meaning of the text sentence is achieved not only by exploring the semantic relations of the text sentence but also by referring to the radio discourse co-text and the text magazine co-text. Referring to the radio discourse co-text means reminding the listeners of what they have discussed in the *recall* step and previewing what will be discussed in the *classroom procedure* step. In a sense, the presenters address the coherence of the radio discourse to help the listeners to understand the text sentence. In (76), in explaining the sentence, *he's not surprised that Katie hadn't called Alice yet*, Presenter B helps the listeners to recall what they have talked about Katie's call to Alice and informs them of the forthcoming discussion of the reasons for Rick's not being surprised. The lexico-grammatical items in (77) indicate the coherence of the radio discourse. The word *remember* in 150083 urges the listeners to recall the previous programme. The marker *well* in 150085 indicates a break from the recall step and the futurity of *we'll find out* addresses what will happen later. The marker *but* in 150086 asks the listeners to come back to focus on the present, realized by the time adverb *now* and the present tense.

(76)

	150082	B	<i>he's not surprised that Katie hadn't called Alice yet +</i>
→	150083	B	<i>remember Katie moved to town + but she didn't call aunt Alice at first + she said that she was too busy +</i>
Recall			
	150084	B	<i>and Rick says that he's not surprised +</i>
→	150085	B	<i>well we'll find out why he isn't surprised later +</i>
Classroom procedure			
	150086	B	<i>but now he thinks he knows + why Katie didn't call</i>

Referring to the text magazine co-text means to refer to the *picture*, the *caption* and the *title* in the text. In (77), Presenter J points to the picture of the Statue of the Liberty so that the listeners will recognize the Statue of Liberty from its image. Presenter V reads the caption of the picture to help the listeners conceptualise the meaning of the phrase *masses of immigrants*, but the caption makes a contrast to the sentence, since it is about the number of the tourists who come to visit now.

(77)

→ Picture	40043	J	you see a picture of her right there on page 10 + the STATUE of LIBERTY +
	40044	J	AND + it begins talking about + <i>the Statue of Liberty</i> + <i>STANDING in New York + Harbor</i> +
	40045	J	and she literally is <i>STANDING</i> there
	40046	V	that's right + she <i>IS</i> standing there +
	40047	V	'nd it says <i>standing in New York Harbor the Statue of Liberty has welcomed masses of immigrants to America for OVER 1 one hundred years</i> +
	40048	V	if we look at the bottom of the page we see a caption here too + next to the Statue of Liberty
→ Caption	40049	V	and it says more than <i>FOUR MILLION</i> people + visit the Statue of Liberty + every year +
	40050	V	so every year you see this + there are about this many people coming

In sentence meaning explanation, the presenters would also ask the listeners to follow the example of the text sentence in the *suggestion* step and the *encouragement* step. These steps indirectly explain the sentence meaning, since to do something requires belief but, to believe, a person must first understand. As in (78), after several steps in explaining the sentence, *use variety in style and word choice*, Presenter V encourages the listeners to do what the sentence says.

(78)

	80082	J	he says <i>use variety in style and word choice</i> + Several explanation steps by J and V
→ Encouragement	80088	V	so we want to encourage you when you are writing to think of new ways + to express your feelings or your ideas

7.4.6 Modal expressions in the sentence meaning explanation sub-move

In 7.4.4 above, I noted that in the content expansion steps, the presenters use modal expressions to avoid commitment to the truth of the utterances and to indicate that the utterances are personal reflections. In examining the data, I found that modal expressions are frequent in different steps in the sentence meaning explanation sub-move. The modal expressions in the sub-move are hedges which the presenters use to avoid going straight to the point, to avoid being blunt, to avoid appearing authoritative, and to avoid committing themselves (Stenstrom 1994: 128). As we

Hedges		Para-phrase	Com-ment	Meta-linguistic expansion	World know-ledge	Person-al ideas	Person-al expe-riences	
To mitigate	Modal adverbs	maybe	11	40	28	3	5	3
		perhaps	3	9	7	1	1	
		apparently		2	1			
		probably		15	5	4	1	1
	operators	can(n't)	24	22	40	17	3	6
		could(n't)	8	11	9	3	2	
		may	2	4	4	3		
		might	2	8	9	1	3	
		should(n't)	9	3		1	6	5
		would(n't)	15	21	23	12	11	4
	Adverbs/ adjectives of degree	sort of	1	1				1
		kind of	3	6	3	1	2	
		a little (of)	7	5	6	1	4	1
		a bit (of)	1	1				
	Modal verbs	(I) think	9	30	17	8	22	5
		(I) heard					2	1
		(I) wonder		4	1		1	
		(I) suppose		1				
		(I) guess	3	2		1	2	
		(you) know	1	3	1	8	1	2
Tag question			1		2	3	4	
Total		99/257* (38.5%)	188 /237* (79.3 %)	154/210* (73.3%)	66/123* (53.7%)	69/100* (69%)	33/87* (37.9%)	
To emphasize	Modal adverbs	actually	5	9	7	12	1	
	Adverbs of degree	really	12	9	10	11	5	
		pretty		4		4	4	2
Adverbial clause	in fact				6		1	
Total		17 /257* (6.6%)	22 /237* (9.3%)	17/210* (8.1%)	33 /123* (26.8%)	10/100* (10%)	3/87* (3.4%)	

*: The total number of the steps found in the sentence meaning explanation sub-move.

*1: The list of modal expressions to emphasize is not comprehensive. It is made to show the extent to which hedges are used for emphasis in the different steps.

Table 7-5. The frequency of modal expressions in the steps of the sentence meaning explanation sub-move

have discussed in Chapter 5, the presenters in ETRPs are not classroom teachers who have authority. They need to sell the programme and invite the listeners to join in. Their explanations need to be less categorical so as to create an easy, friendly learning situation. So there is a great deal of tentativeness and hedging in their explanations.

Table 7-5 shows the frequency of some of the modal expressions in different steps. In the sentence meaning explanation sub-move, modal expressions to mitigate the commitment of the presenters to the truth of the utterances – modal adverbs (e.g. *perhaps* and *probably*), operators of possibility (e.g. *can*, *might*, *could*), modal verbs (e.g. *guess*, *think*, *suppose*, and *wonder*), and adverbs/adjectives of approximation (e.g. *sort of* and *kind of*) – are found relatively frequent in steps such as *comment* (79.3%), *metalinguistic expansion* (73.3%) and *personal ideas* (69%). Even in the *world knowledge* step, although the content is concerned with cultural information or background knowledge in the teaching text, such modal expressions are used quite frequently (53.7%). However, modal expressions used to emphasize are found more frequently (26.8%) in the *world knowledge* step than in others. The language contexts of the modal expressions in the sub-move can be seen in the following examples:

and + for many years people have been visiting + Statue the Statue of Liberty + *probably* +
urm + America's most famous TOURist attraction
I don't think that is a very smart thing to be doing but + *I guess* everyone operates in a
different way
here when we're talking about something *a little* unusual + urm so many people *would* drive
along the highway + *perhaps* take hikes through the forests + but this is something *a little*
different + *a little* unusual to take a hot air balloon + to be able to see these beautiful sights +

7.4.7 Discourse markers in the sentence meaning explanation sub-move

As can be seen in Table 7-6, the steps in the sentence meaning explanation sub-move do not often begin with discourse markers. The reason may lie in the fact that they do not occur at the beginning of a new move in the teaching stage. But in the steps where discourse markers occur, the most frequently used discourse markers are *and* and *so*, as in (67) and (70), to show the continuation of the move in explaining meaning, providing alternative expressions and indicating the result of

comprehension. Discourse marker *but* is used in the step which follows some other steps and which stresses the contrastive meaning of the previous steps. In (79), after reading the sentence in 70075, Presenter V first describes the anxiety which the listeners might have in learning English writing and then stresses that the text writer has suggested some ways for them to practice it. In stressing the opportunities, Presenter V also paraphrases the text sentence.

(79)

- 70075 V and *although it might surprise you + opportunities to practice writing are not very far away +*
- 70076 V so maybe you're asking yourself okay it takes practice + but how do I practice writing in English + okay + your second language is English + now how can I practice writing in English + if I just write + things down for myself + well maybe I am not going to improve +
- 70077 V *but* our writer says that there are many ways + there are + opportunities just very close to you

	Paraphrase	Metalinguistic expansion	Comment	Personal experiences	Personal ideas	World knowledge
Right		1				
Now	4		4	1		3
Ok		1				
Well	1	6	5		1	3
Oh			3		1	
And	25	12	24	1	4	10
So	66	39	38	1	3	4
But	14	6	7	2	4	5
None	147 (57.2%)	145 (69%)	156 (65.8%)	82 (94.2%)	87 (87%)	98 (79.7%)
Total	257 (100%)	210 (100%)	237 (100%)	87 (100%)	100 (100%)	123 (100%)

Table 7-6. Discourse markers in the steps of the sentence meaning explanation sub-move

Discourse marker *now* (66.7%) often occurs at the first step of the sentence meaning sub-move. In (80), *now* is used to emphasize that the quoted sentence is in contrast with what Mark said before – *maybe I should just rip it up, start over again and write a new article* .

(80)

- 90081 V but Monica says *you don't need to do that Mark + it's not a bad article +*

- 90082 V *now she's saying it's not a bad article +*
 90083 V *that means that + though there're problems with it + there can be some improvement made and maybe it can be a good article + it's not an article that needs to be thrown away or ripped up + urm it can actually have some improvement + and perhaps be a good article + so she is trying to encourage Mark +*

Well is used by the presenters in the sentence meaning sub-move to signal that the sentence implies something more than its propositional meaning, as in (69), or to indicate a transition, going from the sentence meaning to personal reflection, as in (81). In (69), in 140099, Presenter B explains that taking money to the bank means that you will deposit it. In (81), in 130174, Presenter V starts her comment and personal ideas with discourse marker *well*.

(69)

- 140096 H */DON'T you want to take your MOney to the BANK +*
 → 140097 H *RIGHT away? +*
 Comment
 → 140098 H *Rick wants to know what she'll DO with THAT money*
 Paraphrase
 → 140099 B *well when you take money to the BANK + then you dePOSit it + IN the bank + and that's what Jessie's going to DO +*
 Metalinguistic expansion

(81)

- 130173 A *well that is she has shown us + that a little curiosity can lead to amazing discoveries*
 → 130174 V *well I think that's good +*
 Comment
 → 130175 V *I think + this is a reminder that + you know we should maybe follow some times or let our curiosity lead us a little bit + to these discoveries because sometimes we give up too soon + we have some curiosity but we just think oh + how ma fan (Chinese, it's very complicated) ((laughing)) and we just give up*
 Personal ideas
 130176 A *uhuh that's right +*

7.4.8 Findings and discussions of the steps in the sentence meaning explanation sub-move

7.4.8.1 General observations

General observations of the steps in the sentence meaning explanation sub-move are that, as can be seen in Figure 7-4, the most frequently used steps are *paraphrase*

(21%), *comment* (19%), *metalinguistic expansion* (17%) and *world knowledge* (10%). Other frequently used steps are *personal ideas* (8%) and *personal experiences* (7%). Figure 7-4 also shows that the *sentence reading* step (3%) is often taken in the sentence meaning explanation sub-move. This may be because a few of the text sentences are long and complex and the presenters need to re-read the sentences in the explanation move to remind the listeners of what the text sentences are. Frequencies of the steps found in the sentence meaning explanation sub-move are shown in Appendix XVII.

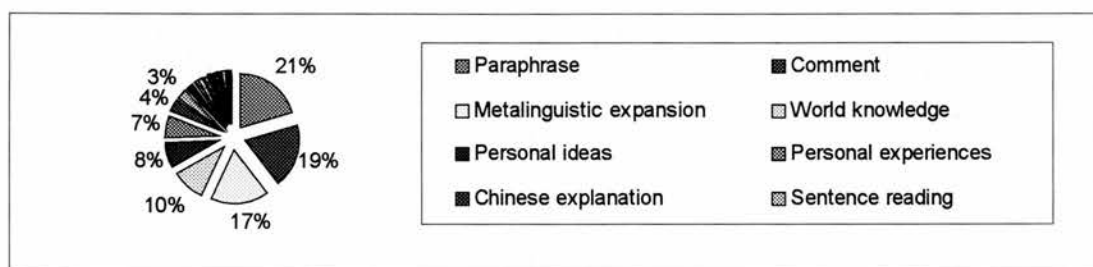


Figure 7-4. Steps in the sentence meaning explanation sub-move

Since sentence meaning explanation and vocabulary explanation sub-moves can be repeated one after the other, I shall discuss the sequence of the steps in the sentence meaning explanation sub-move in terms of the realization of the steps in different combinations of the sentence meaning explanation and the vocabulary explanation sub-moves. However, in the case where the sentence meaning explanation sub-move is repeated, I focus on the realization of the steps in the first sentence meaning explanation sub-move. In doing so, I may not fully describe all the possible sequences of the steps in this sub-move, but since most of the sentence explanation moves are realized by the sentence meaning sub-move only (55.5%), the description should be enough to reveal the ways in which the presenters start sentence meaning explanation.

As can be seen in Table 7-7, no fixed sequence of steps is found in the sentence meaning explanation sub-move. The sentence meaning explanation sub-move can

	Sentence meaning explanation sub-move	Sentence meaning explanation sub-move Vocabulary explanation sub-move ...	Vocabulary explanation sub-move – Sentence meaning explanation sub-move ...	Total
Paraphrase	31	25	19	75 (22.3%)
Paraphrase – metalinguistic expansion – (Content expansion) – (Other expansion) ...	14	4	2	20 (5.9%)
Paraphrase – Content expansion – (metalinguistic expansion) – (Other expansion) ...	19	1	7	27 (8.0%)
Paraphrase – Other expansion – (Content expansion) – (Metalinguistic expansion)	1		2	3 (.9%)
Subtotal	65 (33.2%)	30 (34.5%)	30 (55.6%)	125 (37.1%)
Metalinguistic expansion	33	16	4	53 (15.7%)
Metalinguistic expansion – Content expansion – (Other expansion) ...	16	2		18 (5.4%)
Metalinguistic expansion – Paraphrase – (Content expansion) – (Other expansion) ...	12	5	2	19 (5.6%)
Metalinguistic expansion – Other expansion	3			3 (.9%)
Subtotal	64 (30.7%)	23 (26.5%)	6 (11.1%)	93 (27.6%)
Content expansion	32	21	11	64 (19%)
Content expansion – Paraphrase – (Metalinguistic expansion) – (Other expansion) ...	14	2	5	21 (6.2%)
Content expansion – Metalinguistic expansion – (Paraphrase) – (Other expansion)	10	4		14 (4.1%)
Content expansion – Metalinguistic expansion – Content expansion	2	2		4 (1.2%)
Content expansion – Other expansion – Content expansion – (Paraphrase)	2			2 (.6%)
Subtotal	60 (30.6%)	29 (33.3%)	16 (29.6%)	105 (31.1%)
Other expansion	1	2	1	4 (1.2%)
Other expansion – Paraphrase	3	2		5 (1.5%)
Other expansion – Content expansion ...	3	1	1	5 (1.5%)
Subtotal	7 (3.5%)	5 (5.7%)	2 (3.7%)	14 (4.2%)
Total	196 (100%)	87 (100%)	54 (100%)	337 (100%)

*Content expansion includes such steps as personal experiences, personal ideas, listener's background information, world knowledge, and comment.

* Other expansion includes such steps as encouragement, suggestions, recall, lesson procedure, picture, and caption.

* ... indicates either that the sequence of the sub-move is repeatable or that any step can occur from this point forwards. * () shows that the step is optional.

Table 7-7. Sequences of the steps in the sentence meaning explanation sub-move

start with a paraphrase step (37.1%), a metalinguistic expansion step (27.6%) or a content expansion step (31.2%), but it seldom starts with an 'other expansion' step (4.2%). This finding is not surprising, since different ways of elaboration in the sentence meaning explanation submove perform the same function – to explain the meaning. However, in different combinations of the sentence meaning explanation and vocabulary explanation sub-moves, the sentence meaning explanation sub-move is often realized by one particular elaboration strategy only: paraphrase (22.3%), metalinguistic expansion (15.7%) or content expansion (19%).

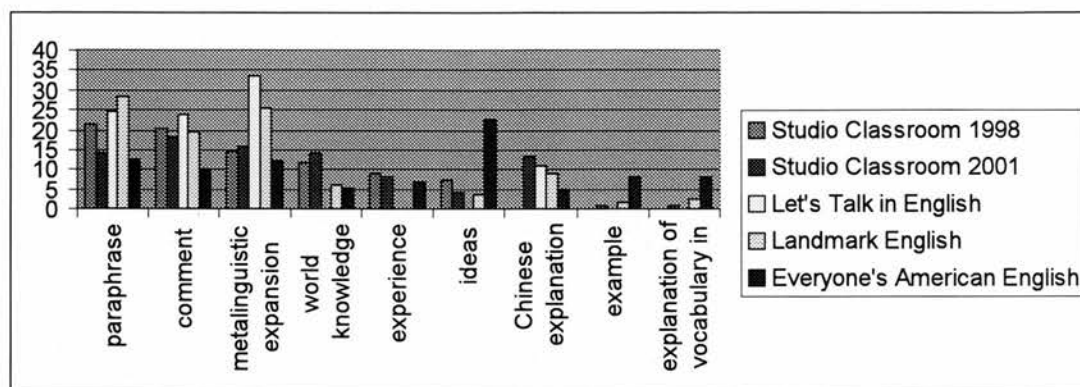
7.4.8.2 Comparisons between different broadcasts

The frequently used steps in the sentence meaning explanation sub-move would be similar in different broadcasts of ETRPs, but since different broadcasts have different audiences in mind I would expect slight differences between the broadcasts.

Examining the data, I found that the broadcast of *Studio Classroom* 1998 uses more diverse steps in the sentence meaning explanation while the broadcast of *Let's Talk in English* uses only seven different kinds of steps. (See Appendix XVII for the steps in different broadcasts.) It may be because the language data are composed of more programmes of *Studio Classroom* 1998 (11 days of the 19 days collected). It may also be because *Studio Classroom* 1998 refers more to the co-text of the text magazine, which has more colourful illustrations, than the other broadcasts. In addition, since the language level of *Let's Talk in English* is the lowest in the data, the concepts in the text are not complex. The presenters have no need to employ various elaboration strategies to explain the text sentence. Moreover, in order to avoid overloading the listeners with new language items, the presenters do not talk about world knowledge, personal experiences and ideas.

The six most frequently employed steps in different broadcasts are re-presented in Figure 7-5 below. (The percentages of the steps in the Figure can be seen in Appendix XVIII.) It reveals that the three most frequently taken steps in the sentence meaning explanation sub-move of the different broadcasts are roughly the same: *paraphrase*, *comment* and *metalinguistic expansion*. Note that *Studio*

Classroom 1998 has all of its Chinese explanation placed at the beginning of the teaching stage and, therefore, no *Chinese explanation* is found for it in Figure 7-5.



* The comparison in this figure is based on the percentage of the steps in the sentence meaning explanation sub-move of different broadcasts, not on the frequency.

Figure 7-5. The most frequently used steps in the sentence meaning explanation sub-move of different broadcasts.

Figure 7-5 shows that more *paraphrases* and *metalinguistic expansions* are found in the broadcasts of *Let's Talk in English* and *Landmark English*. It seems that the two broadcasts limit the sentence meaning explanation to the propositional meanings of the text and provide less of the presenters' reflections of the text. Comparing this result to that of the vocabulary explanation and those in the opening and closing stages shows that the interpretation of the result may apply merely to *Let's Talk in English*, which serves listeners of lower language ability, since *Landmark English* does provide information other than what the text does. More data from *Landmark English* are needed to substantiate the finding.

In Figure 7-5, it can also be seen that more *personal ideas*, *examples* and *explanations of the vocabulary used in the explanation* (of the text sentence) are to be found in *Everyone's American English*. Comparing this result with that in Figure 7.9 in 7.5.6.2 below showing the steps in the vocabulary explanation, I found that *examples* are not used more frequently than in other broadcasts. Examining *personal ideas* in the data, I found that the frequency of *personal ideas* in the sentence meaning explanation sub-move is high because they are presented in the

presenters' conversations with each other. Thus, the most striking finding is that *Everyone's American English* explains the vocabulary the presenters use in their sentence meaning explanation more than the other broadcasts do. The broadcast seems to be cautious about using unknown language items in the explanation, and in consequence give more explanations of these items in the move. In (82), for example, Presenter B explains the phrase *to get enough sleep* by suggesting that taking a nap is beneficial. She does not stop after spelling the word *nap* for the listeners, but makes a simple comparison with the word *snap*. In this way, *Everyone's American English* provides more language items as language input for the listeners. This finding that the broadcast provides more new lexical items receives further evidence in the vocabulary explanation sub-move in the broadcast, discussed in the next section.

(82)

	180077	B	first he said + <i>to get enough SLEEP</i> +
	180078	B	what is SLEEP
	180079	A	((laughing))
	180080	B	well I don't get eNOUGH sleep + but I hope you DO +
	180081	B	it's very important for your + HEALTH + it's important for everybody to get enough SLEEP or + REST + if you CAN take a + NAP in the afternoon + if you can't SLEEP for + more than six hours at NIGHT you should try to take a NAP + during the day + to feel reFRESHED + or reCHARGED +
→			
Morphology	180082	B	NAP + N-A-P + N-A-P +
→	180083	B	(Chinese, it's not) SNAP + SNAP + I don't know why so many of my students say SNAP (Chinese, it's not right) +
	180084	B	NAP + N-A-P

7.4.9 Listener's impressions of sentence meaning explanation

In the results of the questionnaire to the listeners, 19.7% of the respondents replied that they have difficulty in understanding the sentence explanations in ETRPs. Even after they tried different ways of tackling the difficulty, 11.3% still have the same problem. It may be, I would suggest, because these respondents' language ability is not compatible with the programme's demands. However, another reason may lie in the implicit elaboration of the text in such steps as *paraphrase* and *metalinguistic*

expansion. These steps have similar propositional and experiential meanings to the text sentence and the listeners should have no problems in understanding them if they have read the text before the broadcast. However, as described in 7.4.2 above, although the presenters rephrase the sentence, sometimes they do not unpack the unfamiliar linguistic items in the sentence for the listeners. In addition, the listeners might have mistaken these alternative expressions as if new meanings were added. As Chaudron (1982: 178) concludes after his study of vocabulary elaboration in teachers' speech to L2 learners,

There appear to be pitfalls in an approach to elaboration that would assume the learners will perceive the meanings if enough redundant elaboration is provided. The very opposite may happen, and the learners could tune out what the teacher is saying. Researchers and teachers would do well to explore the limits of effectiveness in vocabulary elaboration in ESL or other subject-matter classes.

The producers of ETRPs, thus, need to be careful in the use of elaboration and the listeners need to be aware of its role as an alternative to the text sentence. This recommendation also applies to the vocabulary explanation sub-move, which is considered another type of elaboration in ETRPs.

7.5 Vocabulary explanation – vocabulary teaching in ETRPs

In 7.4.3 above, I noted that vocabulary explanation is a way of elaboration of the text sentence since it helps the listeners understand the sentence meaning as well. However, in ETRPs, vocabulary explanation is not provided merely for the sake of understanding the meaning of the sentence. It is meant to teach the listeners the new words or phrases in the text (in the following, new words or phrases and vocabulary are interchangeable), one of the main genre purposes of ETRPs. Teaching the listeners vocabulary in ETRPs is different from teaching vocabulary in classrooms. In ETRPs, the presenters do not literally teach vocabulary or give the listeners language practice, but instead expose the listeners to more linguistic information related to the vocabulary. In addition, it is very difficult for the presenters to decide which vocabulary is new to the diverse audience. The presenters would have to explain every possible unfamiliar word or phrase in the text sentence.

Since sentence meaning explanation and vocabulary explanation are often interwoven, as in (65) and (70) described in 7.4 above, vocabulary teaching in ETRPs also appears implicitly in the sentence meaning explanation sub-move. In this section, the discussion of vocabulary teaching in ETRPs centres on the vocabulary explanation sub-move.

Teaching vocabulary in a language classroom is widely carried out through helping students to understand the forms and meanings of the vocabulary (Gairns & Redman 1986, Nation 1990, Sokmen 1997). The forms concern the grammatical knowledge and language context while the meanings concern the lexical senses and relations. The explanations pertaining to the forms and meanings of the vocabulary, if taken as a discourse strategy, are the elaborations of the vocabulary; hence, it can be claimed that different forms of elaboration are employed by the presenters to enhance the prospect of the listeners learning vocabulary.

Independent learning strategies have recently gained the attention of a great number of language teachers and scholars (Schmitt 1997). But given that knowledge regarding learning strategies is not found in the data, no discussion of vocabulary learning strategies is made in this section.

7.5.1 Vocabulary reading

In the vocabulary explanation sub-move, the presenters may first refer to the vocabulary in the text sentence in the vocabulary reading step before explaining it, but since the vocabulary explanation can be viewed as a part of the sentence meaning explanation, vocabulary reading is optional. Possible reasons for including the vocabulary reading step are that the vocabulary explanation sub-move is placed before a sentence reading submove, or that the sentence explanation move is a long one and vocabulary readings, like sentence readings, are used to remind the listeners of what is being discussed. Prominent lexical phrases are similar to those used in the sentence reading step: *it says...*, *we find out ...* and *notice we use the word...*, and *our author calls it*, etc. In addition, as in the sentence reading sub-move, we also find such steps as *classroom procedure* in front of the vocabulary reading step.

7.5.2 Meanings of vocabulary

The most frequently employed technique to teach meanings of vocabulary to the students is verbal explanation. Verbal explanation includes analytical definitions, definitions in context and definitions by translations. An analytical definition of a word means an abstract explanation of word meaning and definitions in context (including collocations of words) mean providing language examples of the words or phrases. In ETRPs, definitions by translation are presented by another presenter while the two main presenters explain new words and phrases by giving analytical definitions and definitions in context. In this section, I will discuss the ways in which the presenters give analytical definitions; the ways of defining vocabulary in context will be examined in 7.5.3 below.

Scholars (Gairns & Redman 1986, Taylor 1990) find that in giving abstract explanations of words or phrases, in addition to giving *definitions*, teachers cannot do without exploring word meanings from some of the following perspectives: *connotation*, *polysemy*, *homonymy*, sense relations – *synonymy*, *antonymy* and *hyponymy* – other *relations* (part-whole relations and association), and *style and register*. Examples for exploring senses of the lexical items in the vocabulary explanation submove are given below.

In (83), Presenter T gives a definition of the word *emergency* in the definition step. A definition is made up of a combination of hyponymy and other sense-components. She is saying *emergency* is a hyponym of *happening* or event (i.e. an emergency is a type of event) plus saying that it is distinct from other types of events and happenings by being *sudden* and *serious*. The frequently used sentence pattern in the *definition* step is

That/this is a ... when/where/who/that/for/of...

(83)

170077	T	number three + <i>emergency</i>
170078	L	(Chinese translation)

→	170079	T	an emergency is something that happens suddenly and it's very serious +
Definition			
	170080	T	for example erm a fire would be an emergency ^sure^ + or an earthquake + perhaps ^mm mh^ +
	170081	T	and in the hospital we have the emergency room +
	170082	T	that's a special place where you go when you've had an accident and you need to be cared for very quickly by a doctor

In (84), in the *connotation* step, Presenter B explains the hidden meaning of the phrase *what a day* – it is not a good day.

(84)

	140051	B	she says + / <u>WHAT</u> a DAY +
	140052	B	and it sounds like she really IS tired +
→	140053	B	when people say WHAT a DAY like that + you can tell that + they DIDn't really have a very GOOD day
Connotation			

In (85), Presenter V uses synonymous words *low*, *blue* and *discouraged* to explain the word *down* in the phrase *get down* and, at the same time, changes the verb *get* into the verb *feel*. Presenter J further explains the phrase *get down* by using the antonymous phrase *cheer up*.

(85)

	10057	V	/and it says here they don't GET him DOWN +
	10058	V	that's a good expression to LEARN +
→	10059	V	sometimes we talk about feeling DOWN + or feeling LOW + or feeling BLUE + that means you're disCOURaged +
Synonymy			
	10060	V	but he DOESn't let things GET him DOWN ++
→	10061	V	urm perhaps ALL the RAIN + maybe if we have a lot of RAIN we can say + oh all this RAIN is really getting me DOWN
Context			
→	10062	J	maybe you have a lot of TESTS this week and ALL your STUdy has gotten you DOWN +
Context			
→	10063	J	and maybe sometimes you want to help someone who's DOWN + and that would be + to CHEER them UP ^mm mh^ + that's the opposite + of GET them DOWN
Antonymy			

The steps which explore lexical senses in the vocabulary explanation sub-move, like the paraphrase step in the sentence meaning sub-move, are meant to aid listener comprehension. The purpose of these steps is to explain the meanings of the vocabulary. In (85), the presenters use *feel blue*, *discouraged* and *cheer up* to

explain the meaning of *feel down*. Although in doing so they expose listeners to more language usage and to more language input, listeners who do not know the meanings of these lexical items would still not understand the meanings of the vocabulary. It would be easier for listeners to understand the explanation if the presenters also choose words (e.g. *unhappy*) which listeners would be likely to know.

In (86), Presenter B explains that the word *floor* is a hyponym of *ground* and is polysemous.

(86)

	140042	B	now the word FLOOR is very interesting +
	140043	B	I think Michelle already exPLAINED this in the key words +
→			
Hyponymy	140044	B	but FLOOR is different from GROUND isn't it?
	140045	H	yes it is +
	140046	H	a floor is INSIDE the house + but OUTSIDE the house when you go to play + in a park or someplace else + that's called the GROUND
	140047	B	G-R-O-U-N-D ground +
→			
Polysemy	140048	B	but the word FLOOR can have another meaning + sometimes + in a building there can be many different FLOORS that people live on + or work on +

A clear case of *hyponymy* can be found in (90), where *chimpanzee* is a hyponym of *ape*.

In (87), in the *style and register* step, Presenter T explains in what situation the word *plastic* is used instead of *credit card*.

(87)

	160052	T	of course PLAStic just + means erm erm (Chinese, plastic) ## plastic
	160053	L	# (Chinese explanation)
	160054	T	but it can also mean CREdit card because as everyone probably knows credit cards are made of PLAStic + ^yes^
→			
Style and register	160055	T	and so sometimes to be COOL we don't say I'll use my credit CARD + we'll say + THAT'LL be PLAStic + ^yep^ or PUT it on the PLAStic + ^yes^ +

Typical sentence openings in the steps are as follows:

- That//this/it/so to V/the word... (just) means /is/would be
- When we talk about/something/someone ... we are just meaning/ we mean/ it means...
- When you say ... you ...
- If you/something/someone ... that means...
- By saying... he means...
- Here the idea of ... means/here the idea is ...
- ... is another word

The above language contexts substantiate the claim at the beginning of this section that the explanation steps show alternative uses of the vocabulary. The experiential meanings of these sentences are about identifying processes which can be active or passive. In the active identifying process, the lexical items or references (*that, this* and *it*) which refer to the lexical items are the tokens which are identified with other lexical items.

The lexical items (to ban something) that this it	means is would be	to forbid it not long ago
Token	Process: identifying	Value

In the passive identifying process, the value is placed as the subject of the sentence.

defeat	is	another word we sometimes use
Value	Process: identifying	

The presenters can first describe the use of the lexical item in the text sentence as a verbal process or a mental process in a conditional clause and then identify the vocabulary with other lexical senses in active or passive forms.

When/if we/you/someone	talk about think about	red ink	it which that it this	is means shows	the colour that the articles are corrected in
	say	teaching the world come across	we you	gives mean	us the idea that she is famous how are you communicate with the reader
Verbal /Mental process			Identifying process		

The presenters can first describe the use of the vocabulary in a material process in a conditional clause and then identify the vocabulary with other lexical senses in the main clause.

When/if you/we/someone When/if something	(the lexical items), have a chronic problem, is a chore,	that you we	mean(s)	it's continuous it takes a lot of work
Material process		Identifying process		

Moreover, the presenters can describe the lexical senses of the vocabulary first and then use the vocabulary in a material process or in a verbal process.

When/if you/we/someone/ something	get older and stop doing something	You/we/someone/ something	(the lexical items) grow out of it	
	don't have any money all you'll do is look in the window	Material process you we	call that can say	(the lexical items) window shopping
		Verbal process		

In the vocabulary explanation submove, as in the sentence meaning explanation submove (discussed in 7.4.6 above), hedges are also employed by the presenters to avoid the commitment to the truth of the utterances. However, as can be seen in Figure 7-6, in the step of *connotation*, such modal adverbs as *actually* and *really* are more prominent than in other steps of sense exploration. They are used to emphasize or

	Connotation (48*)	Synonymy & antonymy (191*)	Definition (97*)
actually	3 (6.3%)	6 (6.6%)	2 (2.1%)
really	10 (20.8%)	7 (3.7%)	7 (7.2%)

*: The numbers of the steps found in the vocabulary explanation sub-move

Figure 7-6. Frequencies of modal adverbs in connotation, synonymy & antonymy and definition

specify the exact or the implied meanings of the lexical items, as seen in the following language contexts:

When you .. you really/actually...
 When we talk about... it shows that we really/actually...
 When it says.. it really/actually means...

7.5.3 Forms of vocabulary

Vocabulary explanation in ETRPs covers not only the meanings but also the forms of the vocabulary. The forms of vocabulary taught in ETRPs include grammatical functions of the word or the phrase, typical sentence patterns in which the word occurs, the morphological aspect of knowledge of a word and its pronunciation (Gairns & Redman 1986, Nation 1990, Sokmen 1997). Examples of these steps are given in the following.

In (88), in the *vocabulary grammar* step, Presenter V discusses the classes of the word *waterproof* and then gives language examples of the word as a verb.

(88)

	50170	V	so you may want to wear water-proof clothing + +
	50171	V	whenever we talk about something that is water-proof + it just means it's going to protect you from getting wet +
→	50172	V	we can waterproof we can use it as a verb + + or a noun + or ur an adjective +
Vocabulary grammar			
→	50173	V	so when we use it as a verb you can water proof shoes + you can water proof clothes by using certain kind of protective + spray
Language contexts			

In (89), in the *morphology* step, Presenter V discusses the meanings of the two morphemes of the word *chemotherapy* – chemo and therapy. However, in ETRPs, most of the *morphology* steps are, as in (82), restricted to merely giving the information about spelling and this is often found in the explanation of the vocabulary of the presenters' explanation of the text sentence or vocabulary.

(89)

	30089	V	<i>/here</i> it says <i>today</i> + <i>after chemotherapy and an operation Scott is cancer-free</i> +
	30090	V	it's wonderful ^mm^ news but first of all he had to go through this treatment + chemotherapy +
→ Morphology	30091	V	if we break this word up + we could see two words + chemo referring using chemical + urm + chemical treatment of some kind + therapy + really means some kind of treatment + urm + basically the treatment that is given +
	30092	V	so this is a + chemical treatment for this disease

Only one example of the *pronunciation* step is found in ETRPs and, as in (90), it occurs in the Chinese explanation of the vocabulary, where Presenter K discusses two ways of stressing the word *chimpanzee*.

(90)

	120160	A	<i>and that led her to Africa where she watched and studied a group of chimpanzees</i> + +
→ Hyponymy	120161	A	so + chimpanzees are + actually in ape family + and have long dark hair and are found in tropical Africa
→ Pronunciation	120162	K	(Chinese explanation) (stresses in the word chimpanzee) (you can also say chimps)(spelling)

Typical sentence patterns in which a word enters or lexical items with which the word is regularly associated are the language contexts in which the word appears. In the vocabulary explanation sub-move, definitions of a word are given in language contexts by the presenters since the meaning of a word is sometimes better understood in contexts where the word is used naturally. The presenters do not directly explain the meaning of the word but encourage the listeners to make an effort and find out the meaning by 'seeing' the way in which the word is used and with what other words it is associated (i.e. different collocations of the word). In other words, the presenters need to give language examples of the vocabulary. Since words do not occur at random or in a vacuum in language use (for example, between words, there might be a cohesive force formed by lexical relationship or a single choice of idiom usage for economy of effort), giving language examples helps the listeners to be aware of the ways to use the words in the production of language. An example of the *context* step is found in (83) above.

It is found that the repetition of form (sentence structure) is used by the presenters in giving language examples. Examples are:

We like quaint little towns, quaint little houses, quaint little churches
 Refine the way we walk, the way we talk
 You can waterproof shoes, you can waterproof clothes by using certain...

However, language examples are not merely found in the vocabulary explanation sub-move. They are also found in the discourse units of other discourse functions, which often immediately follow the vocabulary explanation. Three such cases are found at the end of the teaching stage or in the closing stage. In (91), after Presenter V explains the word *applause*, Presenter J ends the teaching stage by urging the listeners to appreciate Scott Hamilton's performance. In this step, he demonstrates the language use of the verb of the word *applause*.

(91)

	10099	J	it says <i>loud apPLAUSE</i> always fills the + + <i>urm</i> + <i>the</i> + <i>AIR</i> +
	10100	J	and that's the + the SOUND of applause fills the AIR + people CLAPping their HANDS + at the END of Scott's perFORMance
	10101	V	right +
	10102	V	it's just a SIGN of + + of + of + appreciation + or an expression of apPROval you really enJOY something + you will apPLAUD
	10103	J	mm +
→	10104	J	/well hopefully + + YOU + will applaud next time you see Scott HAMilton he's on the ice from TIME to TIME +
	10105	J	we're going to continue with the seCOND part of this ARTicle + after this BREAK

7.5.4 Other techniques

In a language classroom, in addition to verbal explanation, the meanings of words are taught also by demonstrations or pictures (Nation 1990) – to teach the denotation of lexical items. In ETRPs, except for explaining the words denoting sounds (such as *whistle*, *cough*, and *giggle*), there are extremely few chances for the presenters, on radio, to demonstrate or present pictures to the listeners. (I have also examined the TV productions of *Studio Classroom* and found that the presenters do not use pictures in explaining vocabulary, either.) Instead, the pictures are printed in the monthly magazine. Presumably the presenters would mention the *picture* while explaining the word, but it was found in the data that pictures were often discussed

either when discussing other interests (rather than explaining the word itself) or with word explanation as a part of the picture explanation. An example is found in (92), where the picture is used to explain the meaning of the sentence and, at the same time, explain the word *medal*.

(92)

	20166	V	so he came home though + with a gold medal + and + he was the first American man to do so since 1960 +
			Several steps of sentence meaning explanation
→ Picture	20175	J	/we have a ^mm mh^ picture of Scott winning the gold medal ## don't we ++
	20176	V	# that's right
	20177	J	on the right side of the page 7 there + there's a picture of the gold + and silver and bronze + those are the three medals that you can win in the Olympics + and Scott is in the middle + that's where the gold medallist always goes + in between +
→ Personal ideas	20178	J	and you're right + Vicky + he does look pretty short
	20179	V	((laughing)) ya +
	20180	V	and the medal of course you can see it right there +
	20181	V	generally whenever we talk about a medal it's + it's something that is worn + it's a flat piece of metal + and it's usually used to show some kind of recognition + for an accomplishment + of some kind +
→ Example	20182	V	sometimes people + fighting in wars will win medals + for their courage + and their bravery + for their performance + but also athletes who win competitions also receive medals + so he won this medal +

In the vocabulary explanation sub-move, the presenters may give examples of or factual knowledge about words or phrases to enhance students' deeper understanding of words. The presenters may also state their own experiences to explain words or phrases or invoke students' background knowledge relevant to the words or phrases. They can address the co-text of both the radio programme and the magazine text. Thus, as in the sentence meaning explanation sub-move, steps such as *example*, *personal experience*, *personal idea*, *comment*, *suggestion*, *encouragement*, *caption*, and *recall* are found in the vocabulary explanation sub-move.

Of all the steps mentioned above, unlike that in the sentence meaning explanation sub-move, the *comment* step is not directly helpful in understanding the meaning of the word. The *comments* are metalinguistic acts made to emphasize the importance

and usefulness of the word. They help to draw the listeners' attention to the lexical items which the presenters are going to explain. 92.3% of the comment steps occur as the first step in the vocabulary explanation sub-move. In a sense, they can be treated as boundary acts of the vocabulary sub-move. However, surprisingly enough, they are not frequently exploited in ETRPs (only 14 comment steps occur in the vocabulary explanation submove), the radio context of which requires the presenters to rely heavily on linguistic devices to draw the listeners' attention. The frequently used phrases in the *comment* step can be seen in the following examples. They often involve senses of positive feelings (e.g. *interesting*, *good*, *fun*, and *popular*) and frequency (e.g. *often*).

We often use this expression.
 It's a good expression/word/idiom.
 this is a FUN expression +
 this is a popular exPREssion in English we say this all the TIME ++
 and + er this is a very erm often-used phrase +
 it's interesting that we say a must see +

In teaching vocabulary, as in (93) and (94), the presenters also make comparisons of the word or the phrase with other similar English words or Chinese words.

(93)

	120171	K	so observe here is a kind of notice right?
	120172	V	right it's notice +
→	120173	V	but I think it's a little + bit more than just notice + it's taking careful + attention + and paying attention to something
Comparison with other English words			

(94)

	160250	K	our second vocabulary word is charge
	160251	L	(Chinese translation)
	160252	K	and charge has several meanings +
	160253	K	but erm this is something to do with money + if you charge something + er you're putting it on a bill or + on a credit card
→	160254	T	so this is the famous (Chinese, charge on a credit card) in Chinese ^hmmm^ + we don't have any good way of saying (Chinese, charge on a credit card) we don't say swipe the card ^no^ or ((swiping noises)) + do that + we just say I'll charge it
Comparison with Chinese			

7.5.5 Phonological features in vocabulary explanation

Prominence is a distinguished phonological feature in the vocabulary explanation sub-move. As defined in 7.3.3 above, a prominence is a syllable of which length, loudness and pitch are, when compared with other syllables in a tone group, conspired with relatively high degrees. Note also that although different degrees of prominence can be found in all kinds of discourses and in different persons' speech, greater loudness, intensity and pitch variation are found in the prominences in ETRPs. In the vocabulary explanation sub-move, prominence is used to make contrasts of senses of the lexical items and to highlight the language context of the lexical uses. Examples of use of prominence in the vocabulary explanation sub-move can be found in (95), (85) and (96).

In (95), the phrase *figure skater* is explained by defining it with a description of what such a person does. Therefore, *moves*, *competitions*, *ice*, *fun*, *compete*, and *judge* are made prominent. The phrase is also explained by showing its relations with the equipment used in the sport and other sports so such words as *shoe*, *bottom*, *runner*, *blade*, *roller*, *wheels* and *in-line* are given prominence. Since the listeners cannot see a roller skate on the radio, the words *front* and *back* are also given prominence to emphasize the places which the wheels go on a roller skate.

(95)

- | | | | |
|---|-------|---|---|
| | 10032 | V | but we find out that he is a <i>FIgure SKAter</i> + |
| → | 10033 | V | and that is a SKAter who does + VERY special MOVES while they skate on the ICE |
| | 10034 | J | / <u>that's</u> RIGHT + |
| → | 10035 | J | if you go ICE skating + FOR FUN + you're not a figure SKAter + unless you COMPETE + and have to do + a certain MOVES + and then you are + a Figure SKAter + and of course in a compeTition + the figure skaters are JUDGED based on those MOVES + and whoever + urm completed the most TURNS and LOOKED the BEST + is then the WINner |
| | 10036 | V | of course many people go SKAting + they put on what we call SKATES + |
| → | 10037 | V | and really a skate is like a SHOE it has a metal BOttom to it + urm on ICE we use what we call a RUNner + it's a BLADE + and it's + it doesn't have ROLLers + |
| → | 10038 | V | but we can also go ROler SKAting + we also wear SKATES + but SKATES would have WHEELS on them + they used to have four + two in the FRONT two in the BACK today most people are doing what we call + IN-line skating + and that just tell us the wheels are all in one LINE + but that is very POPular today |

In (85), *feel down*, *feel blue* and *feel low* are used by Presenter V to explain the meaning of the word *down* in the phrase *get...down*. *Down*, *blue*, *low* and *discouraged* are synonyms and are made prominent. Then Presenter V and Presenter J demonstrate ways to use the phrase *get...down*. *Rain*, *tests* and *study* are given prominence to highlight some language contexts of this phrase. At the end of the lexical explanation, Presenter J also talks about the antonym of *get...down* and *cheer up* is made prominent.

(85)

- | | | | |
|---|-------|---|---|
| | 10057 | V | /and it says here they don't GET him DOWN + |
| | 10058 | V | that's a good expression to LEARN + |
| → | 10059 | V | sometimes we talk about feeling DOWN + or feeling LOW + or feeling BLUE + that means you're disCOUraged + |
| | 10060 | V | but he DOESn't let things GET him DOWN ++ |
| → | 10061 | V | urm perhaps ALL the RAIN + maybe if we have a lot of RAIN we can say + oh all this RAIN is really getting me DOWN |
| → | 10062 | J | maybe you have a lot of TESTS this week and ALL your STUdy has gotten you DOWN + |
| → | 10063 | J | and maybe sometimes you want to help someone who's DOWN + and that would be + to CHEER them UP ^mm mh^ + that's the opposite + of GET them DOWN |

In (96), Presenter B first explains the connotative meaning of the word *notice* so *happen*, *try*, *occur* and *see* are given prominence. Then, antonyms of *notice* such as *study*, *examine*, and *check* are given and marked with prominence. In addition, a comparison with the word *hear* is made and *hear*, *listen*, *come* and *occur* are given prominence.

(96)

- | | | | |
|--|--------|---|--|
| | 180026 | B | when we NOtice + THINGS we + HAPpen to see them + we don't TRY to look for things + things oCCUR to us + or HAPpen to us + and we + SEE them + |
| | 180027 | B | this is different from STUdying + or eXAMining + or CHECKing THINGS out + |
| | 180028 | B | err notice is similar to + HEAR H-E-A-R + if you HEAR something + you didn't TRY to hear it + that is you didn't try to LISten to it + it CAME to you + it ocCURRED to you + |

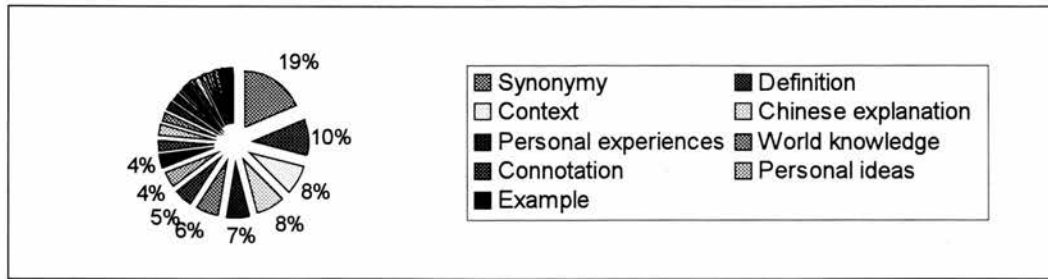
The above outline, together with prominence in the sentence reading step described in 7.3.3 above, gives an explanation of the extreme frequency of prominence in the ETRP in which the presenters are speaking ‘naturally’ in the radio context.

Nevertheless, the listener’s listening ability is put at risk if the ETRP is the only target language input the listener is able to obtain. In a normal conversation, the listener might not be able to distinguish the speaker’s selected words if he has grown used to a situation where speakers make prominent a word which would normally be a non-selected, taken-for-granted item. Worse than that, as language input may make impacts on language output, the listener might speak with a strange intonation or with misplaced prominences.

7.5.6 Findings and discussions of the steps in the vocabulary explanation sub-move

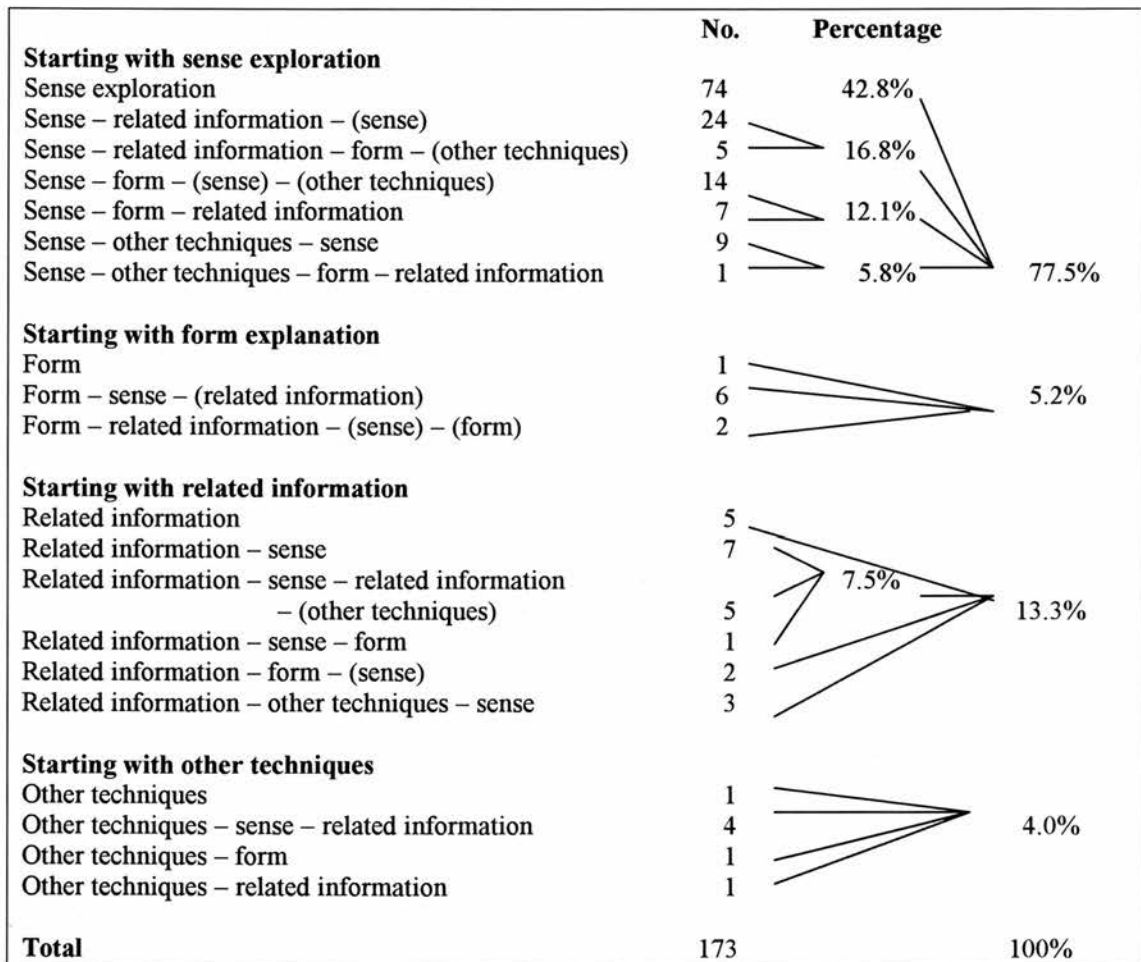
7.5.6.1 General observations

General observations of the steps in the vocabulary explanation sub-move are that vocabulary teaching in ETRPs focuses on the meanings rather than the forms of the lexical items and that in explaining the meanings of the lexical items, a few particular senses of the lexical items are explored more often than the others. As can be seen in Figure 7-7, *synonymy* (19%), *definition* (10%), *context* (8%) and *Chinese explanation* (8%) are the most frequently used steps in vocabulary teaching, while *personal experiences* (7%), *world knowledge* (6%) and *connotation* (5%) are made relatively frequently. It seems that not enough language examples are given to the listeners, especially when there is no chance for them to practise what has been taught in the programme. In addition, the frequency of the *Chinese explanation* step could be higher if the Chinese explanation in *Studio Classroom* 1998 were counted in the Figure. (Note that the Chinese explanation in *Studio Classroom* 1998 is made before the sentence explanation move and is omitted from the analyses.) See Appendix XIX for frequencies of all the steps found in the vocabulary explanation submove.



* The percentage is calculated by the number of the discourse units of the step out of the total number of discourse units in the sub-move.

Figure 7-7. Steps in the vocabulary explanation sub-move



*Related information steps such as comment, world knowledge, listener's background information, personal experiences, and personal ideas are taken as other techniques in 7.5.4, but since, like content expansion steps in the sentence meaning explanation sub-move, they are realized to help the listeners to personalize their learning, they are categorized as related information here.

Figure 7-8. Sequences of the steps in the vocabulary explanation sub-move

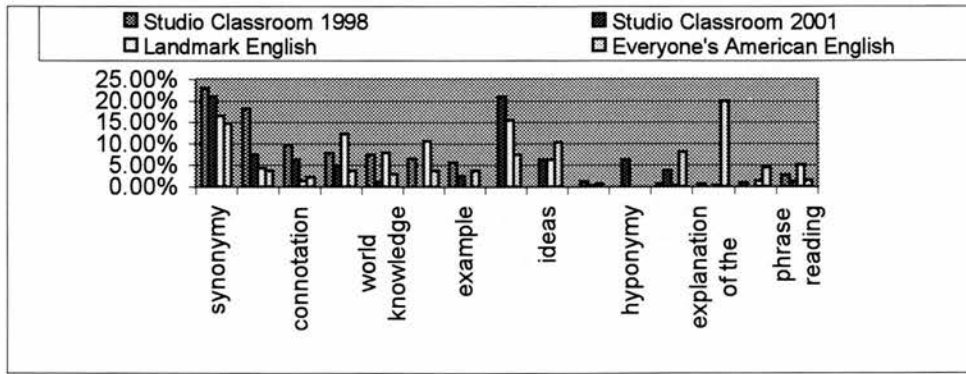
As can be seen in Figure 7.8, a large number of the vocabulary explanation sub-moves (77.5%) start with explorations of the senses of the taught words: they use *definition*, *synonymy*, *antonymy*, and *connotation*. These sense exploration steps often occur by themselves (42.8%). They can be followed by such related information steps (16.8%) as *comment*, *world knowledge*, *listener's background information*, *personal experiences*, and *personal ideas*, or by form explanation steps (12.1%) – for example, *vocabulary grammar*, *morphology* and *language context*, or by other technique steps (5.8%) – such as *recall*, *picture*, *caption*, *encouragement*, and *suggestion*. Occasionally, the vocabulary explanation sub-move starts with form explanation steps (5.2%), related information steps (13.3%) or other technique steps (4%). In this case, sense exploration steps often follow them.

7.5.6.2 Comparisons between different broadcasts

The frequently used steps in the vocabulary explanation sub-move would be similar in different broadcasts of ETRPs, but since different broadcasts have different audiences in mind I would expect slight differences between the broadcasts.

In *Let's Talk in English*, there are thirteen steps in all the vocabulary explanation sub-moves (See Appendix XIX). *Let's Talk in English* does not often explain the vocabulary. The reason may lie in the fact that the programme is for learners at the very beginning and that the text contains less vocabulary for explanation. Since there are too few steps to allow fair comparison, *Let's Talk in English* is excluded from the comparisons in this section.

It is also found that although the amount of the data of *Landmark English* is less than one fifth of that of *Studio Classroom* 1998, the number of the steps in *Landmark English* is almost the same as that of *Studio Classroom* 1998. *Landmark English* seems to pay a lot of attention to explaining the vocabulary.



* The comparison in this figure is based on the percentage of the steps in the vocabulary explanation sub-move of different broadcasts, not on their frequency.

Figure 7-9. Steps in the vocabulary explanation sub-move of different broadcasts

The seven most frequently employed steps in different broadcasts are represented in Figure 7-9 above. (The percentages of the steps in the figure can be seen in Appendix XX). It shows that different broadcasts use similar steps in their explanation but there are still some differences between the broadcasts, as follows:

1. More *connotation* steps are found in both *Studio Classroom* 1998 and *Studio Classroom* 2001. *Studio Classroom* may discuss more hidden meanings of the words.
2. Less *world knowledge* and *personal experience* steps are found in *Studio Classroom* 2001. It seems that *Studio Classroom* 2001 gives less related information to the listeners. However, counterchecked with the steps in the sentence meaning explanation sub-move, it is better to interpret this finding as the vocabulary in *Studio Classroom* 2001 incidentally does not use more related information for explanation.
3. Many *Chinese explanation* steps are found in *Studio Classroom* 2001. Although these are not part of the analysis, it is very difficult to ignore the role of Chinese explanation in *Studio Classroom* 2001. I have mentioned that Chinese explanation is not taken into the linguistic analyses. Thus, in transcribing the data, I have noted the interesting features, other than direct translation, in the Chinese explanation. See Appendix XXI for the notes, which reveal that, unlike the *Chinese explanation* steps in other broadcasts, the Chinese explanation here, in addition to translation, also includes language examples and background knowledge, comparing different words and explaining meanings of the words. This finding is also applied to *Studio*

Classroom 1998, to which I have listened with special focus on the part played by Chinese explanation.

4. More *explanation of the vocabulary (which the presenters use) in the explanation* steps are found in *Everyone's American English*. The step is also found relatively frequently in the sentence meaning explanation sub-move. It is confirmed that *Everyone's American English* caters for listeners of lower language ability. However, in explaining the vocabulary in this step, the presenters often merely spell the new words for the listeners (23 out of the 39 steps which are found in both the sentence meaning explanation and vocabulary explanation sub-moves).

7.5.7 Listener's impression of vocabulary teaching

In the results of the questionnaire to the listeners, I found that the respondents think that, in teaching vocabulary, the ETRP gives them language examples (61.1%), teaches them correct spelling (47.3%), tells them the collocations (44.3%) and pronunciation (40.9%) of these words. 39.4% of the respondents think that the presenters explain the meanings of the words by exploring lexical senses of the new words. A small number of them agree that the programme teaches them word formations (24.6%) and makes comparisons between Chinese and English (12.8%).

The impressions of the listeners of vocabulary teaching in ETRPs are slightly different from what is found in the data, discussed in 7.5.6 above. The programme does not define meanings of the words in the language contexts as often as the listeners think they do. It seldom provides morphological knowledge and rarely stresses the pronunciation of the words. The questionnaire result might, however, have indicated what the listeners expect to get from the programmes, not their observations of it.

Many other steps in the vocabulary explanation sub-move are not mentioned in the respondents' results. This does not mean that the listeners do not think the presenters in ETRPs use other techniques to teach vocabulary. It may be because these steps were not listed as options in the questionnaire for the respondents to choose and the

respondents do not bother to write them down. I will not attempt to further go into the lack of other steps in the questionnaire result.

Finally, a great many respondents (45% before and 41.9% after listening for a period of time) mentioned the problem of encountering too many new words in listening to the programme. Listeners who have limited language ability may not tackle the problem at present since language ability does not grow overnight. However, as the analysis results show, many of the steps in the (sentence meaning and vocabulary) explanation moves are intended to provide alternative expressions and to explore senses of the lexical items, I suggest that, if time allows, before listening to the programme, the listeners use an English-English dictionary to look up new words, instead of an English-Chinese dictionary, so that they can find alternative English expressions and uses of the words in advance to lighten the language burden.

7.6 Conclusion

This chapter has discussed and explained the linguistic realizations of the sub-moves in the sentence explanation move in terms of elaboration of the text sentence.

It is found that the sentence reading sub-move signals the beginning of a new move. Discourse markers such as *and* and *so*, boundary acts such as the *lesson procedure* step and the *text location reference* step, and high key are employed in doing this. In the *sentence reading* step, the presenters often directly quote the text sentence without personal comments. The *sentence reading* step can be repeated if the explanation move is too long. Prominence is placed on the lexical items which are to be explained. However, not every sentence reading sub-move is linguistically signalled as a new move.

In the sentence meaning explanation sub-move, different elaboration strategies – *paraphrase*, *metalinguistic expansion* and *comment* – are used to explain the meaning of the text sentence. A great many modal expressions are used in the explanations. These modal expressions are used to soften the tone of the presenter's explanation and to make the explanation seem more tentative.

The analysis result also reveals that in the vocabulary explanation sub-move, the presenters explain more the meanings of the vocabulary than its forms. Most of the vocabulary explanation sub-moves start with the steps which explore lexical senses of the taught words – *synonymy*, *antonymy*, *definition*, and *connotation*. Prominence is used to make contrasts of lexical senses and to highlight the contexts of the lexical uses.

Comparing the different broadcasts shows that similar steps are realized in explaining the sentence meaning and vocabulary. However, in the broadcasts for listeners of lower language ability, the presenters explain mainly the propositional meanings of the text, give less related information and make fewer vocabulary explanation moves. Some broadcasts stress the importance of vocabulary teaching submoves, some broadcasts allow the Chinese explainer to use Chinese to insert other explanation steps than translation steps and others may explain the vocabulary which the presenters use in the explanation of the text.

8 Interaction in ETRPs

8.1 Introduction

This chapter examines the interaction between presenters in ETRPs and studies its lexical-grammatical realization.

In 5.2, I examined the communicative constraints of the radio medium and found that in order to compensate for the listeners' freedom of choice and for the one-way communication of the radio as a medium, ETRPs conversationalise the discourse – with the linguistic features of a conversation, a public formal monologue is transformed into a more or less private intimate type of discourse – and employ multiple presenters in the programme. By doing so, the programme can provide interaction models to the listeners, simulate classroom interaction and create a friendly and intimate learning situation. In 5.5.6, I then found that in ETRPs, some steps are realized jointly by the two main presenters and that some discourse units are not presented directly to the listeners, but exchanged between the presenters alone. It follows that I need to understand the interactional context and its linguistic features in ETRPs in order to fully describe the generic features of ETRPs.

In looking at ETRP interaction, I first investigated the features which realize the conversationalisation in ETRPs. I found that not all the features of a conversation account for the conversationalisation in ETRPs and consequently I had to focus my study of the interaction in ETRPs on the language which demonstrates the interactional features and the relations of the participants. In studying the interactional strategies used by the presenters, I followed Stenstrom's (1994) classification. In examining the relations of the presenters, I paid attention to mood, modality and topic which the presenters use in the interaction.

I then examined the roles of the conversations between the presenters, in terms of topic, function, exchange structure, and role relation, in realizing the purposes of

ETRPs. In exploring the intertwining interaction modes in ETRPs, as discussed in 3.2.3, I drew upon Goffman's theories (1974, 1981) of frame shifting. In examining the transitions between different interaction modes in ETRPs, I followed Gumperz's (1982) notion of contextualisation cues. This chapter ends with an investigation of the linguistic devices which the presenters use to shift the interactional frame from presenter/listener to presenter/presenter (or from monologue to conversation) and back again.

8.2 *Conversationalisation in ETRPs*

Conversationalisation in media discourse does not mean that media discourse is no different from casual conversation, but that the linguistic features of conversation are used to make it sound like a conversation. As Fairclough (1996: 8) emphasizes in his discussion of the relationship between discourse and social change, 'conversationalisation of public discourse is a selective construction and simulation of actual conversation which draws upon certain conversational practices but excludes others, and recontextualises and transforms the practices it draws upon.' Conversationalisation includes the use of colloquial vocabulary, phonic, prosodic and paralinguistic features of colloquial language, grammatical features of spoken language, colloquial modes of topical development, and colloquial genres. Thus, not all of the characteristics of conversation will be realized in ETRPs and examining the degrees of conversationalisation in the programme can reveal relevant features for this study.

The degree of conversationalisation in ETRPs can be assessed by comparing conversation, classroom discourse and the ETRP discourse.

Many researchers have tried to define conversation (e.g. Stubbs 1983, Cook 1989). From their definitions, I found that conversation can be described as an informal spoken discourse which is unplanned and composed in real time by a small number of participants who have equal power, share a good deal of background knowledge and freely alternate in speaking. All of the characteristics mentioned above are indispensable to qualify a talk as a conversation.

In contrast, traditional classroom discourse in Taiwan is formal and authoritative. Although the students may occasionally make initiation moves which in turn may slightly alter the teaching plan, the discourse is mostly planned. The teacher takes most of the turns in the classroom and dominates classroom interaction. In classroom discourse, although the teacher may shift his contextual frame to talk about things which are less learning-oriented or with a view to being less formal; although trends in education also favour 'democratic' ways of learning; and although there is a trend in language education to raise students' awareness of spoken vocabulary and grammar (McCarthy & Carter 1995), we must admit that teachers in Taiwan generally avoid using casual, conversational styles or mixing modes, especially in the early stage of the language learning process. Classroom discourse in Taiwan is completely different from conversation except that the teacher needs to know the background knowledge of the students in order to make his teaching effective.

In ETRPs, not every conversational feature is employed. Like classroom discourse, ETRPs are planned (at some 'macro' level). Since the ETRP needs to fulfil its purpose of teaching language, the talk in the programme could never be unplanned (although at some points, with some linguistic devices, it might look as if it were). In order to efficiently communicate with the audience, the presenters, like classroom teachers, need to know (or to surmise) the background knowledge of the listeners. Since the broadcasts studied in this thesis are designed for learners of elementary level, it is difficult to examine the style – whether formal or informal – of the presenters' language from its lexico-grammatical features. Thus, in ETRPs, the features of a conversation such as informality, spontaneity and the sharing of background knowledge are not present to a degree where they would modify the characteristics of a language classroom.

Thus, we can see that the conversationalisation features which differentiate ETRPs from the language classroom in Taiwan are at the level of interactionalisation and the equalization of the relationship. In terms of interaction, students in the classroom do

get more chances to interact with their teachers than students listening to these programmes. For example, they can ask questions when they do not understand an explanation or practise spoken drills with their teachers. However, in ETRPs, the presenters alternate with each other, although not freely, to present information to the listeners and to chat between themselves. Thus, to what degree interactionalisation in ETRPs compensates for the lack of interaction between the presenters and the listeners is an issue which needs further analysis. In terms of role relationship, their being non-authoritative certainly contrasts widely with the traditional image of a teacher in a language classroom. The roles which the presenters play in ETRPs need to be clarified so that listeners can orient themselves better to the programme. Thus, in studying the interaction in ETRPs, I will focus on language which demonstrates the interactional features and the relations of the participants.

8.3 *A conversationalised monologue*

Although it is noted in 5.5.5.6 that the presenters in ETRPs shift frames from presenter/listener to presenter/presenter, my first impression of ETRPs, when I was transcribing the data for analysis, was that two main presenters were talking to each other, were discussing the text for their audience and had chats occasionally. This was formed from observing that the presenters take turns and use interactional strategies to construct the discourse. However, after examining the interactional features in the programme described below, I found that there are only a few devices of turn-taking, turn-holding and turn-yielding in the programme, that there seems to be no pressure from the opposite presenter to take a turn, and that there are rarely signs of one speaker monitoring the other presenter's speech or repairing his own. All of the turns, evidently, are prelocated in advance. If the chats between the presenters were removed and all the questions and interactional devices deleted, the whole programme, like a lecture or a traditional radio programme, could be presented by one speaker. Thus, the ETRP is best described as a monologue, enacted by two presenters, but with some embedded 'conversations'. (Every discourse is constructed for its audience and its producer considers more or less its audience's response. In this loose sense, the monologue in ETRPs is still a dialogue to the extent that it has considered the listeners' response beforehand.)

In this section, I will first generally describe the interactional and relational features in ETRPs and then discuss the use of these features in the monologue mode. The interactional and relational features in the conversation mode will be dealt with in 8.4 below.

8.3.1 Interactional features in the programme

According to Stenstrom (1994), in a successful conversation, participants need to skillfully perform at least three interactional strategies: turn taking, exchange procedures and social strategies. Turn taking involves the strategies participants use to start, to hold, to yield, to interrupt, and to take their turn. Exchange procedures deal with the sequences of the turns in an interactional exchange structure. Social strategies are used to maintain speaker-listener relationship and to save face. (Stenstrom classifies socializing, hedging and organizing strategies as accompanying strategies in her discussion. Organizing strategies are omitted from her classification, since as far as I can see, they are more closely related to the organisation of messages in the discourse, not interaction. I have combined socializing and hedging under the title of social strategies.) (Please see Appendix XXII for the definitions and the symbols of these interactional features.)

8.3.1.1 Exchange procedures

As described above, the presenters shift the interaction frames in ETRPs, so that in studying the exchange procedure in ETRPs, I shall consider separately the monologue between the presenters and the listeners and the interaction exchange system between the presenters themselves. Moreover, as is explained in 3.2.4.2, in order to examine if the presenters simulate classroom interaction in ETRPs, the study of the interaction structure in ETRPs follows the discourse model of Birmingham School, rather than that of the conversational analysis.

Since it is always the case that the presenters make initiation moves and that no response comes from the listeners as the programme proceeds, it does not make

sense to discuss the interaction exchange system between the presenters and the listeners – I simply mark the interaction between the presenters and the listeners as monologue. In addition, in order to help to examine the linguistic devices used to shift the interaction modes (discussed in 8.5 below), as in (97), in the data, the discourse units where the monologue begins and ends will be marked as well.

(97)

→	10020	J	I KNOW it's on TV from time to time here in ASIA + a-nd it is a POPular sport + EVERY FEW years in the States + because of the OLYpics +
Monologue ends	10021	J	are you a + figure skating FAN + Vicky?
	10022	V	/well + I like to watch it SOMEtimes + urm I like it when people like Scott Hamilton are on the ICE because + Scott Hamilton has so much personALity + and it just comes out while he is skating he LOVES what he does + and he makes the AUDience have a good TIME
	10023	J	mm + you said he LOVES what he DOES +
→	10024	J	we begin today's LESSon by saying that <i>Scott Hamilton</i> + CHAMPion figure skater LOVES + a CHALLENGE +
Monologue begins			

Nevertheless, 'response' moves are also found in the monologue. In (98), Presenter V seems to make a response to Presenter A's utterance, since *that's right* could be easily taken as an acknowledgement of 130083. The 'response' move, however, is not intended to be a real response move, merely an uptake (See 8.3.1.2 below), so that Presenter V can take her turn for presentation to the listeners. In ETRPs, the presenters take turns presenting the programme to the listeners. In the analysis of the data, the discourse units of the 'response' move in the monologue are marked as well.

(98)

	130083	A	and not + not + only experience them but also show them and + have them
→	130084	V	uhuh + that's right
Monologue response	130085	V	it says that they can know both joy and sadness +
	130086	V	and I know I've read them + and I've seen urm documentaries on this that + erm these animals + actually + sometimes cry and sometimes if if a loved one dies one of the members of their group die + they will sit for weeks and + just seem so sad that they may not even eat + and it's very difficult + you can see the emotion

Regarding the exchange system between the presenters themselves, I follow that of the Birmingham School – an initiation move (I), a response move (R) and a follow-up move (F) – to describe the conversations between the presenters. Although the interaction between the presenters is an initiation move to the listeners, in order to examine the simulation of classroom interaction in ETRPs, the exchange structure IRF is adopted to describe the exchange system in the conversations between the presenters. Examples of these moves can be seen in (99). In (99), Presenter B makes initiation moves. After Presenter E makes response moves, both B and A acknowledge the answer by laughing in follow-up moves.

(99)

I	190105	B	what age does Albert not look a day over to you?_RQ
R	190106	E	oh about twenty-two
F	190107	B/A	((laughing))
I	190108	B	well you're close if you double it
R	190109	A	oh ##
R	190110	E	# oh I can't can't double it
F	190111	B/A	((laughing))
I	190112	B	I'd better be careful + he's a lot bigger than I am + I really should be careful
R	190113	E	that's right

8.3.1.2 Turn taking systems

Turn-taking systems in conversations include starting up, taking over, interrupting, holding the turn, and yielding the turn. However, as noted above, the turn-taking systems in ETRPs are not the same as the turn-taking systems in conversation, for there are only a few devices of turn-taking, turn-holding and turn-yielding in the programme, since there seems to be no pressure from the opposite presenter to take a turn, and there are rarely signs of one speaker's monitoring the other presenter's speech or amending his own. In ETRPs, the devices which the presenters use to take turns are better considered as 'turn-taking-like' behaviour. The behaviour operates not only in the conversations between the presenters but also in the monologue to the listeners.

In ETRPs, unlike in a conversation, the presenters almost always start a turn with a clear start, not hesitating. It is understandable since the ETRP is a planned discourse and is scripted in advance. I will not examine the features of starting up in the genre further.

Taking over is one of the most important turn taking devices in ETRPs, especially in the monologue where the presenters build an illusion of a mutual interaction between themselves. In the programme, the presenters may take over the turn of the previous presenter by acknowledging receipt of what the previous presenter said and/or evaluating it before going on. The linguistic features the presenters use are *uptakes*. Uptakes include *well* (26.2%), *oh* (20.2%), *mmh* (10.7%), *that's right* (10.7%), *right* (8.3%), *no* (6.0%), *okay* (5.9%), *yes* (4.8%), *yeah*, *urm*, and *uhuh*. In a conversation, an uptake is often triggered off by an appeal in the previous presenter's turn (discussed below) but, in ETRPs, only a few appeals are found before uptakes. In (100), Presenter B uptakes the turn of Presenter M by starting with the phrase *that's right*. *That's right* can be viewed as an uptake which involves the act of evaluation of the previous presenter's utterance. After the uptake, Presenter B continues to review the lesson further and makes a comment.

(100)

	150005	H	it does? + well it did + I + I mean + Jessie did find her bank bag
	150006	M	(In Chinese) Hi, everyone. I'm Michelle.
→	150007	B	that's right + Jessie found her bank bag +
Uptake			
	150008	B	and Aunt Alice met her niece Katie +
	150009	B	so it is a happy time

The presenters also use a *link*, which is often realized by a conjunction such as *so* (42.9%), *and* (37.1%), and *but* (20%), to take over the previous presenter's turn. In (101), Presenter J continues the talk of Presenter V and uses *and* to link their utterances. In ETRPs, links are similar to the lexical markers of the discourse units of new topics, discussed in 7.3.2.1, if the new turn is at the beginning of a new generic move.

(101)

	60127	V	and it says in summer people can stand at the bottom + and watch this + and as they're watching they will see <i>the skiers whi-z + off the jump +</i>
	60128	V	to whiz means to move very very quickly doesn't it
→	60129	J	and you can even imagine + hearing a + whi-z go by when a + urm car + I think'of standing on urm + on the side of a street + and watching a car whiz by you very quickly + and that's almost like the sound it makes + whi-z + as something speed by + very quickly

Link

Interrupting as a turn-taking device is the last thing to expect in ETRPs, since the programme is mostly scripted (according to the result of the 1998 questionnaire to the producer of *Studio Classroom*), but I found that, in the programme, the presenter can interrupt the previous presenter's utterance to gain the floor. However, unlike in a conversation, in which alerts and meta-comments are placed at the beginning of interruption, nothing like these is found in ETRPs. An alert such as *hey, listen* and *look* is intended to attract the other speaker's attention and a metacomment is a polite device which allows the speaker to come up with objections without appearing too brusque and without offending the previous speaker. In (102), Presenter J's *interruption* is made straightforwardly without any face-saving devices.

(102)

	30009	J	<i>/well + ice skating is fun I would recommend if you ever go to a place that has an ice skating rink + give it a try + you don't have to be a figure skater + urm + you can start out slow + getting your balance takes a few minutes + but it's really not that difficult</i>
	30010	V	you're such a liar ((laughing))
	30011	J	it's not
→	30012	V	be careful + you might break a leg + or ## + something else

Interruption

→	30013	J	# no- it is not that dangerous
	30014	V	it's cold + and it is + it is wet when you fall

In a conversation, the speaker often uses filled pauses or verbal fillers, silent pauses, repetition and a new start to hold the turn. Since these features overlap with the features of unplanned discourse or speech slips, it is difficult to say if the features are used to hold the turn or are signs of speech slips. In (103), there is no sign of Presenter T's intention to take Presenter K's turn. The verbal filler *urm* used in Presenter K's utterance is better viewed as a feature of unplanned discourse, which is believed to be deliberately scripted or read in the programme. In addition, there are

merely a few cases of verbal fillers, silent pauses and new starts in ETRPs. I do not intend to further examine these features in ETRPs.

(103)

- | | | | |
|---|--------|---|---|
| → | 160085 | K | sometimes if you're in a REStaurant or maybe + a COffee shop + urm
sometimes even a PUB or a BAR + there might be a minimum
CHARGE + ^uh huh^ + |
| | 160086 | K | which means you have to spend THIS minimum amount of MOney to
stay at the TABLE or to sit down + that kind of thing |
| | 160087 | T | sometimes urm + at a restaurant it might be called a cover CHARGE + |

In a conversation, the speaker may strongly *prompt* the other party to respond by making such acts as *greetings*, *questions*, *offers* and *invitations*. There are quite a few prompting acts in ETRPs, but most of them are addressed to the listeners and whether the listeners uptake the prompting acts is difficult to ascertain. The prompting acts studied in this chapter centre on those used in the interaction between the presenters themselves. It is found that the frequently used prompting acts by the presenters are greetings and questions. In (104), Presenter J asks Presenter V if she has good people skills and Presenter V answers in the next turn.

(104)

- | | | | |
|-------------|-------|---|---|
| →
Prompt | 90010 | J | do you think you have good people skills? |
| | 90011 | V | mm + depends on the situation |
| | 90012 | J | depends on the people maybe ((laughing)) |
| | 90013 | V | ((laughing)) that's + also true |

Like in a conversation, the presenters also use an *appealer* as an explicit signal to the other presenter to make appropriate feedback. Appealers such as tags, *right*, *ok* and *you know* often occur in a separate tone unit with a rising tone. An example of the appealer is found in (105). In (105), Presenter V uses a tag question to appeal to Presenter J to make a response.

(105)

- | | | | |
|----------|-------|---|-------------------------------------|
| → | 50190 | V | well we're out of time Josh today + |
| Appealer | 50191 | V | we have more tomorrow don't we? |

50192	J	one more day our trip to New York +
50193	J	'nd we have + one more + chance now to look at Anna's trip to America as she takes us across America + and then we'll have John Ryan give us today's word bank

In a conversation, the speaker may also decide to drop the floor and give up the turn. In ETRPs, no sudden giving-up is found.

8.3.1.3 Social strategies

Social strategies – *backchannels*, such as *mm mh*, *yes* and *right*, and *empathizers*, such as *you know* and tags – are also found in ETRPs to show the presenter's engagement or involvement or to intensify the relationship with the other presenter in the interaction. The backchannels can be seen along a gradient, ranging from indifference to strong involvement. In ETRPs, the backchannels are often those of indifference. For example, in (106), Presenter J uses the backchannel *mm mh*.

(106)

	10089	V	he goes VERY fast +
→	10090	V	also JUMPS + they have to jump up in the AIR + sometimes they spread legs very quickly ^mm mh^ and BACK down again +
Backchannel			
→	10091	V	and he also does his incredible FLIPS + in the air and back + you know +
Empathizer			front ways and around to his BACK

Example (106) also shows the use of empathizers in ETRPs. Empathizers are similar to the appealers in the turn yielding step, except that empathizers often prompt silent feedback.

According to Stenstrom (1994), hedging is a social strategy in turn-taking, but I study it as a relational feature in 8.3.2 below.

8.3.2 Lexico-grammatical features of participants' relations

The relations between the presenters and the listeners in ETRPs have been briefly examined in 6.2.3, where I discussed the ways in which the presenters try to invoke the listeners' background knowledge related to the lesson topic, and in 7.4.6, where I

discussed the modal expressions in the presenters' explanation. I have then remarked that the presenters play less authoritative roles than do the teachers at school. If the presenters use a more declaratory style, listening to the programme would be more serious and might put the listeners under greater pressure to learn.

In this section, I shall focus on the relations between the presenters themselves in the monologue (those in the conversations are discussed in 8.4.5 below). Following Eggins & Slade's (1997) analysis of role relations in casual conversation, in studying the relations of the presenters in the ETRP genre, mood and modality are the two major grammatical features to be examined.

At the clause level, the major patterns which enact roles and role relations are those of mood, with the associated subsystems of polarity and modality. Mood refers to patterns of clause type, such as interrogative, imperative and declarative. ... Polarity is concerned with whether clause elements are asserted or negated, while modality covers the range of options open to interactants to temper or qualify their contributions. (Eggins & Slade 1997: 74)

However, in view of the fact that the presenters are not in a situation for asserting and refuting each other's opinions, no examination of polarity in the programme is made. Moreover, in considering the relations between the presenters, I also take account of the steps each presenter make since the steps can reveal what job the presenters do in the programme.

8.3.2.1 Mood type

I study mood in terms of clause types – (full or elliptical) declaratives, imperatives, polar interrogatives, Wh-interrogatives, tagged declaratives, exclamatives, incomplete clauses and minors.

In ETRPs, in the monological interaction between the presenters, as found in a preliminary study, almost all of the clauses uttered by both of the presenters are full declarative clauses. A relatively small fraction of the clauses are incomplete clauses and minors, or even imperatives. The two presenters are giving the listeners information in a more formal situation than in a conversation.

However, since, as in (107), *imperatives*, *interrogatives* and *declaratives* are used by presenters to direct the listeners to what to do next in order for the lesson to proceed efficiently, in the analysis of the data, I will further examine which presenter uses these clause types to realize classroom direction more in the monologue.

(107)

	80020	J	/well + we're going to continue now with our lesson +
	80021	J	we're on the second day page 14 where you see the seventeen +
→	80022	J	so follow along with Billy

Imperative

8.3.2.2 Modality

According to Huddleston (1988: 79-80), modality is expressed by a variety of linguistic devices, not only lexical and grammatical but also prosodic. In this study, I have not considered prosodic features, due to the time constraints. I shall follow Eggins and Slade's (1997) approach to studying modality in ETRPs.

According to Eggins and Slade, modality in English refers to modalisation, a way of tempering the categorical nature of the information we exchange, and modulation, a way of tempering the directness with which we seek to act upon each other. Modalisation includes modal expressions of probability, usuality and approximateness (of high, median and low status), whereas modulation covers obligation, inclination and capability (of high, median and low status).

In the monological mode of the presenters' interaction, as discussed in Chapter 6 and Chapter 7 and in a preliminary study of the use of these expressions in the presenters' utterances, modal expressions of probability, usuality and approximateness (usually of median and low status) are found; they are meant to lessen the tone of the presenters' utterances to the listeners. However, as we see in (108), modal expressions of *obligation* are found in the programme as well and need to be examined further to see which presenter uses deontic modal expressions most often.

(108)

- 180119 E one + piece of advice that + I think was + left OUT + er is + that + these ELderly people should + EXercise +
- 180119 E so we talk about keeping the BRAIN ACTIVE +
- 180119 E but people should also keep their + BODies ACtive +
- 180119 E and if they are watching LESS TV
- 180119 E then they will have time ## + to do + EXcise
- 180120 B # ((laughing))

8.3.3 Findings and discussions

In the study of the interactional and relational features in ETRPs, due to the research time limit, only three (two halves a day of *Studio Classroom* 1998 and half a day of each of the other broadcasts) out of the nineteen days of the programmes (half an hour each day) were coded, except that the exchange procedures were coded in all the data. (See Appendix XXIII for frequencies of the interactional and relational features in each broadcast.)

8.3.3.1 General observations

General observations of the interactional features in the monologue mode of ETRPs are that only 28.2% of the turns start with either an uptake or a link, that the presenters rarely signal each other by linguistic features that they will yield the turn and that the Chinese explainer hardly interacts with the two main presenters. In the interaction between the two main presenters, they take nearly the same numbers of the turns.

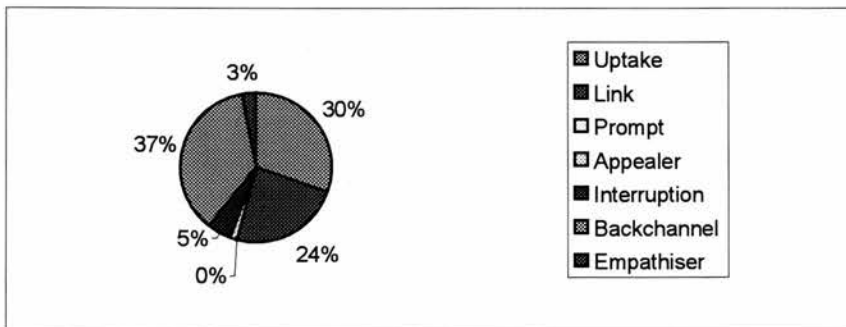


Figure 8-1. Interactional features in the monologue mode

As can be seen in Figure 8-1, the most frequently used interactional features are backchannels (37%), uptakes (30%) and links (24%). The presenters seldom use other interactional features. In addition, as described in 8.3.1.2 above, in ETRPs, the backchannels are often those of indifference. These findings suggest that in the mode of monologue, although the presenters take turns, the degree to which conversationalisation has taken place is rather limited.

In addition, in the comparison between turn-taking and the genre steps which I discussed in Chapter 5, Chapter 6 and Chapter 7, I found that although there is a close correlation (82.1%) between turn-taking and a change in the genre steps, a presenter does not always take another presenter's turn when a new step or move begins. As discussed in 5.4, several steps can occur in a presenter's turn and a step can be realized in the course of the interaction between two presenters.

I also found that similar genre steps (of similar percentage) are taken by each of the presenters (please see Appendix XXIV for tokens of the steps realized by each presenter in the monologue), although topic types such as *classroom procedure*, *offering* and *welcoming* are often made by one of the presenters who may make a few more steps than the other. This presenter also makes more imperative clauses than the other and can be regarded for the time as the leading presenter who directs the programme.

8.3.3.2 Comparisons between the broadcasts

I found (See Appendix XXIII) that some broadcasts employ fewer interactional features than others. For example, in *Let's Talk in English*, there are no backchannels or interruptions. In *Everyone's American English*, no uptakes and backchannels are found. This may be because these two broadcasts aim to serve listeners of lower language ability and presume that too many interactional features may hamper the understanding of listeners.

I also found that in *Everyone's American English*, one presenter has many more turns than the other (17:6). It seems that one dominates and the other supports him. However, after further examining the data of the broadcast, I found that in the other half of the programme (note that interactional features are coded in half a day of the programme only) the other presenter gains most of the turns. Therefore, it is confirmed that the two main presenters in ETRPs are co-presenters.

Furthermore, I found that more modal expressions of obligation are used in *Everyone's American English*. It seems that the presenters in the broadcast appear to have more power than those in other broadcasts. The broadcast is more presenter-centred. This is substantiated by the finding that more 1st person singular subjects (than *we*, one of the involvement strategies) are used in the monologue mode of the broadcast. However, note that, as in much media discourse, all the ETRP broadcasts are more or less presenter- (or institution-) centred. They employ linguistic features to make themselves sound more listener-centred and friendly.

Finally, although the Chinese explainer does not often interact with the other two presenters, the degree of involvement of the Chinese explainer is different in the different broadcasts. The Chinese explainer may broadcast greetings, give personal identification and translate the main presenters' explanation. However, (See Appendix XXIII) interactional features are used by the Chinese explainers of *Studio Classroom 2001* and *Landmark English*, so further examinations of the role of the Chinese explainers in the two broadcasts should be made. I found that the Chinese explainer in *Studio Classroom 2001* uses English in the sentence explanation moves (13 cases in the data). He also provides new information in Chinese such as related background knowledge, comparisons between Chinese and English and pronunciation of new words. Similarly, in *Landmark English*, the Chinese explainer may laugh at the two presenters' utterances; he provides new information in Chinese and the two main native presenters may also make comments on the Chinese explainer's utterance as an uptake to take the turn.

Thus, it may be fair to say that in the monologue mode, the two main presenters cooperate with each other to present or to explain the text. Turn taking systems and interactional features between the two presenters are employed to avoid monotony and to signal the change of genre steps. The degree to which conversationalisation has taken place in the monologue is rather limited. Since the ETRP is information-loaded, if there was just one presenter, without face-to-face interaction, listeners' attention might easily be lost. However, one of the presenters may act as a leading presenter who directs the programme and makes more genre steps than the other.

8.4 Conversation in ETRPs

In ETRPs, the interaction between the two presenters (or the three presenters, including the Chinese explainer) is distinct from that between the presenters and the listeners. Unlike the latter, in terms of phonological features, topic, turn-taking and grammatical features, it is more of a conversation. The phonological features in the presenters' utterances are those of a conversation – such as short tone units and fewer prominences. Most of the topics in the interactions are about personal experience and ideas. The lengths of the speaker's turns are shorter. Interrogations and interactional features are used more frequently. (Please see Appendix XXIII for the interactional features in the conversation mode.) The grammar is more that of spoken English. The sentences are simple and short. More topicalisations, repairs, backchannels, ellipses, and fillers are used. There is more laughter. The atmosphere is more relaxed. It seems that the two presenters spontaneously chat with each other. They seem to have conversations with each other.

Conversation is often defined as any kind of informal, unplanned oral interaction, primarily constructed for participants, not for an outside audience. The encounters which take place in conversation are more equal and less goal-directed. It is a joint production of participants, composed in real time (Stubbs 1983), so the speaker needs to constantly monitor his addressees, and design and repair his talk for them. The general function of much of conversation may be phatic and social, rather than for transmitting information, so many conversations in our life are interactional rather transactional (Brown & Yule 1983).

If the above is a definition of conversation, the conversations between the presenters in ETRPs are not real conversations. They are not really casual. The conversations between the two presenters are actually pre-organized and goal-directed. They are produced for the listeners, not for themselves. The things they talk about are not explicit to themselves only, as I found that there are no implicit references in the conversations. There are only a few incomplete clauses. The conversations are designed to be consumed in the public, not for private use. In fact, they are pseudo-conversations or institutionalised conversations. They are produced to achieve the discourse purposes of ETRPs. Although the conversations are usually pre-designed to achieve discourse purposes, we cannot neglect the fact that there is still a slim chance that the conversation might be spontaneous. However, as the questionnaire to the institution of *Studio Classroom* shows, the programme is mostly scripted. Even when the presenters speak spontaneously, they still obey the programme guideline that only 'personal experiences and examples which will enhance or clarify' are acceptable. Although the talks between the two presenters are not real conversations, in the following, in order to distinguish the function of the talks between the two presenters from that of the explanation moves, I shall still call them conversations.

The conversations between the two presenters in ETRPs are institutionalised conversations. Unlike normal conversations, institutionalised conversations usually have identifiable generic structures. They are not designed simply to bring the public into the private. They can also be used to help create an image of here and now as the conversations proceed. Moreover, they are often deliberately designed to achieve discourse functions (Tolson 1991). Institutionalised conversations are common in media discourses. For example, the interactions in interview programmes, talk shows and game shows are institutionalised conversations. Even in news reports, the interaction between the reporter and their correspondents is institutionalised. What then are the functions of the interactions between the presenters in ETRPs? What do they talk about? Does this conversation design change the roles of the two presenters in the monologue? In the following, I shall

discuss the conversations in ETRPs in terms of topic, turn-taking, function and presenter relation.

8.4.1 General observations of the conversation

In ETRPs, there is no set number of conversations in a daily programme. The number can vary from two to twelve. The duration of these conversations can be as short as two turns or as long as twenty-two turns. The topic types in the shorter transactions are those of the explanation moves, such as those of vocabulary explanation, while those in the longer transactions are more about personal experiences or role plays. Nevertheless, in the longer conversations, topic shifts do not occur often. More often than not, the conversations are not fully developed as normal conversations would be. Often the narratives offered in these conversations are to illustrate the concept in the text sentence and to answer narrow questions. The presenter selects a time in the narrative to begin and the story does not entail a build-up or elaboration (Ervin-Tripp & Kuntay 1997: 162). In (109), in explaining the sentence, *you'll look in the windows of many shops and boutiques*, Presenter V gives a sudden and awkward start of her experience of shopping in a boutique on Fifth Avenue in New York by saying '*I had to do something*'. Listeners would not know she is talking about her experience in one of the boutiques until she says that she has gone into Tiffany's, if they know the store. She does not give details about the time and the people involved in the shopping. It may be that the presenters avoid overusing the conversations, since to do so might alienate the listeners in the discourse.

(109)

- | | | |
|-------|---|--|
| 50057 | V | well you'll look in the windows of many shops and boutiques |
| 50058 | J | 'nd if you don't have any money all you'll to do is to look in the windows
+ we call that + window shopping sometimes + when you're just going
+ looking at the stores without any intention to buy anything + |
| 50059 | J | because I think the stores on Fifth Avenue are pretty expensive aren't
they Vicky? |
| 50060 | V | they're very expensive + |
| 50061 | V | but if you go to New York you have to walk down Fifth Avenue + you
need to look in the windows + because they are decorated so beautifully
+ some of these famous stores are there + famous boutiques + |

→	50062	V	mm + I + I had to do something + I went into a jewelry store + I think almost everyone knows Tiffany's + just to say that I have gone into Tiffany's
	50063	J	((laughing))
	50064	V	and then as we were looking around we thought we just had to buy something at Tiffany's ^((glottal sounds))^ you know + so we asked around ^no-^ and sure enough + you can buy something at Tiffany's for + + a little bit of money + and we bought some little silver bookmarkers for only like 5 US dollars ^wow^ now that was a long time ago ((laughing)) ## so it's more expensive now ##
	50065	J	# ((laughing)) # yet Tiffany jewelry is extremely expensive +

Example (109) also shows the overlapping of monologic and dialogic features in ETRPs. Discourse units 50057-50059 are delivered directly to the listeners, although Presenter V and Presenter J take turns. At the end of 50059, J uses an applier *aren't they* to yield his turn to V and V answers in 50060. The initiation move and the response move in 50059-50060 would have started a chat; instead, V turns to address to the listeners in 50061. In 50062, V continues to talk about her personal experiences and it seems that V is still in the mode of monologue. However, a chat begins from this point, as we see J acknowledging constantly during V's story with such backchannels as *laughing* and expressions such as *no* and *wow* in 50063-50064.

I found that ETRPs of lower language level contain fewer turns in the conversations and fewer conversations in each day's programme.

8.4.2 Topics in the conversation

In examining the sequence of the discourse units in the conversations in ETRPs, I do not use the generic terms, move or step, but adopt a more general term as the conversation analysts do. I study the sequence of the discourse units in the conversations in terms of topic. As a conversation in ETRPs can consist of a step or several steps of the generic structure of ETRPs, if I describe the generic structure of the conversation in terms of step or move, it would be unavoidable that I need to describe the steps before or after the conversations so as to better understand the sequence of the steps in the conversations. By addressing the generic structure of the conversation in terms of topic, I can then describe the structure of the conversation only. However, there is still a problem. In conversations, some

discourse units do not have topics (such as those of greeting and leave-taking). For these discourse units, functions are taken as their discourse topics instead.

Like ordinary daily conversations, the conversations between the two presenters in ETRPs are not random in terms of topic. They are often picked up from the previous utterances of the presenters to the listeners.

The organisation of the topics in the conversations between the presenters is not fixed, unlike that in the monologue mode. There are no specific rules to begin or to end a topic and a sudden return to the discussion of the text is common. (Linguistic features for interactional frame shifting will be discussed in 8.5 below.) Although these conversations might be goal-directed, they are still what Swales (1990) calls pre-genres. According to Swales, conversation cannot have a clear cognitive move structure and only when the conversation has a clear purpose does it have clear moves. In ETRPs, although the conversations have their functions, discussed in 8.4.4 below, I could not find set moves in conversations of different functions in ETRPs.

Various topic types are presented in the conversations between the two presenters, such as their interpretations of the article, personal ideas, world knowledge, personal experiences. Figure 8-2 shows that the most frequently addressed topic types are personal experiences (25%), personal ideas (21%), role plays (11%), comments (8%), and world knowledge (6%). These topic types reveal that the presenters often state their reflections about the text in the conversations. (Please see Appendix XXV for tokens of different topic types in the conversations.)

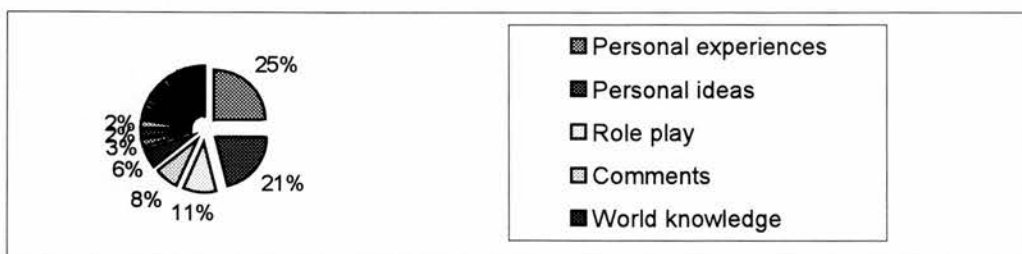


Figure 8-2. Topic types in the conversations between the presenters themselves

The most frequently addressed topic types in the conversations between the presenters themselves are the presenters' personal experiences. However, not any kind of personal experience can be included in these conversations. The topics about the presenters themselves are related to the discussed text. In (110), in talking about a 'must see' in his home state, Presenter J is also giving an example of the linguistic context of the phrase *must see*. He is helping the listeners personalize their learning in an alternative way – by addressing their own experiences. Since the conversations are scripted talk, personal information about the presenters might not be true. The conversations about personal experiences are undertaken to 'enhance or clarify' the concepts in the article. Those conversations of which the topics are not picked up from the previous discussion of the text, like those presented in the opening and closing stages which are discussed in Chapter 6, are presented to help the listeners activate his background knowledge of the text or to provide cultural information.

(110)

	40090	J	but a must see on your first visit + it says it's the United Nations +
	40091	J	and that's where representatives from + urm + countries + from all over the world + gather together to solve the world problems
	40092	V	it's interesting that we say a must see +
	40093	V	but that's the way we often express some places that + we really think you HAVE to see +
	40094	V	so a must see would be u + the United Nations +
→	40095	V	maybe a must see in California would be what? + + +
	40096	J	Di ## Disneyland of course would be a must see + at MY house I think would ## be a must see
	40097	V	# Disneyland? # oh + + + okay + okay + +
	40098	V	so here would be the United Nations +

I found that a lot of topic types are related to vocabulary teaching (See Appendix XXV for the topic types in the conversations). These topic types altogether contribute 6.8% of the conversations. They are meant either, as in (111), to simulate the classroom interaction in explaining the sense relations of the vocabulary or, as in (112), to demonstrate examples of the use of the vocabulary.

In (111), Presenter V asks a display question or a knowledge-checking question (Long & Sato 1983) about the meaning of 'hold back', as a language teacher would do. After a long turn of Presenter J's answer, Presenter V takes the turn and starts with 'right'. Although, after considering the previous and following turns, *right* is taken as an uptake in my analysis of the interaction, if we look at the excerpt of (111) only, Presenter V's second turn here looks like a follow-up move to evaluate Presenter J's answer as a language teacher would do. The IRF exchange structure in a language classroom is recontextualised in ETRPs.

(111)

I	100107	V	what does it mean we say something holds us back?
	100108	J	well that means it keeps us from going forward +
	100109	J	you can think of physically holding someone back + from falling forward +
R	100110	J	but if someone is holding someone back in their career + it's keeping them from advancing + or from + moving up the ladder +
	100111	J	Mark is just a writer in the company + and his weaknesses + are keeping him or holding him back + from moving up + from becoming an assistant editor + then an editor + and then going up + becoming the head of a company + so if he can improve his weaknesses + his career can be improved too
F	100112	V	right +
	100113	V	he can move ahead + and not to be held back any longer +

In (112), Presenter T starts a conversation about the weather to show the use of the phrase *look like it*. The conversation is produced to simulate the language drills which teachers and students would make in the classroom.

(112)

	170175	T	this expression + looks like it is a little weird +
	170176	T	that means it seems that way
	170177	K	it appears so
	170178	L	(Chinese explanation)
	170179	T	looks like it and of course our full sentence would be + it looks like it + it looks like that + but in colloquial English in spoken English we say + looks like it
	170180	K	we drop that first it
→	170181	T	do you think it's going to rain today?
	170182	K	yes
	170183	T	looks like it

170184	K	looks like it
170185	T	it seems that way

One of the interesting topic types in the conversations is greeting. Greetings in conversations have the phatic function of establishing or starting a channel of communication between the discourse participants and thus they are often found at the beginning of the conversations (which are often in the opening stage in ETRPs). But the discourse units of the greetings in ETRPs can be pseudo-phatic (as is often the case with conversations in TV and radio programmes). In (113), Presenter V and Presenter J exchange greetings with each other as if they have just met, even though they may already have greeted each other before they entered the studio and even though they have greeted the audience. Greetings are one of the devices by which the presenters in ETRPs begin conversations.

(113)

	80001	V	hi everyone
	80002	V	welcome to our class we are very happy that you're joining us +
	80003	V	I'm Vicky and + this is Josh
→	80004	J	/ <u>hi</u> Vicky
	80005	V	hi +
	80006	V	how are you?
	80007	J	glad you came back
	80008	V	thank you I'm glad you came back too
	80009	J	I thought maybe these + these keys to learning English would scare you away
	80010	V	well you know + + mm + it's hard work + and sometimes hard work scares me ((laughing))

8.4.3 Exchange structure in the conversation

Note that in some broadcasts of ETRPs, in the conversations, the Chinese explainer can fully interact with the two main presenters – he may take as many turns as the two main presenters do. As it is an optional turn-taking mode in ETRPs, I will focus my discussion here on the exchange structure between the two main presenters. I shall discuss the extent of the Chinese explainer's involvement in the conversation later when I describe the presenter relations in 8.4.5 and 8.4.6 below.

In the conversations between the presenters, there are a few IRF's, the full exchange structure, in which, as in (114), the F move is actually an acknowledgement of the R move.

(114)

I	70140	J	did you ever have a pen pal Vicky?_RQ
R	70141	V	no
F →	70142	J	no +
	70143	J	neither did I
R	70144	V	no + I wasn't + urm when I was growing up I wasn't too interested in writing letters
F →	70145	J	no +
I	70146	J	but now you are very interested in writing letters?_RQ
R	70147	V	no + ((laughing)) ## now I have many pen pals
F →	70148	J	# ((laughing))
I	70149	J	oh our students are our pen ## pals
R	70150	V	# uh huh + that's right
F →	70151	J	that's true +

Sometimes the interaction structure can be made up of an I move only, which I assume is followed by a silent R move. In (115), after Presenter V reads the sentence, she and Presenter J have a chat about it. Discourse unit 30139 is an I move without a sequential R move. However, with no chance to see facial expressions, gestures and eye contact by the presenters, the interaction structure described here can only be based on the linguistic findings in the data. Example (115) also shows the overlapping of monologue and dialogue in ETRPs. Discourse unit 30135 is delivered to the listeners but in 30136 Presenter V represents the listeners and makes a response move in 30136.

(115)

	30135	V	<u>we</u> found out the top of this page that + urm + <i>when it was made public</i> + when the public found out that Scott had cancer + 55,000 fan letters + cards and letters came ^mm^ in +
R	30136	V	wow
I	30137	J	that's amazing
R	30138	V	right

I →	30139	V	he received a lot of mails saying that people were concerned about him + they cared + they were praying for him + they were wishing him + the best
I	30140	J	I don't know what's more amazing that + that many people sent him letters + or that he actually counted all those letters
R	30141	V	<u>/well</u> maybe he didn't count + maybe somebody else counted them for him
F	30142	J	maybe so +

As in normal conversations, the main interaction type in the conversations in ETRPs is IR and the IR structure can occur repeatedly in a conversation. In the IR structure, the I move can be realized by an informative move and the R move, an acknowledgement. An example can be seen in (115).

Another type of the IR structure in ETRPs starts with an elicitive move, followed by an informative move; that is, one presenter asks questions to elicit more information from the other. The questions asked are of two types: referential questions (Long & Sato 1983), which, as in (114), are found in the conversations about personal experiences and ideas; and display questions, which, as in (117), are found in the conversations about the explanation of texts.

In (114), Presenter J asks Presenter V of her experience with pen pals. Presenter J may have already known Presenter V's experiences long time ago, but he is asking the questions on behalf of the listeners.

Asking questions on behalf of the listeners is a kind of job which media programme presenters perform, especially in interviews. In ETRPs, there is also the interview type of interaction. In (116), Presenter J asks Presenter V if she is a figure skating fan. Presenter V does not merely answer Presenter J's question. Instead, she says more about the programme topic and reveals more information about the person they are going to talk about. After her reply, Presenter J summarizes it by using a sentence from the text, *he loves what he does*, which they will talk about later. The question has been designed so that the listener can be directed to what the programme will present later. It is not really a conversation between friends talking about their likes and dislikes. It is an alternative mode of address from that of speaking directly to the listeners.

(116)

- 10021 J are you a + figure skating FAN + Vicky?_RQ
10022 V /well + I like to watch it SOMETimes + urm I like it when people like Scott Hamilton are on the ICE because + Scott Hamilton has so much personALity + and it just comes out while he is skating he LOVES what he does + and he makes the AUdience have a good TIME
10023 J mm + you said he LOVES what he DOES +

Although the presenters can choose to produce narratives in a monologue form to tell the listeners about their personal life, they choose to present this in a conversation form. The conversations, unlike the interviews in other media programmes, have more backchannels. According to Heritage (1984), the participants in interviews often systematically avoid using backchannels since they do not want the listener to feel excluded from the interaction. But in ETRPs, the backchannels in the interaction between the presenters may create the illusion that the audience is eavesdropping on an intimate chat between the presenters like a talk show interview and thereby keep the audience interested.

In (117), Presenter A, like a language teacher, asks a display question to which she already knows the answer. After V's reply, A evaluates the answer with 'that's right'. Obviously the interaction is an AB-event (Labov & Fanshel 1977) to both of the presenters. The information is actually known to both the speaker and the listener (here, the other presenter). Although the question may be a display question to the presenters, it can also be a real question which listeners (to the programme) might want to ask. Again, the presenters can directly explain the word *tickling* without the question. The question is meant to elicit the information about the language item.

(117)

- 130041 A but tickling +
→ 130042 A what is tickling?_DQ
130043 V well tickling is actually when you touch someone lightly + when you're really trying to get someone to laugh or get + or feel a little uncomfortable + right
130044 A that's right +

The above discussion about the turn taking in ETRPs shows that the conversations are used to elicit more information for the listeners. In the conversations, of all the I moves, 7.6% are realized by display questions; 16.8%, by referential questions; and the others, by informative moves. This finding shows that not a lot of display questions are asked. This may be because a few display questions are enough to shape classroom interaction. If there are too many, the interaction will become too awkward since the listeners, even if unconsciously, know that the presenters know the answers.

8.4.4 Functions of the conversation

The topic types and interaction types found in the conversations, discussed in 8.4.2 and 8.4.3 above, have revealed some of the functions which the conversations serve in ETRPs. At the semantic level, they a) help the listeners to know the presenters, b) help to understand the concepts of the text, c) teach language items, d) provide cultural background information, e) demonstrate language examples, and f) help the listeners personalize their learning. At the interactional level, they a) offer an alternative mode of presenting information, b) simulate classroom interaction and c) provide examples of conversational interaction to the listeners. Therefore, the functions of the conversations in ETRPs are similar to Strodt-Lopez's (1987) findings of the functions of personal anecdotes in university lectures - holding and focusing attention, evoking schemata of interpretation, increasing the accessibility of the lecturer and achieving interactional goals. In this section, I will further discuss the simulation of classroom interaction since I believe it may be used as a strategy to recontextualise language classroom on radio.

Conversations in ETRPs serve not only the functions listed above. It is very difficult not to notice that the conversations between the presenters often generate laughter and thus provide some kind of entertainment to the listeners. Further examinations of the function of the conversation as entertainment follows.

8.4.4.1 Classroom simulation

In 8.4.2 above, example (110) has revealed that IRF, the full exchange structure, or the typical exchange structure in a language classroom, is regenerated in ETRPs. In addition, in 8.4.3 above, it is found that a few, although not a great many, display questions are asked by the presenters to elicit information from the other presenter to explain the text. However, the claim that the conversation in ETRPs simulates the interaction in a language classroom can be further substantiated in example (117).

In (118), Presenter V nominates Presenter J to answer her question. There is a short silence before she calls his name and stresses it. Presenter J is like a student who has been called by the teacher to answer a question. At the time, Presenter J, acting as a student, pretends to be so nervous that he says something wrong while Presenter V as a teacher gives him a clue or a hint so that he can correct his answer.

(118)

I	→	40077	V	what about your state + Josh?_RQ
R	→	40078	J	my state of course is Los Angeles and that's + its ## nickname
		40079	V	# or the state of California ((laughing))
		40080	J	excuse me + my state is California + and that's the golden state + a-nd + that's + of course + urm + urm + refers to the gold rush of 1849 + when every one moved to California + to look for gold + and the city that I come from Los + Angeles + is called the city of angels ^mm^ because + we are all so perfect
	→			
		40081	V	a-ha mm
		40082	J	((laughing))
		40083	V	((laughing)) we all believe that ^yeah^ + right ((laughing))

The simulation of classroom interaction in ETRPs is not limited to the type in which the teacher initiates a question. The question can also be initiated by a presenter who acts as a student. Take (119), for example. In (119), the question which Presenter K asks Presenter V is cast as a B event, which is known to the addressee only (Labov & Fanshel 1977). Presenter K is like a student who is confused by the semantic meanings of *affection* and *love* and seeks an answer from the teacher, Presenter V. In

a sense, the programme has anticipated that the listeners might have the same question and Presenter K represents the listeners in raising it.

(119)

	130033	A	like kisses and hugs + holding hands and + even tickling
I →	130034	K	so how is affection different from love?_DQ
R →	130035	V	I think we think of love as a stronger emotion and also with affection you think of you're actually demonstrating your love or your feelings or your emotions more
	130036	K	(Chinese explanation) (comparison of love and affection)
	130037	V	well first of all we might say that these are demonstrations or expressions + of a person who + or someone who is affectionate + right +
	130038	V	if a person demonstrates affection a lot we say they're + an affectionate person

The conversations which simulate classroom interaction are meant to explain the text and are often accomplished by two turns only. To distinguish them from the conversations about presenters' personal experiences, they are extremely short and always start with an elicitive move.

The simulation of interaction accomplished by the conversations is not just for the sake of simulation. A short interactional frame shifting in only two turns can hardly be noticed by the listeners. I suggest that this kind of short break from their defined roles as presenters or teachers to teacher/student is a strategy which the presenters use to help create a sense of classroom community. They act out what language students normally experience in a classroom. In this way, the listeners can put themselves into the social situation of a language classroom. Although it is arguable whether the ETRP can be named as distance language education (they do not assess listeners' learning and give certificates) or can create a classroom community, this kind of simulation certainly helps overcome one of the drawbacks of distance education: the learner is often left alone in his own surroundings (Cowan 1993: 17, Paul 1993: 79-80). The simulation of interaction, together with some other linguistic devices used in addressing to the listeners (discussed in 6.3), create an atmosphere for the listeners as if they were joined by other classmates in a classroom.

8.4.4.2 Laughter – the pragmatic forces in the conversation

Tolson (1991: 180) points out that chats in talk shows not only provide the participants with topical shifts towards the personal or towards the private. They reproduce norms and conventions. In fact, they ‘flirt’ with the conventions. They open up the possibility of transgression of convention. Moreover, they are displays of wit or humour.

Tolson’s understanding of chat in talk shows also reflects some of the functions of the conversations in ETRPs. In conversations, the presenters step outside their own norms. They are not pursuing the serious business of presenting and teaching. By stepping outside their norms, they can relax and have fun. ‘Having fun involves pretending, putting temporary brackets round reality, a momentary suspension of the ordinary daily round’ (Scannell 1996: 131). They tell stories about themselves or other people. They can perform a role play. Most important of all, they try to be humorous. More than half the conversations (69 out of 137) show the presenters laughing. (Laughing occurs 63 times in the interaction between the presenters and the listeners. The frequency is much lower than that in the conversations.) Therefore, in the conversations, the presenters not only solicit information on the audience’s behalf but also provide forms of verbal entertainment – stories, plays and humour.

People usually make fun by playing with sounds or words of language, structures, contexts, pragmatic forces, and registers in the discourse, and background knowledge and culture of the participants (Chiaro 1992, Ross 1998). In ETRPs, the two presenters also use a number of common strategies in creating the language of humour. Some examples are given below.

In (120), Presenter J violates truthfulness among the conversational maxims proposed by Grice (1975). According to Grice, discourse participants follow the cooperative principles as conversations proceed. For cooperation, there are four major conversational maxims: relation, quality, quantity, and manner. When discourse participants flout the maxim of quality, they often use special intonation

for irony, teasing, pretending, or being playful. In (120), J claims that he can do all the difficult moves that a figure skater does, but of course he cannot. Both of the participants know that what J says is not true and both of them know that J does not intend to tell lies. Therefore, both of the participants know the only reason J violates the maxim is to be funny.

(120)

After explanations of the sentence, he THRILLS them with his SPINS + JUMPS + and FLIPS +

→	10092	J	oh I know + I COULD do ## them too
	10093	V	# ((laughing)) you COULD do them too
	10094	J	yes + they're not THAT hard
	10095	V	I think teacher Anna can do THAT((laughing))
	10096	J	((laughing))

In (118), the speech error which Presenter J makes is funny. No one would think Los Angeles is a state. Later in the conversation, J again violates the maxim of truthfulness. No one would be perfect and even if someone was, everyone would not be. The impossibility of the statement becomes funny.

The event itself which the presenters address can be funny. In (121), Presenter T talked about a funny event she experienced when she went skating. (The game 'tag' has been explained in the previous discourse units.)

(121)

After explanations of the vocabulary, *tag*,

	170054	T	it might ++
→	170055	T	the place where I go skating the teacher makes us play tag on + roller blades backwards
	170056	K	((laughing))
	170057	T	((laughing)) oh I hate that
	170058	K	((laughing))
	170059	K	that doesn't sound like a very fun game
	170060	T	right +
	170061	T	so if you're listening teacher + don't make us do that anymore

In the conversations, as in (122), silly language examples can be offered which in turn become funny. In (122), Presenter K and Presenter T demonstrate the language contexts of the sentence pattern *how about you...* in competitive mood and the language competition is silly, but in a way funny. Note that Example (122) is different from Example (121). The presenters use their 'personal experiences' to demonstrate the language context of the vocabulary in (121), whereas (122) is more like a language drill and the questions asked are not genuine questions but language examples only.

(122)

170226	K	hmm how about you going to the store to get me some beer?_RQ
170227	T	I don't want to do that
170228	K	oh + alright then
170229	T	how about you taking out the garbage?_RQ
170230	K	I don't want to do that
170231	T	okay
170232	T	we're even
170233	K	((laughing))

Humour can also be found in the language used by the presenters. In (123), Bowling Green as a place does not necessarily entail the meaning that people can play bowls there. Presenter J is playing with the meaning of the word *bowling* and trying to be funny.

(123)

	10125	V	and this was in Bowling Green + Ohio +
	10126	V	I've never been there I am afraid
	10127	J	I haven't been either +
	10128	J	kind of a strange name + Bowling Green +
→	10129	J	maybe you get to bowl at a lawn there
	10130	V	maybe not + ##
	10131	J	# maybe not

In (124), Presenter J demonstrates the way in which a New Yorker speaks. The New Yorker's accent is so different from other accents that it becomes funny.

(124)

- 40022 J do you think they know about how the New Yorkers speak + Vicky they have + urm + an interesting accent
- 40023 V that's right +
- 40024 V do you want to give us an example?_RQ
- 40025 J hey + I'm from New Yok + right
- 40026 V ((laughing))
- 40027 J kind of kind of the Italian street slang
- 40028 V yet + maybe ((laughing)) it is kind of fun to listen to them +

In the data, the strategy used most frequently by the presenters to be humorous is to mock one of the presenters. In (125), Presenter B and Presenter E are joking about the age of the Chinese explainer A.

(125)

- After explaining the sentence, no way + he doesn't look a day over thirty five +
- 190105 B what age does Albert not look a day over to you?_RQ
- 190106 E oh about twenty-two
- 190107 B/A ((laughing))
- 190108 B well you're close if you double it
- 190109 A oh ##
- 190110 E # oh I can't can't double it
- 190111 B/A ((laughing))
- 190112 B I'd better be careful + he's a lot bigger than I am + I really should be careful

To sum up, in ETRPs, the two presenters undoubtedly shift contextual frames and roles in the conversations. They step out of the norms of being co-presenters and teachers, and the norms of speaking to the listeners in any particular way. They have little chats with each other. These conversations are not really private conversations, but designed to be broadcast to realize the discourse purposes. The conversations in ETRPs have several functions in the discourse. They give the listeners what purports to be personal information about the two main presenters. They are designed to clarify and to enhance the understanding of the text. They also provide language examples for the listeners. In addition, these conversations are designed for entertainment. They are stories, plays and jokes.

Stepping out of the norms to have fun is not exclusive to ETRPs. Language teachers may also suspend their roles as teachers and have chats with the students in the classroom. In fact, the two presenters illustrate to some extent what teachers and students will do in the classroom. The differences between the language classroom and the ETRP genre lie in the degrees to which the teacher and the presenters can deviate from their norms. Considering the contexts of media discourse and the language classroom, it is beyond doubt that the language of humour of the two presenters in ETRPs far exceeds that in a language classroom. Teachers might not violate the maxim of truthfulness so often.

8.4.5 Relations between the presenters in the conversation

So far we have found that almost all of the clauses in the conversations between the presenters are full declaratives and full interrogatives and that the presenters do not have private conversations but act these conversations out to present more information, linguistic or cultural, and to provide enjoyable experiences for the listeners. Examining the functions of the conversations shows that the two presenters play (or simulate) different roles, for example, teacher and student or presenter and guest speaker, but there are no set roles for each of them. However, in the conversations, one of the presenters can make a joke, or one of the presenters can try to be funny throughout the programme by numerous linguistic techniques and cultural information. This can certainly reveal the characters of the presenters, in that one is funnier than the other(s), and clearly the institutions of ETRPs have helped to create distinct personalities for the presenters; but as my purpose is to reveal their roles, not their personalities, I will not explore the issue further.

Almost the same numbers of turns and topic types and almost the same topic types are taken and made by the two major presenters in ETRPs (See Appendix XXIII and Appendix XXIV). There are no definite rules (in their scripts) for the presenters to follow in deciding if any of them shall start or end the conversation, although one of them may make more initiation moves than the other.

One interesting finding regarding the relations between the presenters is that it may change at any point in the conversation. Take (126), for example. In (126), Presenter V first asks Presenter J the reason why the author puts the two sentences together. Obviously this conversation is arranged. No one supposes that V does not know the connection. She is acting like a nervous student who is eager to know the plot of the story. In discourse unit 10169, Vicky shifts her role back to a co-presenter who knows the author well – their colleague, Ruth – by saying ‘Ruth, that’s why’. In 10170, she agrees with J’s comment on Ruth’s writing by saying ‘that’s right’. In this conversation, Presenter V’s and Presenter J’s roles change from student/teacher to co-presenters.

(126)

- | | | | |
|---|-------|---|---|
| | 10161 | V | where + why this connection or why this comes in now?_DQ I don't understand |
| | 10162 | J | well Vicky I don't think we're going to understand it until tomorrow + don't jump ahead |
| | 10163 | V | don't you like stories ## like that |
| | 10164 | J | # ((laughing)) |
| | 10165 | V | they kind of leave you up in the air and you wonder what's going to happen next |
| | 10166 | J | yeah + and + + + |
| | 10167 | V | but that's + that's what + ## what this story is doing to us |
| | 10168 | J | # do you see the author + Vicky?_RQ |
| → | 10169 | V | who wrote it + Ruth + that's why ((laughing)) |
| | 10170 | J | Ruth we can always count on Ruth for a little bit of suspense and mystery ^that's right^ in her stories |

In the conversations, the Chinese explainers do not often take turns, except when they are in role plays. If they do, their only job is to identify themselves, to laugh with the other presenters as in (127), or to briefly defend themselves against slurs, as in (128). The Chinese explainer, then, plays a supporting role in the conversation.

(127)

- | | | | |
|--|--------|---|---|
| | 160121 | K | you know this morning when you went out to WORK I went to your HOUSE and I + took your cat HENry + and I sold him + for a hundred DOLLars |
| | 160122 | T | PULL the other one you wouldn't get more than FIFty + |
| | 160123 | K | ohh I'm ## TELLing Henry + ## he's NOT going to be very HAPpy with you |

	160124	T	# ((laughing)) # ((laughing))
	160125	T	fifty US
	160126	K	oh + + that's a different STOrY + +
→	160127	L	((laughing))

(128)

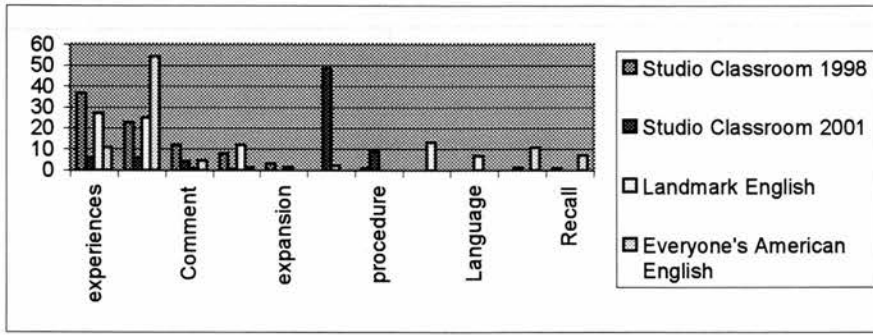
			After explanations of the sentence, /have you noticed that + some people look much YOUNger than they really are +
	180037	B	like this guy next to me + didn't you use to be my HIGH school Chinese TEACHER?
→	180038	A	no WAY
	180039	B/E	((laughing))

On the basis of the above discussion, it seems in conclusion that, in the conversations, the presenters take equal responsibilities for playing several roles but without set identities for any of them, except in a role play where presenters often 'star' as staff in a café. (The role plays are discussed in 6.2.5.) In terms of topic types and turn-taking systems, frame shifting in the conversations where the presenters shift from co-presenters (or co-teachers) to teacher/student or presenter/guest speaker may not be as obvious as a complete change of roles in the conversation of a role play.

8.4.6 Comparisons between different broadcasts

8.4.6.1 Topics in the conversation

There are extremely few topic types addressed in the conversations in *Let's Talk in English*. (Please see Appendix XXV for a list of different topic types in different broadcasts.) To achieve a fair comparison, *Let's Talk in English* will be omitted from the comparison with other broadcasts. However, it is noted that the topic types which the broadcast addresses in the conversations are all about text explanation. No topic types pertaining to related information such as personal experiences or ideas are found. As suggested in 7.4.8.2 concerning the explanation moves of the broadcast, this may be because *Let's Talk in English* avoids presenting extra information to its listeners, who have lower language proficiency.



* The comparison in this figure is based on the percentage of the topic types in the conversations.

Figure 8-3. Topic types in the conversations of different broadcasts

The top five of the most frequently addressed topic types in different broadcasts are re-presented in Figure 8-3. (The percentages of the topic types in the figure can be seen in Appendix XXVI.) Some differences between the broadcasts are apparent.

1. There seems to be a big change of topic types in the programme history of *Studio Classroom*. Unlike *Studio Classroom 1998*, *Studio Classroom 2001* presents more role plays in the conversations, not personal experiences and world knowledge. However, the data shows that, in the role plays, the presenters also discuss their ideas and experiences and world knowledge but through the roles which they play in the conversations, which were discussed in 6.2.5.
2. Different broadcasts have a tendency to present certain topic types in the form of conversations. For example, the presenters in *Landmark English* identify themselves in the form of conversations and discuss general information about English language while *Everyone's American English* gives examples to conceptualise the text and recalls what they have talked about in the programme.
3. The presenters in *Everyone's American English* talk more about their personal ideas. Although they do not talk about personal experiences and world knowledge as frequently as the presenters in the other broadcasts do, they still provide more extra information than what the text offers.

8.4.6.2 Exchange structure in the conversation

Examining the exchange structure in the conversations of different broadcasts does not show particular differences between the broadcasts, except that, as can be seen in Table 8-1, in the initiation moves, more display questions are found in the broadcasts of *Studio Classroom* and *Let's Talk in English*. The two broadcasts simulate classroom interaction more than the others do.

	<i>Studio Classroom</i> 1998	<i>Studio Classroom</i> 2001	<i>Let's Talk in English</i>	<i>Landmark English</i>	<i>Everyone's American English</i>
Display question	15	9	7	1	0
Referential question	42	19	0	7	3

Table 8-1. The frequency of the question types in the conversations of different broadcasts

8.4.6.3 Functions in the conversation

Since topic types and turn taking systems have shown some of the differences between the functions of the conversations in different broadcasts, the discussion about the differences of the functions between the broadcasts centres on its function of providing fun. I noticed that the presenters in *Let's Talk in English* never seem to laugh. The conversations in the broadcast serve for text explanation but not for entertainment.

8.4.6.4 Relations between the presenters in the conversation

The two main presenters in all the broadcasts act as co-presenters. No particular acts, topic types (See Appendix XXIV), clause types, or modal expressions are made or used by individual presenters. However, there are still slight differences of presenter relations between the broadcasts. The differences in presenter relations between the broadcasts are revealed by the number of the other roles of the two main presenters. For example, in *Everyone's American English*, the presenters do not simulate the

classroom interaction and, thus, no teacher/student roles are played by the presenters. In *Studio Classroom 2001*, in addition to co-presenters, the presenters play the roles of staff in a café and of teacher/student.

The Chinese explainer is involved to a different degree in the interaction with the two major presenters in different broadcasts. The Chinese explainer in *Let's Talk in English* does not interact with the presenters in their conversations. In contrast, the Chinese explainer in *Studio Classroom 2001* fully interacts with the others. He takes the same number of turns as the other presenters do, talks about personal ideas and explains the language used in the programme together with them. The Chinese explainers in the other broadcasts shows moderate interaction with the other presenters; they often play supporting roles by laughing with the other presenters or by briefly defending themselves against slurs. It seems that the more advanced the programme is, the more interaction the Chinese explainer takes in the conversations.

8.4.7 Listeners' impressions of the conversations

From the results of the questionnaire to the listeners, it can be seen that most of the respondents (93.1%) notice that the presenters converse with each other from time to time. The result is in accordance with the analysis result of the conversation since listeners to *Let's Talk in English* might not notice the presenters' conversations, the topic types of which are related to text explanation and in which quite often only two turns are accomplished.

The questionnaire results also show that the respondents notice, in the conversations, the presenters talk about text content (74.4%), personal experiences (71.4%), foreign cultures (62.6%), and language points (47.8%). This rather contradicts the findings in 8.4.2 above that not a lot of topic types in the conversations are concerned with text content. This may be because some of the respondents consider the conversationalised monologue to be conversations between the presenters. However, this needs to be confirmed by further communication with the respondents. If this is the case, I would speculate that, as Goffman (1974, 1981) would say, these listeners cannot shift frames successfully when the presenters do and may be experiencing

communication breakdown. Listeners who notice the frame shifts can prepare themselves for the sorts of topic types which are most frequently addressed in the two different modes of interaction frames in ETRPs.

Only 43.8% of the respondents think that the conversations are humorous. However, in 8.4.4.2 above, it is found that the presenters laugh in more than half of the conversations. The reason may be that humour depends highly on personal taste and the listeners do not agree with the presenters that they are funny; equally, the listeners may not understand the conversations.

The listeners (32.5% before and 36.9% after listening for a period of time) report that they experience more difficulty in understanding the conversations between the presenters after they change from one broadcast to another broadcast of a higher language level. This is understandable since the analysis shows that in the broadcasts with a higher linguistic level, the conversations are more about related world knowledge and personal experiences.

Moreover, examining the data shows two other reasons for listeners' difficulty in understanding the conversations. The personal experiences which the presenters talk about might be narrated from a selected point in the event, as in (110) in 8.4.1, and the listeners who do not share the background knowledge of the presenters can feel suddenly bombarded with a story, lose the story-line and thus not understand what the presenters are saying.

Another reason for the difficulty in understanding the conversations might be that the listeners of *Studio Classroom*, which uses its TV sound tracks on radio, cannot watch the presenters' actions in the studio and, without any situational context cues, do not understand what the presenters say. In (129), Presenter V talks about the bills they receive in the mail. At the time, Presenter K does not listen carefully and pretends to confuse them with 'Bill'. Listeners might be misled by Presenter K's response to certain confusion (I certainly was when I first listened to the excerpt), but if they can watch the presenters' actions – collecting their mail – they will not be so confused.

(129)

120005	A	/hi Vic
120006	V	/hey + here's the mail +
120007	V	I think we have some bills Ken + you'd better sort through that
120008	K	excuse me +
120009	K	what? what did you say?_RQ
120010	V	mail + bills + bills you know?
120011	K	who's Bill? + I don't know a Bill +
120012	K	it must be one of Anna's friends
120013	A	/Ken + +
120014	A	Vicky don't worry + you know he's working on accounts again + you know him + once he gets working on something he blocks everything else out

8.5 Transition between the two interaction modes

The frame shift in the interactional context in ETRPs is a shift from the interaction between the presenters and the listeners to the interaction between the presenters themselves. In the shifting, 'the primary business of the programme format [to explain the concepts and to teach the vocabulary to the listeners may be] temporarily delayed or suspended (Tolson 1991: 179)'. The interaction between the two presenters is more like that of a conversation. The presenters talk about their own personal experiences but the private acts are made public. As we have discussed in 8.4 above, they are designed for other purposes – to understand the concepts of the text, to give language examples, to provide fun, etc. However, in order to preserve the main discourse function, the interaction between the presenters themselves is usually brief and the main discourse – the interaction between the presenters and the listeners – soon reappears.

The two presenters in ETRPs use several linguistic features to shift their interactional contextual frame from the teaching format to that of 'conversation'. But do they follow any rule in deciding when and how to initiate the shift? In most of the game shows on media, the presenter usually chats with the participants before and in-between the time they play games; and the chat time for each participant is roughly

the same. But this is not the case with ETRPs. There is no specific time allocated for the conversations in ETRPs, except in the opening and closing stages of the genre, and the duration of each conversation varies. There seem to be no specific rules for the interactional frame shift. Nevertheless, I believe that careful examination can reveal some devices by which the two presenters start their conversations and return to the text explanation; namely, the presenters use contextual cues to signal the interactional frame shift. In the following, the devices will be examined after a brief review of the literature on topic shift and main and subsidiary discourse.

8.5.1 Devices to signal frame shifting

There is little literature on the linguistic devices used to signal frame shifting, but studies on those to indicate topic shifts and to return from a subsidiary discourse to a main discourse can help to identify what linguistic features we might need to investigate to discover the frame shifting devices in ETRPs, especially when the conversations in ETRPs are subsidiary discourses which involve topic shifts or digressions, as discussed in 7.2.2.

According to Georgakopoulou & Goutsos (1997: 76-79), the formal linguistic devices people use to indicate a topic shift (or continuity) include physical signals (such as paragraph breaks, intonation or prosodic patterns in conversations), explicit metalinguistic comments (such as *as I was saying above*), adjacency structures (such as a question), conjunctions (such as *yet*, or *you know*), or cohesive patterns. Coulthard and Montgomery (1981: 36) also see in monologue structure that '[t]ypically marks of resumption [of the main discourse] are *but* and *so* usually co-occurring with a step up from low to high key.' Thus, the linguistic devices which discourse participants use to shift topics can be phonological (intonation and prosodic patterns), lexical (conjunctions and cohesive patterns), and interactional (questions).

People also use gestures, facial expressions, eye contact, etc. to signal frame shifting, but since I had no chance to observe the presenters, they will not be included in this study.

In terms of the phonological devices to signal the interactional frame shift, I studied high key as an indication of topic shift at the beginning of conversations or monologues. In terms of the lexical and interactional devices, I narrowed the investigation to discourse markers and the questions asked at the beginning of frame-shifting. Here discourse markers are, as defined by Schiffrin (1987: 41), ‘members of a functional class of verbal (and non-verbal) devices which provide contextual coordinates for ongoing talk’ and often ‘available as sequentially dependent brackets of units of talk’. No metalinguistic comments and cohesive patterns are discussed, given that the presenters in ETRPs often start the conversations without metalinguistic comments and that cohesive patterns are often used to indicate topic continuity rather than topic shift.

8.5.2 From the monologue mode to the dialogue mode

In ETRPs, the conversations always have a clear start without filled pauses and there are no lengthy pauses when the monologue mode ends. Most of the time, as in (114), (116) and (117), the conversations start with questions. In normal conversations, discourse participants often ask questions to get new information and to clarify and to confirm unclear and uncertain information. If there are conversation narratives, the stories often start with one participant’s giving the floor, realized by questions or by occasional backchannel encouragement (Ervin-Tripp & Kuntay 1997: 161). Therefore, it is not surprising that in ETRPs, in order to get more information and stories about the presenters, the conversations between the presenters begin with questions.

Sometimes the presenter may start the conversation by giving information without any invitation from the other presenter. As in (130), the conversation can start with such lexical phrases as *you know*, *you see*, *I think*, *I heard*, and *oh, I know*.

(130)

→ 160121 K you know this morning when you went out to WORK I went to your HOUSE and I + took your cat HENry + and I sold him + for a hundred DOLLars

160122	T	PULL the other one you wouldn't get more than FIFTy +
160123	K	ohh I'm ## TELLing Henry + ## he's NOT going to be very HAppy with you
160124	T	# ((laughing)) # ((laughing))
160125	T	fifty US
160126	K	oh + + that's a different STORy + +
160127	L	((laughing))

Predictably, high key is marked at the beginning of the conversation since the beginning of a conversation is associated with the beginning of a new topic type different from the previous discourse unit in the monologue format. However, high key does not often occur at the beginning of a conversation. In (131), the conversation starts with a display question and there is no high key at the beginning of the conversation. This may be because the conversations beginning with display questions are meant to explain the meaning of the text. They are discourse units of the sub-topic of the text explanation – in (131), the meaning of the word *boutique*, and they continue the business of the monologue. The conversations do not really suspend the business of the monologue.

(131)

	50068	V	oh it says here you can look in many shops and boutiques +
→	50069	V	what is a boutique Josh?_DQ
	50070	J	I think it + urm + people call it as boutique and botick + urm + that's just + urm + urm + a fashionable smaller store + urm urm + usually clothing +
	50071	J	urm + 'nd it's kind of high style + high class type store + you wouldn't find + urm + blue jeans I don't think in a boutique + they're usually dresses things like that

High key is not found at the beginning of some of the conversations about personal experiences. Since the function of the monologue is temporarily suspended in these conversations, these conversations are like digressions from the text sentence explanation. Listeners to these conversations may not notice that the presenters have shifted their interactional frame from presenter/listener to presenter/presenter. Being in the monologue frame, the listeners cannot predict what would normally follow in the conversations. A temporary communication breakdown may happen, the length of which will depend on the listeners' language and perception abilities.

For example, in (130), although Presenter K and Presenter T talk about T's cat to explain the phrase *pull one's leg* and although the content is fictional, they are 'conversing' about personal lives. There is no high key at the beginning of the conversation and listeners might think that Presenter K is still talking to them until they heard Presenter K says *I went to your house*. In the situations such as this, listeners cannot prepare themselves for the forthcoming conversations beforehand, but need to remind themselves, in the middle of the conversation, to quickly shift the interactional frame from addressees to eavesdroppers. If they fail, the communication breaks down – they may not understand why the presenters are speaking as they do or, worse, may not understand the messages.

8.5.3 From the dialogue mode to the monologue mode

In normal conversations, there may be pre-closings allowing the participants to prepare themselves for the end of their conversations but, in ETRPs, there is no pre-closing. The presenters often suddenly end their conversations or, as in (130), end them by laughing.

The conversations may also end by being translated into Chinese. Although the Chinese explanation is addressed directly to the listeners, the Chinese explanation is not really the beginning of the monologue mode; however, the act after the Chinese explanation is. In (132), after the conversation about the experience of eating out, the discourse marker *and then* employed by Presenter T is the linguistic device used to signal the return of the monologue mode – to continue with the next sentence explanation move. (Discourse markers as devices to signal the frame shift are discussed in more detail below.)

(132)

- After explaining the phrase *take it easy*,
- | | | |
|--------|---|---|
| 170205 | T | I have that problem all the time when I go out to eat |
| 170206 | K | well I have the same problem |
| 170207 | T | and well + the other day we went to a (Chinese, tereyake) + the guy who was cooking said + do you want this hot ^hmmm^ + (Chinese, do you want this hot) and we said no no not at all and he looked at us and he put + just a little bit of hot pepper in + I guess he thought that's |

- how it tastes good
- | | | | |
|---|--------|---|---|
| | 170208 | K | ((laughing)) |
| | 170209 | T | but we didn't really want any |
| | 170210 | K | didn't want any at all |
| | 170211 | T | take it easy with that hot pepper |
| → | 170212 | L | (Chinese translation) |
| → | 170213 | T | and then + Sandy goes on <i>if you go overboard + with credit cards +</i> |

Since the beginning of the monologue mode is the beginning of a discourse unit of a new topic type, it is expected that high key will be found at the beginning of the monologue mode after returning from the conversation. In (133), after a conversation about guessing Scott's age, marked with high key, Presenter J returns to the text sentence which is read before the conversation starts.

(133)

- | | | | |
|---|-------|---|---|
| | 10114 | V | we find out here that <i>Scott was born on August 28 + 1958 + and + he was then adopted by + Ernie and Dorothy Hamilton</i> |
| | 10115 | J | so my ++ quick math there he's going to be forty this year |
| | 10116 | V | yeah |
| | 10117 | J | he's getting up there |
| | 10118 | V | sounds like it |
| → | 10119 | J | <u>so</u> he was adopted by Ernie and Dorothy Hamilton + |

However, in (133), we see that Presenter J does not merely use high key to indicate the return of the main discourse. He also uses the discourse marker *so* at the beginning of the monologue mode.

Discourse markers are often used to achieve discourse coherence at more than one structural level. It is not because markers themselves realize different functions but because discourse is often multiply structured and because multiple relations are held between utterances. Therefore, markers may have syntactic meaning, semantic meaning and pragmatic meaning in discourse (Schiffrin 1987). As I study discourse markers as linguistic devices for interactional frame shifts in ETRPs, I will focus on the pragmatic level of the use of the markers. That is, I will focus on their function as indicators to participants of a new step or move.

In ETRPs, as seen in Figure 7-4, it is found that the discourse markers used most frequently in ETRPs to signal a return to the main discourse after the conversations are *well*, *so*, *and*, and *but*, while *okay*, *all right*, *oh*, and *now* are also used.

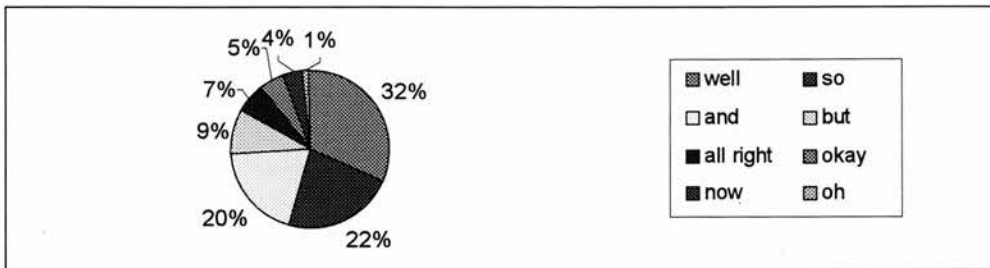


Figure 7-4. Discourse markers at the return of the monologue

Well as a discourse marker is often used ‘at those points where upcoming coherence is not guaranteed (Schiffrin 1987: 126).’ In (134), after the conversation of role play, Presenter V returns to the main discourse to announce the end of the day’s programme. The return of the monologue certainly has no semantic connection to the role play. Nor is it a continuation of the previous main discourse, either. The discourse has moved on to the next stage.

(134)

			Subsidiary discourses for lesson review and culture introduction such as <i>Word Bank sentences</i> and <i>The American Way</i>
	130211	K	hey Anna + why don’t we take a look at what else there is on Jane Goodalls website?
	130212	A	that’s a great idea +
	130213	A	I’d like to read more about the discoveries from those + first days when she was out in the wild + + +
→	130214	V	well students it looks like we’re going to have to say goodbye + we’re almost out of time +
	130215	V	but we hope you enjoyed taking a look at Jane Goodall’s life and some of the discoveries that she’s made +

Well can also be used to shift the speaker’s orientation toward what is being said. This orientation shift marked by *well* occurs with frame breaks. In (135), *well* displays Presenter V’s shift in orientation from describing her experience to explaining the text.

(135)

- After explanations of the sentence, you put red ink all over it + maybe I should just rip it up and start all over +
- 90069 V we used to have a teacher at Studio Classroom that would correct the other teachers' articles + she loved her red pen ((laughing)) ## + in fact + you will get your article back +
- 90070 J # ((laughing))
- 90071 V it will look like it has been bleeding + it would ## be so red + +
- 90072 J # ((laughing))
- 90073 V so we used to make jokes about this +
- 90074 V well I think Mark feels this way about this article + that Monica has taken her red ink pen and put marks all over his paper +

So as a discourse marker has a pragmatic effect of speaker continuation. It signals an alternative to participant change in potential transition locations in talk when the hearer does not take the offered transition. In (133), although there is no obvious attempt by Presenter J to interrupt Presenter V's explanation of the sentence, V stops exactly when J starts a conversation. After V makes the reply act, acknowledging J's quick mathematical skills, J would have expected V to resume her act, but, instead, J continues the explanation and uses the discourse marker *so*.

So can also be a complementary marker of main idea units. In (136), after a conversation about the anxiety of learning English, Presenter V uses *so* to signal a return to addressing the listeners. The conversation thus plays a secondary role in relation to Presenter V's talk to the listeners since the conversation is meant to prepare the listeners for the message in the following monologue and to let the listeners know that they all understand the difficulties of learning a language.

(136)

- 80005 V hi +
- 80006 V how are you?_RQ
- 80007 J glad you came back
- 80008 V thank you I'm glad you came back too
- 80009 J I thought maybe these + these keys to learning English would scare you away
- 80010 V well you know + + mm + it's hard work + and sometimes hard work scares me ((laughing))
- 80011 J do you think it's scaring some of our students away?_RQ
- 80012 V mm + I per + I think perhaps it might + because whenever we think it's

			not so much the hard work + but I think sometimes we think that we can't do something + and so that frightens us away +
→	80013	V	so perhaps you are afraid of writing + you don't think you can write in a sec + second language like English +
	80014	V	but + I think there's a hope for you

According to Schiffrin (1987), *and* coordinates idea units and continues a speaker's action. In ETRPs, the presenters often use *and* to connect the idea units of the conversation and the monologue and, at the same time, continue the action which was suspended once the conversation began. Continuing the speaker's action means either, as in (137), continuing with the action which started before the conversations began or, as in (132), continuing by performing the next action. In (132), after the conversation ends, Presenter T continues to make the next sentence explanation move and starts the monologue with the discourse marker *and*. In (137), after finishing the answer to Presenter V's question with the discourse marker *and*, Presenter J continues to explain the sentence which was read before their short interaction. *And* used to signal continuing the same action before the conversation begins often occurs when the conversation simulates classroom interaction and talks about the text meaning as well.

(137)

	90040	V	Monica says I just finished reading it + and I'm afraid it needs work +
	90041	V	when you say to someone I'm afraid + urm + what does that usually tell you? _DQ
	90042	J	usually you're going to tell someone something that they are not going to be happy to hear +
	90043	J	urm + I'm afraid to tell you we have to work overtime + today ^mm mh^ + or I'm afraid to tell you you are fired ((laughing)) + ##
	90044	V	# ((laughing))
	90045	J	things that they probably are not going to be too happy to hear + you can begin by saying + I'm afraid to tell you + or I'm not too happy to tell you this +
→	90046	J	and Monica is not too happy to tell him that his article needs work
	90047	V	okay +
	90048	V	when something needs work it needs improvement + (explanation continued)

In (138), after the presenters talk about the author and their reflections on the sentence, Presenter J returns to the explanation of the text sentence. The discourse marker which he uses is *but* because there is a contrast between their reflections and

the text sentence. By using *but*, he attempts to return to his prior concern of making a point and also stresses the contrastive meaning of the current utterances.

(138)

- | | | | |
|---|-------|---|--|
| | 50145 | V | but she says don't worry about getting wet + that's part of the fun |
| | 50146 | J | what ## |
| | 50147 | V | # sounds like our writer Ruth |
| | 50148 | J | yet ((laughing)) + |
| | 50149 | J | I wouldn't want to get wet on my trip + |
| → | 50150 | J | but she says that that's fun + if you don't get wet at the Niagara Falls + maybe you haven't really experienced it + that's a part of the experience is getting soaked |

Finally, in ETRPs, *all right* and *okay* are used to signal a new move of sentence explanation after the conversation. In (139), *alright* displays the beginning of a new sentence reading sub-move, realized by a text reference location step and a text reading step.

(139)

- | | | | |
|---|--------|---|---|
| | 190158 | E | remember Bruce I'm helping you stay young by + making you use your brain |
| | 190159 | B | ((laughing)) + |
| | 190160 | B | which I usually don't get a chance too ## + I might add + |
| | 190161 | E | # ((laughing)) |
| → | 190162 | B | alright lines twenty-five through twenty-seven |
| | 190163 | B | Sammy says + he told me he's following the advice of some doctor called + Weeks + |
| | 190164 | B | well actually we can tell from what + Sammy says here that he doesn't know his father's secret + but he does know + that his father listens to + or reads about and follows + |

Note that, as with the signals for topic shift, there is no guarantee that discourse markers and high key will be used at the point when the presenters shift their interactional frame from conversation back to monologue. In such cases, there is possibly a risk that listeners may remain in their old contextual frame and not follow the presenters' discussion for a period of time. (In the interviews with the listeners, the pilot study of the questionnaire to the listeners, some of the interviewees did address this kind of problem.)

8.5.4 Comparisons between different broadcasts

8.5.4.1 From monologue to conversation

Table 8-2 shows that high key is the least used interactional frame shifting device. This may be because the conversations can be used as alternative formats of explaining the concept and the vocabulary of the text sentence, discussed in 8.4.2. High key is not used at the beginning of the conversations, since they are not discourse units of a new topic.

Table 8-2 also shows that the most frequently used device to start a conversation is a question. Question as a signal device is the 'easiest' one to deploy in ETRPs, since it always expects a reply. An initiating move and a reply move constitute the basic exchange pattern for conversations in ETRPs.

	Studio Classroom 1998 (*78)	<i>Studio Classroom 2001</i> (*22)	<i>Let's Talk in English</i> (*7)	<i>Landmark English</i> (*17)	<i>Everyone's American English</i> (*16)
Questions	41 (52.6%)	10 (45.5%)	7 (100%)	7 (41.2%)	5 (31.2%)
Lexical phrases (such as <i>you know, I heard, etc.</i>)	14 (17.9%)	7 (31.8%)	0	4 (23.5%)	3 (18.8%)
High key	13 (*^38)	2 (*^5)	0 (*^3)	3 (*^6)	0 (*^4)

*. The number of conversations in each broadcast.

*^. The number of conversations which are marked with high key in the transcription of each broadcast.

Table 8-2. Devices to signal the shift from monologue to conversation

In Table 8-2, the broadcasts employ signalling devices to varying degrees. The presenters in *Let's Talk in English* use merely the device of question but they signal the beginning of every conversation. *Everyone's American English* does not employ the devices as frequently as the other broadcasts do. A comparison of this result with that of topic types of the conversations in different broadcasts, discussed in 8.4.6.1, shows that the broadcasts which provide or discuss more extra information in the conversations use more varied devices to signal the interactional frame shift from the monologue to the conversations.

8.5.4.2 From conversation to monologue

Table 8-3 shows that in ETRPs the most frequently used devices to return from conversation to monologue are such discourse markers as *and*, *well*, *so* and *but* while laughter, Chinese explanation and high key are also used relatively frequently.

No device of laughter is found in *Let's Talk in English* since, in the broadcast, the conversations are meant to explain the text sentence. No device of Chinese explanation is found in *Studio Classroom 1998* since the Chinese explanations are made before the sentence explanation moves. These findings reveal that in these two broadcasts, the presenters often end the conversation without any signals to help the listeners to prepare themselves to shift the interactional frame. Thus, if there is no other device, such as a discourse marker or high key, placed at the beginning of the monologue, listeners of lower language ability may not sense the change and may not follow the discussion.

	<i>Studio Classroom 1998</i> (*78)	<i>Studio Classroom 2001</i> (*22)	<i>Let's Talk in English</i> (*7)	<i>Landmark English</i> (*17)	<i>Everyone's American English</i> (*16)
laughter	15 (19.2%)	3 (13.6%)	0	6 (35.3%)	8 (50%)
Chinese explanation	0	8 (36.4%)	2 (28.6%)	7 (41.2%)	3 (18.8%)
Discourse markers (such as <i>and</i> , <i>well</i> , <i>so</i> , <i>but</i> , etc)	43 (55.1%)	14 (63.6%)	3 (42.9%)	7 (41.2%)	10 (62.5%)
High key	14 (*^38)	1 (*^5)	0 (*^3)	5 (*^6)	0 (*^4)

*. The number of conversations in each broadcast.

*^. The number of conversations which are marked with high key in the transcription of each broadcast.

Table 8-3. Devices to signal the shift from conversation to monologue

8.6 Conclusion

In this chapter, it has been found that the ETRP is mainly a monologue – a one-way message from the presenters to the listeners – but interactional features such as exchange patterns, starting up, taking over, interrupting, and social strategies are employed to conversationalise the monologue ; namely, there is embedded

interaction – the interaction between the presenters – in the interaction between the presenters and the listeners. In the monologue, the two main presenters take equal turns and similar topic types. They cooperate with each other to explain the text. The interactional features between the two presenters are employed to avoid monotony and occasionally to signal the change of genre steps or moves. However, one of the presenters may act as a leading presenter who directs the programme and makes more genre steps than the other.

The two presenters occasionally shift the interactional context frame from presenter/listener to presenter/presenter. They seem to have little chats between themselves. There are no implicit references and only a few incomplete clauses in the conversations so the conversations are not much like private conversations, but are designed to be broadcast to realize the discourse purposes (i.e. they are scripted before being broadcast). They give the listeners selected personal information about the two main presenters. They are designed to clarify and to enhance the understanding of the text sentences and to help the listeners personalize their learning. They also provide language examples for the listeners. They simulate classroom interaction. In addition, these conversations are meant for light entertainment. They contain stories, plays and jokes. In the conversations, the presenters can temporarily be co-presenters, teacher/student and presenter/guest speaker.

To shift from monologue to conversation, questions, lexical phrases such as *you know* and *I heard* and high key are used as signals for frame shift, whereas, to shift from conversation back to monologue, discourse markers such as *well*, *and*, *so*, and *but* and high key are used. The conversations often end in laughter and Chinese explanation. It is argued that, to understand the messages fully, the listeners need to shift the interactional context frame as the presenters do.

Comparing different broadcasts shows that there are fewer interactional features and fewer and shorter conversations in the broadcasts for learners of lower language ability. These broadcasts do not present more extra information than the text does and provide less entertainment for the listeners in the conversations. The presenters

in these broadcasts do not adopt as many roles as those in the more advanced broadcasts. In addition, such broadcasts use less diverse devices to signal the interactional frame shift from the monologue to the conversation and back again are used in the broadcasts. Moreover, the degree of involvement of the Chinese explainer in the conversation in these broadcasts is lower. Comparing different broadcasts also shows that some broadcasts adopt the format of conversation to simulate classroom interaction alone.

The findings in this chapter further suggest that, although the conversations may successfully serve some of the discourse purposes of ETRPs, if they are the only models for learning a language for these learners, apart from the classroom interaction, they might well experience difficulty in communicating with native speakers in normal conversations, since these broadcast conversations provide limited knowledge about interaction and conversations, in terms of interactional features, turn-taking systems, function, topic and polite strategies.

9 Conclusion

9.1 Introduction

This chapter summarizes the findings about the generic features of ETRPs and discusses the limitations of the research. Based on the research results, some implications for genre analysis and language teaching are pointed out and suggestions for discourse participants - listeners and presenters - are offered. Finally, areas for future research are proposed.

9.2 Summary of the findings

Examining the English education system in Taiwan, the discourse community of ETRPs and listeners' listening habits helped me to identify the genre purposes of ETRPs. The overall aim of ETRPs is to improve language learning in Taiwan. The programmes seek to help listeners to develop listening skills, to expand their vocabulary and to learn something of the culture of the English-speaking world.

However, ETRP purposes are not only instructional but also relational. The purposes relate to the situational needs of the radio medium - such as to attract and maintain the attention of potential listeners, to provide some forms of entertainment, to clearly indicate the sequence of events in the programme, to explain a number of the linguistic items of the text, to generate interaction models by adopting multiple presenters and to help listeners personalize their learning.

While addressing the educational and situational needs, ETRPs are meant to be different from language classroom discourse in Taiwan, and this is reflected in the linguistic features of the programmes.

In investigating the linguistic features, I recorded, transcribed and coded nineteen days of ETRPs from different broadcasts. I have then quantitatively and qualitatively

described and explained the findings in terms of generic structure – stage, move and step, interaction structure and register features.

Three stages are found in ETRPs – the opening stage, the teaching stage(s) and the closing stage. The first and third stages are meant to open and to close the communication channel and to arouse and maintain the listeners' motivation. The teaching stage is used for reading the text and explaining its concepts and vocabulary sentence by sentence.

Arousing the listeners' motivation is one of the most important functions in the opening and closing stages – specifically the lesson introduction and next lesson promotion moves. In these moves, the presenters give information about the lesson (by such steps as announcing the lesson topic, reviewing the previous lesson and referring to the text location), sell the programme (by such steps as offering, assuring and encouraging) and appeal to personal experiences and ideas (by such steps as appealing to listeners' background knowledge and discussing the presenters' experiences and ideas). They often try to sell the programme both before and after they give information about the lesson. They sometimes also try to fulfil the two functions simultaneously in the same discourse units. However, ETRPs give more emphasis to selling the programme than classroom discourse.

Giving the lesson information and selling the programme are two of the major functions in the stages and each of these functions is associated with its own particular lexis. The frequently used lexical items which contribute to the realization of information-giving can be grouped into lesson/course-structure lexis (e.g. *lesson*, *dialogue* and *category*), topic-specific lexis (e.g. *super-young*), text-specific lexis (e.g. *page thirty one*) and broadcast date lexis (e.g. *February*, *tomorrow*). Lexical items which contribute to the selling function may show positive affect (e.g. *new*, *exciting* and *enjoy*), signal involvement in a common enterprise (e.g. *aren't we* and *with us*) and encourage the listeners to take action (e.g. *join*, *find out*, *learn about* and *continue*). The progressive aspect is often used to indicate futurity of the discourse – what will happen in the programme and what the listeners can expect to learn.

Since the listeners cannot practise language drills and ask the presenters questions in ETRPs, since the teaching sequence in ETRPs are pre-fixed and since the text-study method is adopted, the teaching stage consists mainly of explanations of the text sentence by sentence. Explanations of a sentence form a sentence explanation move and the teaching stage, after the presenters have read the text, is mainly formed by a series of such moves. A sentence explanation move is composed of sentence reading submoves, sentence meaning explanation submoves and vocabulary explanation submoves. Sentence meaning explanation submoves and vocabulary explanation submoves are intended to help the listeners understand the meaning of the quoted sentence and to teach the vocabulary in it.

The sentence reading submove informs the listeners of the part of the text which the presenters are going to discuss, so the presenters quote the sentence from the text. The presenters often make a direct report of the sentence by using quotation verbs in such contexts as *it says*, *Mark replies* and *Monica asks*. They may also quote a sentence as if from the reader's perspective by stating *we find out*, *we learn* and *we see* and only occasionally do the presenters express the experiential meaning of the sentence with an indirect quotation. The sentence reading submove indicates a new move in the discourse and, without visual cues such as facial expressions, gestures and eye contact, several linguistic strategies are used to do so – lexical markers (e.g. *and*, *but* and *so*), high key and boundary acts (e.g. giving classroom procedure and referring to the text location). In the sentence reading step, the lexical items which are to be explained later are given prominence.

After the sentence reading submove, there is no fixed sequence of sentence meaning and vocabulary explanation – either in terms of the sub-moves themselves or the steps in the sub-moves – for both sentence meaning and vocabulary explanation are meant to help the listeners understand the meaning of the text.

In the sentence meaning submove, the presenters paraphrase (by using lexis such as *so*, *it means* and *it's saying*), undertake metalinguistic expansion (such as bringing

the presumed knowledge to the status of assertion or giving examples) and content expansion (such as reflecting upon personal experiences and ideas and giving related world knowledge) and refer to the radio discourse co-text (such as recalling a previous broadcast and giving classroom procedure) and the text magazine co-text (such as referring to the picture and caption). Epistemic modal expressions such as *maybe*, *perhaps*, *might* and *could* are frequently used in the sentence meaning submove to soften the tone of the presenter's explanation and to avoid appearing authoritative.

The vocabulary explanation submove is meant not only to help the listeners understand the meaning of the sentence but also to explain to them the new words or phrases in it. In explaining the vocabulary, the presenters address the meanings and forms of the linguistic item. The meanings concern lexical senses (such as definition, connotation, synonymy and antonymy) while the forms concern the grammatical knowledge (such as morphology and class) and language context. In addition, as in the sentence meaning submove, the presenters may undertake content expansion by stating their experiences and mentioning the co-text of both the radio programme and the magazine text. In the submove, the presenters often start with explorations of the lexical senses of the words. Without visual aids such as blackboards, prominence is used to make contrasts between lexical senses and to highlight the language context of the vocabulary.

Unlike in classrooms, in order to compensate for the limited interaction between the presenters and the listeners, multiple presenters are employed to explain the teaching text in ETRPs, which in turns contributes to the conversationalisation in ETRPs. The ETRP is a discourse of one-way communication disguised as a conversation. In explaining the text to the listeners, the presenters take turns and use interactional features such as backchannels (e.g. *mm mh*, *yes* and *right*), uptakes (e.g. *oh*, *well*, *yes*, and *that's right*), appealers (e.g. tags or *you know*), and empathisers (e.g. *you know*). The turn-taking and interactional features create an illusion of conversation between the presenters and avoid monotony; they also occasionally signal the change of genre steps or moves. The two presenters have the same job, but one of them acts as the

leading presenter who directs the classroom procedure more often than the other. Unlike classroom teachers, the presenters in ETRPs have no moral or disciplinary authority. Their only authority is their supposed expertise in knowing and teaching English. Thus, in their explanations to the listeners, the presenters try to sound less categorical in their statements by using modal expressions to soften the tone.

Although the mode as far as the listeners are concerned is monologic, the interaction between the presenters themselves can be conversation-like. The conversations between the presenters are pseudo-conversations, for they are pre-organized and goal directed and designed to be acted out in public, not for private use (e.g. no implicit references and only a few incomplete clauses). In ETRPs, laughter occurs more often in the conversation than in the monologue. ETRPs provide the listeners with more enjoyment in the interaction between the presenters themselves. The presenters talk about their experiences and ideas in the conversations so as to help the listeners to understand the text, to personalize their learning and to get to know the presenters. The conversations also function to provide cultural background information and demonstrate language examples beyond those in the text. The interaction patterns are in some cases like those of conversations but in others are meant to simulate classroom interaction. In the conversations, presenters take equal responsibility for playing several roles – teacher, student, presenter and guest speaker – without adopting any particular ones.

Apart from the two main presenters, ETRPs also employ a Chinese explainer to lessen the language load of the listeners. The Chinese explainer does not often interact with the two main presenters either in the monologue or in the conversation (except in *Studio Classroom* 2001). If they do, in the monologue, they use Chinese to insert other explanation steps than translation steps; in the conversation, their only job is to identify themselves, to laugh with the other presenters or to briefly defend themselves against slurs. Chinese explanations can occur at the beginning of the teaching stage (before all the sentence explanation moves), in the middle and at the end of the teaching stage, or at the end of a sentence explanation move.

The presenters in ETRPs shift the interaction frame between presenter/listener and presenter/presenter. To shift the frame from the interaction between the presenters and the listeners to the interaction between the presenters themselves (from monologue to conversation), questions, lexical phrases such as *you know* and *I heard* and high key are used, whereas, to shift from conversation back to monologue, discourse markers such as *well*, *and*, *so*, and *but* and high key are used. The conversations often end in laughter or Chinese explanations.

Various broadcasts of ETRPs are produced to suit listeners of different levels and needs. The differences among the broadcasts are: in attracting the listeners' attention in the opening and closing stages, some broadcasts promote the programmes more than they give information about the lesson. In the teaching stage, some broadcasts pay more attention to vocabulary explanation and others may explain the vocabulary which the presenters use in the explanation of the text. In the broadcasts for listeners of lower language abilities, the presenters explain mainly the propositional meanings of the text, give less related cultural information and have a smaller vocabulary in the text requiring explanation. There are also fewer interactional features and fewer and shorter conversations in the broadcasts. These broadcasts do not present more information than the text does and provide less entertainment for the listeners in the conversations. The presenters in these broadcasts do not adopt as many roles (such as fictional roles or presenter/guest speaker) as those in the more advanced broadcasts. In addition, such broadcasts use less diverse devices to signal the interactional frame shift from the monologue to the conversation and back again. Moreover, the degree of involvement of the Chinese explainer in the conversation in these broadcasts is lower.

The linguistic findings in this thesis show that the ETRP is a hybrid genre with features of both classroom discourse (such as vocabulary explanation and classroom exchange moves – IRF) and media discourse (such as conversationalisation, institutionalised conversations and humour). They provide both English teaching and entertainment. They are both educational and commercial. In terms of language teaching, they provide what is not normally offered in the classroom – for example,

native spoken input and cultural information – but they have limitations of various kinds such as lack of language practice, interaction models and personalization of learning and they try to compensate for these by employing multiple presenters and clearly indicating the sequence of explanations. They recontextualise a language classroom in a radio format. The ETRP is mainly monologue which is conversationalised, realized by various interactional features. ETRPs are entertaining and yet also commercial, with enjoyment being mainly provided in the conversations between the presenters, and selling acts predominantly found in the opening and closing stages.

9.3 *Limitations of the study*

Owing to the research topic and the time available, this study of the generic features of ETRPs has limitations in the following areas.

9.3.1 *Phonological features*

My aim in analysing ETRPs was to uncover the main structural components of ETRPs and the ways in which developments in the discourse are signalled to the listeners. In looking at the phonological features which the presenters use to signal turn-taking and topic change and to teach vocabulary on the radio, I examined only high key and prominence. Other prosodic aspects of the genre such as tension features, loudness features, tempo features, lengthening features, overall pitch-range features, and voice quality features are worth investigating and studies of them could have given a fuller picture of ETRPs. They contributed to the entertaining effects, the presenters' personae and relationships and the styles of different broadcasts and may also have been deliberately used by the presenters to shift the interactional context frame. However, due to time constraints, they were omitted from the study.

For phonology researchers, examining the use of high key in ETRPs only to show the ways by which presenters take turns and signal changes of moves or steps in the generic structure would seem to give an oversimplified picture. Prosody has more than one 'discourse' function – to reflect the coherence relations and coherence

breaks and to organize and construct the interaction (Wichmann 2000: 19). Studying the use of high key as a linguistic device for turn-taking and change of structure individually, as in this study, may overlook the complexity of the function of high key in the genre.

In addition, in narratives spoken in spontaneous conversations, the previous topic does not end (it fades away), '[s]o the transition from one topic to another in this kind of speech is often a gradual one and it is difficult to identify a precise boundary' (Wichmann 2000: 39). If the presenters in ETRPs have successfully disguised or strategically manipulated their talk to make it sound like a spontaneous conversation, high key could not have been an obvious linguistic device for the presenters to use to signal a change of move or step and a change of interactional context frame.

9.3.2 Functional categories

The functional categories employed in the study can be named and defined differently because researchers may have different concerns and perspectives in studying ETRPs.

I have tried to keep the coding categories systematically discriminable, to be exhaustive and systematically contrastive and to give a clear definition of each category. However, 'although definitions may suggest mutually exclusive categories, real world cases may still be difficult to classify, especially if whether or not a case can be classified into a particular category depends on making inferences from overt behaviour and speech' (Lampert & Ervin-Tripp 1993: 189). Since inferences are not totally avoidable, it is possible that other researchers would not agree with some of my coding.

9.3.3 Triangulation

In investigating the purposes of ETRPs and identifying the generic features of ETRPs, I have compared my findings with the results of the questionnaire to the listeners. The respondents' purposes and listening habits helped to substantiate the

purposes of the genre which I found through examining the education system in Taiwan and the discourse community of ETRPs. Their impressions of various generic features of ETRPs were used to check the empirical linguistic analyses – structure and lexico-grammatical features – of the programmes. However, I had no opportunities to get ethnographic information about the ways in which ETRPs are produced and senior high school teachers' opinions of the purposes and generic features of ETRPs. If I had been able to access these sources of information, I might have understood more about the generic features of ETRPs and could have made stronger claims for the findings in this thesis.

9.3.4 Generalisability

The generic features which I have found are from the ETRPs suitable for senior high school students. Since similar linguistic features and discourse units appear in the same type of discourse and recur in the programmes of the same broadcast, following the corpus design set out in Chapter 4, the results of the analysis are able to represent the generic features of the ETRPs for high school students. I cannot, however, claim that they represent all ETRPs in Taiwan. More broadcasts of different English levels need to be included in the data to make such a claim.

9.3.5 Validity

In this thesis, parts of the daily ETRPs are omitted from analysis, such as the Chinese explanation and subsidiary discourses (e.g. short stories, Grammar Cop, etc.) in the closing stage. I cannot claim that I have described all the generic features of the ETRPs for senior high school students in Taiwan.

9.4 *Implications for genre analysis and language teaching*

9.4.1 Genre analysis

What I have attempted in this study is a systematic analysis of a genre which no previous researchers have investigated. Hitherto, few analysts have analysed a genre from scratch and discussed any problems during the process of analysis. In this

study, in order to balance the weakness of one mode of analysis with the strengths of another, I took an eclectic approach to analysing the ETRP genre but mainly followed Swales' (1990) genre theory. I first identified the purposes of ETRPs before connecting them with its generic structure. However, this does not mean that I could have predicted the generic structure from the established purposes. In identifying the generic structure, I adopted both the top-down approach and the bottom-up approach to connect the purposes of the genre with its structure. The top-down approach allowed me to quickly segment the genre into stages and moves according to the established purposes of the genre and to relate one to another in terms of their functions at the same level or below before identifying the steps, whereas the bottom-up approach involved an empirical examination of the data by identifying the steps and moves first and only later relating these to the stages within which they belong. I found that genre purposes and genre structure need to be counterchecked with each other from time to time in the analysis process.

In applying the framework of current genre analyses to ETRPs, I found that different genres may present different analytical problems, especially for example in defining the moves and steps. In short dialogue type genres, a move is defined as below the level of exchange and above the level of act, but the examination of the data showed that a move in this analysis is better defined as one of a more or less predictable series of events making up a stage. A step consists of a speech act (or sometimes more than one act) which compose(s) all or part of the function of a move. In this study, I also found that functional analyses of the generic structure of ETRPs are not enough. In ETRPs, most of the acts made by the presenters are informative acts. To differentiate between various informative acts, I considered the steps in the genre in terms not only of function but also of topic.

This study confirms that the purposes of a genre help shape its generic structure and can emerge from the communicative needs of the situational context. Current genre theories all agree that a genre develops out of the needs of a society and that the needs constitute the rationale for its generic features. Swales (1990: 62) also mentions that genres vary in terms of the mode or medium through which they are

expressed and the degree to which the genres are prepared in advance. However, analysts do not have the chance to illustrate the relationship between the situational context and the generic features of a genre. Most genre analysis has been of written discourse – a monologue – and the scarce instances of spoken genre analysis are of short and spontaneous interaction – in which the exchange structure is regarded as the generic structure. The present study looks at a genre which consists of extended spoken discourse. In analyzing ETRPs, I found that studying the generic structure of ETRPs in terms of stages, moves and steps is not enough. A study of the interactional structure is needed to fully represent ETRPs as a spoken genre. The analysis of ETRPs has shown that the situational context of the programme contributes to a mixed-mode genre – a genre in which a kind of interaction structure (involving exchanges) is embedded in a mode of monologue structure (involving stages, moves and steps). In connecting the purposes and the structure of the ETRP genre, I found as well that the communicative purposes generated from the situational context of the ETRP also help shape its generic structure – for example, the salutation move and the selling steps in the opening and closing stages and sequences of sentence meaning and vocabulary explanation submoves in the teaching stage. Obviously, improving language learning situations is a social need in Taiwan, but realizing the social purpose through a print medium, in a face-to-face situation or on radio would mean applying different discourse structures.

This study demonstrates the use of coding systems in achieving objective analysis results. In addition to the qualitative studies which analysts traditionally undertake, coding the data made it possible to quantify generic features so as to understand the sequences of steps and moves and register features and also to make comparisons between broadcasts. However, in cases when a discourse unit can be identified with multiple labels, in order to be able to count the number of relevant linguistic features, I sometimes reluctantly abandoned less prominent ones after examining the features prospectively and retrospectively in both the situational and the textual contexts. This may unavoidably have distorted, albeit slightly, the actual account of the genre.

Furthermore, the description of the generic structure of ETRPs in this study reveals that in a less formal situation, the generic structure is not rigid. The recycling of the same functions (such as arousing the listeners' motivation and explaining the meaning and vocabulary of a text sentence) and the frame shift of the interactional contexts in ETRPs allow a certain flexibility in the discourse structure – no fixed sequence of selling steps and sentence meaning or vocabulary explanation steps and no fixed point for the interactional frame shift.

9.4.2 Language teaching

This study demonstrates a functional approach to classroom discourse and helps to understand the relationship between classroom teaching and radio teaching in Taiwan. Language classroom teachers in Taiwan often teach students grammar points, reading skills and memorization strategies with the classroom discourse often being conducted in Chinese. Classroom teaching cannot prepare the learners for language use in real life and ETRPs are thus produced to complement classroom teaching. They provide native spoken input and cultural information and help the listeners expand their vocabulary. Although language teachers also teach vocabulary in classrooms, ETRPs provide the listeners with vocabulary from different fields by using different types of text. In addition, they provide the listeners with entertainment. The learning situation is a friendly, intimate and flexible one. The cost of joining the programme for the listeners is low. No wonder ETRPs are popular with students in Taiwan.

This thesis is a study of language teaching by radio, revealing the limitations of the medium and some of the ways of compensating for them. Although ETRPs complement classroom teaching, there are interactional limitations between the presenters and listeners in various aspects of language teaching, such as language practice, interaction models and the personalization of learning.

One way in which presenters in ETRPs compensate for the limitations of interaction is by shifting the interactional contexts. The frame shifting provides the presenters with opportunities to adopt various genres and to undertake conversations, in which

they mimic classroom interaction, create an image of a classroom community, give the linguistic contexts of new words or phrases, help the listeners personalize their learning, cultivate the personae of the presenters and the institution, and provide interactional models. In fact, it is the informality of radio discourse which provides opportunities for the presenters to shift frames, since '[t]he fewer opportunities there are in interactional processes for shifting frames, the less informality' (Miszta 2000: 41). Although language teachers also shift frames in the classroom, I suggest that language classroom teachers should try to loosen the definition of the language classroom situation to a greater extent and give themselves and students more opportunities to shift frames and to practise different genres.

However, the compensations which the presenters make in ETRPs cannot altogether make up for what learners expect to learn of spoken language outside the classroom. For example, the analysis results show that in ETRPs, the conversationalised language is still far from a realistic daily life interaction, since the conversations provide limited knowledge about interaction and conversations, in terms of function, topic, turn-taking systems and polite strategies. The conversations in ETRPs are not casual. They are goal-directed. There are only a few topic shifts, incomplete clauses and interactional features in these conversations. The degree of conversationalisation in ETRPs is limited. In addition, although the presenters choose different types of texts, listening to the programme does allow the listeners to access available spoken genres and registers with some selectivity. But listeners still lack the diverse discursive powers which they need in different social situations. In choosing supplementary materials, language teachers need to acknowledge the advantages and disadvantages of different media in language teaching so that they can make the best use of the materials.

Furthermore, as described in Chapter 5-8, learners' perceptions of ETRPs can be contradictory to the actual generic features – for example, in explaining vocabulary, presenters seldom spell the words and rarely stress the pronunciation of the words, but listeners think that they do. I suggest that language teachers help learners to cultivate learning autonomy (Benson & Voller 1997, Umino 1999), in the sense that

in learning on their own, learners can clearly identify their learning purposes, choose their materials and creatively use their learning resources to meet their needs. I would also recommend that learners and teachers using self-instructional materials should examine what the materials have offered.

9.5 Implications for genre participants

The findings in this study may form the basis for suggestions, which of course need to be endorsed by further research, for the listeners and the producers of ETRPs.

9.5.1 The listener

In the listener questionnaires, respondents mentioned some of the difficulties which they experienced in listening to ETRPs – for example, not being able to find in the text the sentence which the presenters were discussing, encountering too many new words and not being able to understand the conversations between the presenters. The findings in this study can, I hope, help the listeners to understand and solve some of the problems.

Listeners should be able to notice if the presenters have moved forward to the next sentence explanation since the presenters use linguistic devices such as high key, lexical markers, quotation verbs, and boundary acts to indicate each new move. In the cases where no linguistic devices are found, there is a chance that less proficient language learners may find it more difficult to understand the explanation, since they do not notice the change and cannot find the sentence which the presenters are discussing. I suggest that these listeners read the text before as well as during the broadcast so that they know the sequence of the sentence explanations and will be more likely to notice a new sentence explanation when it comes.

Respondents also mentioned the problem of encountering too many new words in listening to ETRPs. One of the reasons for this may be that the listeners have limited language ability, and this cannot be solved immediately, since language ability does not improve overnight. However, as the analysis results show, many of the steps in

the (concept and vocabulary) explanation moves are intended to provide alternative expressions and to explore lexical meanings. I suggest that, if time allows, before listening to the programme, listeners use an English-English dictionary to look up new words, instead of an English-Chinese dictionary, so that they can find in advance alternative English expressions and uses of the words to lighten the language burden during the time they are listening to the programme.

There are at least two main reasons why listeners cannot understand the conversations between the presenters. First, in ETRPs, the transition between the presenter/listener interaction and the presenter/presenter interaction is sometimes not clearly marked. Therefore, context framing or shifting can be 'invisible' or confusing to listeners. Thus, some of them may consider the conversationalised monologue to be conversations between the presenters and conversations to be monologue. If this is the case, I would speculate that these listeners cannot shift frames successfully when the presenters do and may be experiencing communication breakdown. Listeners can train themselves to notice the frame shifts and can thus prepare themselves for the sorts of topic types which are most frequently addressed in the two different modes of interaction frames in ETRPs.

Second, in the conversations, presenters talk more about their personal life and ideas than about the concepts and vocabulary in the text, which, although related to the previously explained linguistic items – sentence or vocabulary – is not always what listeners might expect or predict after reading the text. I suggest that teachers can help familiarize listeners of lower language ability with the functions and genres (such as jokes) which presenters use in the conversations so that they can better predict what the presenters might say. In addition, the personal experiences which the presenters talk about is sometimes narrated from a selected point in the event, making the listeners who do not share the background knowledge of the presenters feel suddenly bombarded with a story, lose the story-line and consequently fail to understand what the presenters are saying. Short and selected accounts of personal experiences may bring communication breakdown to the listeners.

The results of the questionnaire to the listeners also show that a great number of the respondents listen to ETRPs because their classroom teachers ask them to do so. Although the teachers do not normally give them instructions about the language used in ETRPs and claim that ETRPs should be studied by the students on their own, they often test the learners on the teaching text and vocabulary used in ETRPs. The teachers thus become involved in the layers of discourse practice of ETRPs and have tended to turn the learners' attention to reading the text and vocabulary learning. I strongly suggest that the teachers examine their initial purposes in asking the learners to listen to ETRPs and be careful of their classroom activities so that the learners can benefit from ETRPs as a spoken discourse.

Moreover, the results of the questionnaire to the listeners show that respondents consider vocabulary and sentence meanings are two of the most useful elements in ETRPs. The response has reflected again the actual needs of the listeners – to learn reading comprehension and vocabulary – even though the listeners' most important aims, according to the questionnaire results, are to improve their listening ability and learn colloquial language. I suggest that listeners, both classroom teachers and students, should try not to be blind to the social consequences of their approach, adopt a more critical view of what they are actually using ETRPs for and re-examine the relationship between the genre and Taiwanese society.

9.5.2 The institution

The analysis results suggest that broadcasters of ETRPs have not totally and confidently considered the advantages and disadvantages of their radio context in language teaching. I suggest that the presenters assist listeners in the following way: they should use linguistic devices to clearly indicate new moves so as to help the listeners locate the point where these start; provide more language examples so as to help the listeners understand the language use and to compensate for the lack of language practice; and linguistically – phonologically or lexico-grammatically – mark the expressions which are used to clarify unfamiliar words or concepts so that the listeners know they are not providing new information.

ETRPs could exploit more the characteristics of the medium in the future. It seems to me that current ETRPs do not realize the full potential of radio, but are made in the image of older media. Apart from the selling acts and conversations, ETRPs are like traditional language classrooms, where the teachers pass on knowledge about vocabulary and explain concepts associated with the texts to listeners by verbal instruction. I am glad to find that *Studio Classroom* 2001 has started to change its generic features by exploiting more of the characteristics of the radio medium, for example, assigning fictional roles to the presenters. The genre is finally interactionally reconstructed and will soon be ready for change. Owing to the number of listeners they have, ETRPs have a great influence on English language education in Taiwan, and I therefore have high expectations that ETRPs will begin to take a more active role which will affect the needs of the listeners and reform language education in Taiwan. For actual changes in practice, further research is needed.

9.6 Further research

Further research can be done to test if a genre-based approach to guiding the students to listen to ETRPs can help them benefit most from the programme. The sense of generic expectations can affect the production, reception, and understanding of the activities of a particular instance. If the listeners recognize or make the appropriate anticipations, they will find it easier to comprehend the texts; moreover, teaching students the conventions of a genre can help them follow the right formal schema when receiving or producing genre products (Hyland 1992). Therefore, the teachers can discuss the purposes and the structures of the ETRP genre with students and make the generic features explicit to them. By doing so, they help the students to become familiar with the features sooner than if the students were left to get used to the genre without help. Although students may not encounter the same structure every time they listen to the programme, I would expect that providing students with knowledge about the generic features of ETRPs can help them predict what should come next in the programme, and possibly understand the programme better and generally make better use of it.

In setting out my aim in analysing ETRPs as a genre, I made it clear that I would not embark on an evaluation of the programmes in terms of teaching methodology; however, at some points of this thesis, I did indicate that some of the material I analysed is not perfect teaching practice. Evaluating the programmes in terms of their quality as examples of teaching was beyond the scope of my study and would be a very different research enterprise. Future research can be done to examine the effectiveness of ETRPs in language teaching and learning.

Finally, in the future, researchers can compare the findings in this study with other more basic or more advanced ETRPs in Taiwan so that the ETRP as a genre is more amply defined and described. They can also embark on cross-cultural studies by comparing the findings with language teaching radio programmes in other countries (such as the English teaching on the BBC World Service) for '[g]enres also vary in the extent to which they are likely to exhibit universal or language-specific tendencies' (Swales 1990: 64). The generic features of ETRPs in other countries are expected to be different from those of ETRPs in Taiwan since, for example, the Chinese culture of learning English focuses on the transmission of knowledge through teacher-centeredness, textbook-centeredness, grammar-centeredness, and vocabulary-centeredness, while the Western culture of learning is concerned with the development of language skills by focusing on learners, tasks/problems, interaction and functions/uses (Cortazzi & Jin 1996). Moreover, they can study the intertextuality between ETRPs and language classroom discourse in Taiwan to understand the influence of classroom discourse on ETRPs, or vice versa; it is so long since the first ETRP was produced that it is hard to tell whether ETRPs influence classroom discourse or whether it is the other way around, or both.

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Appendix I. The 1998 questionnaire

11 Jun. 1998

Dear *Studio Classroom* teachers,

I am an M.Sc. student in the Applied Linguistics Department at University of Edinburgh, UK, and am currently writing for my dissertation on the discourse structure of the Basic level of the *Studio Classroom* radio program. Although I have gained some insights about the institution, the history, and the program from your website at <http://www.ortv.com.tw>, I still have some questions which need your help to solve.

My questions are about the participants in the *Studio Classroom* community and the interaction in the program. In order to help understand how the presenters interact in the program and to describe the discourse community, I hope you don't mind answering my questions as much as you can. You can find my questions on the following page. If you have any questions about the questions, please do not hesitate to ask me.

Since the dissertation will be due in the middle of September, I hope you don't mind to answer the questions as soon as possible. If possible, please return the answers to me by the middle of July, either by mail or by e-mail.

My address: 105, PF2 Buccleuch St.
Edinburgh, EH8 9NG
UK

E-mail: alihhyp@srv0.arts.ed.ac.uk

Without your help to solve the questions, the research will not be complete so I shall thank you for your cooperation and hope I can share my research result with you if there is a promising one coming at the end of my research.

Yours Sincerely,

Hsiu-hsiu Yang

- This message is sent out to your institute by mail and to your webmaster by e-mail as well.

2. What kind of information do you present in the program? (You can check more than one)

- Sentence explanation Word explanation Language examples
 Culture information (Article background information)
 Personal experience Others ()

2.1 Do you decide which information should be presented first, which next?
 Yes. If so, what is your sequence? No

2.2 Does each presenter present particular information?
 Yes. If so, who presents what? No

2.3 To what extent is the program scripted?
 Totally scripted (Please skip 3 and go to 4) Mostly scripted
 Partly scripted Totally not scripted

3. Do you have the guideline for spontaneous talk in the program?

Yes (Please answer 3.1) No

3.1 If so, what is it? (What kind of information is allowed? Who presents what?)

4. What are the purposes of the conversations between the presenters?

- For fun or jokes For language practice examples
 For more article background information
 For personal relationship between the presenter and the listener
 Others ()

5. Have you ever changed the basic program format?

Yes (Please answer 5.1, 5.2) No

5.1 If so, why do you change your format?

- for new language teaching theory for the listener's request
 for the needs of your institute Others ()

5.2 Please describe some of the major changes; how did your listeners respond to them?

Thank you for spending time answering my questions!

Appendix II. The 2001 questionnaire to the listeners

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26 March 2001

Dear Students,

I am a Ph.D. student in the Theoretical & Applied Linguistics Department at University of Edinburgh, UK, and am currently writing my thesis on the language used in English teaching radio programs in Taiwan. Since language use is strongly associated with social purposes, I need your help to finish a questionnaire in order to gain insights about the purposes and problems in listening to the programs in the society.

My questions are about your personal details *, language learning history, purposes for listening to the program, listening habits, problems in listening to the program, and your understanding of the program. Most of the questions are the multiple-choice questions but if there are open-ending questions, I hope you don't mind answering my questions as much as you can. If you have any questions about the questionnaire, please do not hesitate to ask your teacher or contact me by email. Please be kind to answer the questions as soon as possible. If possible, please return the questionnaire to your teacher by 9th April 2001.

Without your help to provide insights to understand the role of English teaching radio programs in Taiwan, the research will not be complete. So I shall thank you for your cooperation and hope that I can share my research result with you, or other high school students in Taiwan, if there is a promising one coming at the end of my research.

Yours Sincerely,

Hsiu-hsiu Yang

* Your personal details of course are confidential. I need them because I need to make sure I have students from relevant schools and cities, and because, in extremely few circumstances, I need to contact you by email or by letter to confirm my interpretations of your answers.

In the following, please check the multiple-choice questions and answer those open-ended questions as much as you can. For multiple-choice questions, if you check 'others', please specify your answer in the bracket. Thank you!

Personal details

Name _____ City _____ School _____

Class _____ Email _____

English scores in the high school entrance exam _____

Compared to other high school students, what do you think of your ability of

Reading ___ very good ___ good ___ so-so ___ bad ___ very bad

Writing ___ very good ___ good ___ so-so ___ bad ___ very bad

Listening ___ very good ___ good ___ so-so ___ bad ___ very bad

Speaking ___ very good ___ good ___ so-so ___ bad ___ very bad

1. Which is the reason that makes you work hard to learn English? (*You can check more than one*)

- English as an international language
- passing the college entrance exam
- job hunting
- interests in language learning
- studying abroad
- travel
- learning western cultures
- reading books and magazines in English to get information
- enjoying entertainment such as movies and songs
- using the computer (games, WWW, etc.)
- others (_____)

2. When did you start learning English?

- at junior high school
- at the 4th - 6th grade
- at the 1st - 3rd grade
- in the pre-school nursery

3. Apart from learning English in school, do/did you do any of the followings as supplementary studies in English? (*You can check more than one*)

- attending language school for conversations, taught by native speakers
- attending language school for conversations, taught by Chinese speakers
- attending language school for four skills, taught by native speakers
- attending language school for four skills, taught by Chinese speakers
- attending cram school for passing the entrance exams
- joining study tours to foreign countries
- buying reading materials (short stories, newspapers, magazines etc.)
- buying commercial listening material packages
- listening to the radio
- listening to English songs
- seeing movies
- listening to English teaching radio programs
- none of above
- others (_____)

4. Which one of the followings have you listened to or are you currently listening to? (***You can check more than one***) Please also specify how long you have/had listened to it.

	Before	For how long	Now	For how long
Let's talk in English				
A+ English				
Studio Classroom Basic				
Landmark English				
Everyone's American English				
English 4U				
Studio Classroom Advanced				
Global Voice				
None				
Others ()				

5. For the program that you **used to** listen to, why don't you listen to it now? (***You can check more than one***) (If you used to listen to more than one program, please answer based on the one that you listened for a longest period or the one you listened most recently.)

- language level is too low for you
- language level is too high for you
- you do not like their presentation styles
- you do not like their contents
- I didn't listen to any program before
- others ()

(If you are currently listening to more than one program, please answer the following questions based on the one you like best.)

6. For the program that you are **currently** listening to, how often do you listen to it?
 every day 3 to 5 days a week 1 to 2 days a week

7. By which way do you prefer to listen to the program?

- on the radio
- on TV
- using daily program tapes
- using MP3 or CD-ROM
- on the Internet

8. Do you do any of these things **before/during** the broadcast time? (***You can check more than one***)

- reading the text
- reading the Chinese translation
- looking up new words
- taking notes
- nothing
- others ()

14. What are your aims in listening to the program? *(You can check more than one)*
- learning more vocabulary
 - improving listening ability
 - learning colloquial language
 - improving reading ability
 - others ()

15. What do you get out of the program that you don't get in the classroom?

16. What do you get out of the classroom that you don't get in the program?

17. Do you have or have you ever had any difficulty in understanding the language used in the program?

- Yes (Please answer 18, 19 and 20) No (Please go to 21)

18. Which one of the followings tells the difficulty you had before/you have now? *(You can check more than one)*

	You had before	You have now
cannot follow the presenter's speech rate		
not familiar with intonation patterns		
too many new words		
cannot find the line the presenters discussed		
cannot understand the conversations between the presenters		
cannot understand the lesson explanation		
others ()		

19. Did you do any of the followings to solve the problems? *(You can check more than one)*

- repeatedly listening to the program by immediately stopping and rewinding the program tape whenever you do not understand
- repeatedly listening to the program from the very beginning of the program
- reading the article before the broadcast time
- reading the article while listening to the program
- forcing yourself to concentrate by ways such as note-taking
- regular and continual listening to the program
- nothing
- others ()

20. Did your strategy work?

- Yes No. If no, what is not solved? ()

21. Have you been helped so as to listen to the program effectively?
 Yes (Please answer 22) No (Go to 23)
22. How/what did they help/teach you? (*You can check more than one*)
 listening strategies (listening to the key words, taking notes, guessing the meaning of words in contexts, etc.)
 about the language used in the program
 tests to force you to listen more attentively
 discussing the main points talked in the program
 telling you anything you need to know and sitting by you
 others ()
23. Would you like someone to teach you how to listen to the program effectively?
 Yes No, I can learn on my own
24. Imagine that you have a friend who has heard about and is quite interested in the program you are listening to. Now please describe for him/her what happened in a typical program.
25. Which part of the program do you find most useful?
26. Which part of the program do you find most interesting?
27. Does the program teach you vocabulary?
 Yes, quite a lot (Please answer 28)
 Yes, but not much (Please answer 28)
 No (Go to 29)
28. What do they teach you about new words? (*You can check more than one*)
 explaining the meanings by exploring lexical senses of the new words
 telling you the most frequently used phrases of the words
 teaching the correct pronunciation of the words
 spelling the new words
 teaching you word formations
 contrasts between Chinese and English
 giving you language examples
 others ()

Please turn to the next page!

29. Do the presenters chat with each other in the program?
___ Yes (Please answer 30) ___ No

30. What do they talk about? (You can check more than one)
___ the content of the text
___ language points in the text (grammar, vocabulary, etc.)
___ their own personal experiences which are related to the text
___ cultures and life in foreign countries which are related to the text
___ any of above but the chat also provides humor
___ others ()

___ The End ___

Thank you for your cooperation!!!

Appendix III. The 2001 questionnaire result

1. Which is the reason that makes you work hard to learn English? (*You can check more than one*)

	Counts	%
English as an international language	172	84.7
passing the college entrance exam	137	67.5
job hunting	149	73.4
interests in language learning	65	32.0
studying abroad	52	25.6
travel	106	52.2
learning western cultures	30	14.8
reading books and magazines in English to get information	43	21.2
enjoying entertainment such as movies and songs	115	56.7
using the computer (games, WWW, etc.)	86	42.4
others – avoid family pressure	3	1.5
- feeling proud and special	1	.5

2. When did you start learning English?

	Counts	%
at junior high school	57	28.1
at the 4 th – 6 th grade	121	59.6
at the 1 st – 3 rd grade	17	8.4
in the pre-school nursery	8	3.9
	203	100.0

3. Apart from learning English in school, do/did you do any of the followings as supplementary studies in English? (*You can check more than one*)

	Counts	%
attending language school for conversations, taught by native speakers	75	36.9
attending language school for conversations, taught by Chinese speakers	77	37.9
attending language school for four skills, taught by native speakers	34	16.7
attending language school for four skills, taught by Chinese speakers	66	32.5
attending cram school for passing the entrance exams	69	34.0
joining study tours to foreign countries	17	8.4
buying reading materials (short stories, newspapers, magazines etc.)	120	59.1
buying commercial listening material packages	87	42.9
listening to the radio	82	40.4
listening to English songs	153	75.4
seeing movies	151	74.4
listening to English teaching radio programs	202	99.5
none of above	1	.5
Others – chatting online and having pen pals	5	2.5

4. Which one of the followings have you listened to or are you currently listening to? (*You can check more than one*) Please also specify how long you have/had listened to it.

	Before	%	Now	%
Let's talk in English	162	79.9	3	1.5
A+ English	4	2.0	16	7.9
Studio Classroom Basic	22	10.8	89	43.8
Landmark English	18	8.9	7	3.4
Everyone's American English	22	10.8	8	3.9
English 4U	27	13.3	63	31.0
Studio Classroom Advanced	7	3.4	12	5.9
Global Voice	5	2.5	0	0
None	3	1.5	1	.5
Others (EZ Talk, English Digest, etc.)	5	2.5	4	2.0

* How long the subject has listened to the programme is not counted since the variation among the subjects is too large.

5. For the program that you **used to** listen to, why don't you listen to it now? (*You can check more than one*)

	Counts	%
language level is too low for you	90	44.3
language level is too high for you	22	10.8
you do not like their presentation styles	38	18.7
you do not like their contents	29	14.3
I didn't listen to any program before	1	.5
Others – my school or teacher asks me to do so	44	21.7
- time slots are not suitable	10	4.9

6. For the program that you are **currently** listening to, how often do you listen to it?

	Counts	%
every day	41	20.2
3 to 5 days a week	67	33.0
1 to 2 days a week	94	46.3
none	1	.5
	203	100.0

7. By which way do you prefer to listen to the program?

	Counts	%
on the radio	109	53.7
on TV	41	20.1
using daily program tapes	19	9.4
using MP3 or CD-ROM	29	14.3
on the Internet	4	2.0
none	1	.5
	203	99.5

8. Do you do any of these things **before/during** the broadcast time? (*You can check more than one*)

	Counts	%
reading the text	135	66.5
reading the Chinese translation	97	47.8
looking up new words	89	43.8
taking notes	69	34.0
nothing	31	15.3
Others – memorizing the whole text	1	.5
- memorizing the vocabulary	1	.5
- taking exercise	1	.5

9. Do you do any of these things **after** listening to the program? (*You can check more than one*)

	Counts	%
memorizing the whole text	17	8.4
memorizing new words	121	59.6
listening to the program again	31	15.3
nothing	58	28.6
others – reading the text again	18	8.9
- reading the Chinese translation	1	.5
- answering the reading question	1	.5

10. Does your teacher do any of these things after you listen to the program? (to be answered **only if you are asked** to listen to the program **by your school teachers**) (*You can check more than one*)

	Counts	% (/168)
teaching vocabulary in the text again	41	24.4
teaching grammar points in the texts	24	14.3
discussing the main points in the texts	22	13.1
giving tests on vocabulary	119	70.8
giving tests on grammar points in the texts	46	27.4
giving tests on the texts	113	67.3
giving tests on the contents in the program	98	58.3
nothing	4	2.4
others – asking personal questions	1	.6

11. Do you think that the program helps you to learn English in the way that you want to?

	Counts	%
Yes	179	88.2
No, why		
- cannot understand the English explanation	7	3.4
- not very helpful in real life	2	1.0
- teach too much	2	1.0
- does not choose texts of my interests	2	1.0
- tests follow the programme at school	1	.5
- don't know	9	4.4
	202	99.5

12. Will you continue listening to the program?

	Counts	%
Yes	177	87.2
No, why		
- do not have time for this kind of programme	11	5.4
- the programme is too difficult, boring and helpless	9	4.4
- will change the programme to one of a suitable level	2	1.0
- it's the decision of my school	1	.5
- don't know	2	1.0
	202	99.5

13. Which one of the followings is the reason for which you choose the program you are **currently** listening to now? (*You can check more than one*)

	Counts	%
asked by my teacher	168	82.8
recommended by families	21	10.3
recommended by friends	12	5.9
chosen on your own	46	22.7
enjoying the fun in the program	18	8.9
learning foreign cultures	43	21.2
getting new information	67	33.0
reading interesting and diverse articles	71	35.0
good qualities in print	34	16.7
suitable language level for listening	89	43.8
suitable language level for reading the texts in the magazine	64	31.5
others		

14. What are your aims in listening to the program? (*You can check more than one*)

	Counts	%
learning more vocabulary	131	64.5
improving listening ability	184	90.6
learning colloquial language	119	58.6
improving reading ability	104	51.2
others – passing the after-listening tests at school	3	1.5
- improving writing skills	3	1.5
- understanding foreign culture	2	1.0

15. What do you get out of the program that you don't get in the classroom?

(The following categories are derived from the answers of the questionnaires.)

	Counts	%
Improving listening	43	21.2
Being familiar with native, correct pronunciation and intonation	41	20.2
Learning colloquial language	35	17.2
Current vocabulary and daily life English	32	15.8
Getting new information and foreign culture	29	14.3
Learning conversation skills	20	9.9
Learning more vocabulary and articles	17	8.4
Enjoying humour	5	2.5
Don't know	23	11.3

16. What do you get out of the classroom that you don't get in the program?

(The following categories are derived from the answers of the questionnaires.)

	Counts	%
More grammar and vocabulary explanation	90	44.3
More detailed explanation	14	6.9
Chances to ask questions	15	7.4
Chances to practice writing	6	3.0
Chances to do drills	5	2.5
Memorization strategies	3	1.5
Almost the same	9	4.4
Don't know	10	4.9

17. Do you have or have you ever had any difficulty in understanding the language used in the program?

	Counts	%
Yes	188	92.6
No	14	6.9
	202	99.5

18. Which one of the followings tells the difficulty you had before/you have now?
(*You can check more than one*)

	You had before		You have now	
	Counts	%	Counts	%
cannot follow the presenter's speech rate	91	45.0	59	29.1
not familiar with intonation patterns	54	26.7	34	16.7
too many new words	92	45.3	85	41.9
cannot find the line the presenters discussed	46	22.7	20	9.9
cannot understand the conversations between the presenters	66	32.5	75	36.9
cannot understand the lesson explanation	40	19.7	23	11.3
others ()	6		3	

19. Did you do any of the followings to solve the problems? (*You can check more than one*)

	Counts	%
repeatedly listening to the program by immediately stopping and rewinding the program tape whenever you do not understand	61	30.0
repeatedly listening to the program from the very beginning of the program	15	7.4
reading the article before the broadcast time	104	51.2
reading the article while listening to the program	111	54.7
forcing yourself to concentrate by ways such as note-taking	87	42.9
regular and continual listening to the program	44	21.7
nothing	16	7.9
others – looking up new words	3	1.5
- discussing with classmates	1	.5

20. Did your strategy work?

	Counts	%
Yes	96	47.2
No	86	42.4
what is not solved? - as in 18	-	-
Don't know	4	2.0
I didn't do anything	16	7.9
	202	99.5

21. Have you been helped so as to listen to the program effectively?

	Counts	%
Yes	86	42.4
No	116	57.1
	202	99.5

22. How/what did they help/teach you? *(You can check more than one)*

	Counts	% (/86)
listening strategies (listening to the key words, taking notes, guessing the meaning of words in contexts, etc.)	71	82.6
about the language used in the program	31	36.1
tests to force you to listen more attentively	58	67.4
discussing the main points talked in the program	16	18.6
telling you anything you need to know and sitting by you others	4	4.7
	-	-

23. Would you like someone to teach you how to listen to the program effectively?

	Counts	%
Yes	114	56.2
No, I can learn on my own	88	43.3
	202	99.5

24. Imagine that you have a friend who has heard about and is quite interested in the program you are listening to. Now please describe for him/her what happened in a typical program.

Depending on the impressions of the questionnaires, answers cover different parts of the programme and are general descriptions of the programme. Therefore, answers in 24 are not categorized and quantified.

25. Which part of the program do you find most useful?

	Counts	%
Vocabulary and explanation	79	38.9
conversations	32	15.8
Native input (intonation, etc.)	17	8.4
Grammar explanation	4	2.0
Text reading	8	3.9
Chinese explanation	1	.5
Language context	1	.5
reviewing	1	.5
All of them	10	4.9
None	4	2.0
Don't know	23	11.3

26. Which part of the program do you find most interesting?

	Counts	%
Conversations, including skits at the beginning and the end	70	34.5
Answers to the reading questions	14	6.9
Listening practices (short stories or culture introduction)	22	10.8
Text reading	3	1.5
Text explanation	13	6.4
Chinese translation	2	1.0
Background music	3	1.5
All of them	8	3.9
It depends	9	4.4
none	16	7.9
Don't know	19	9.4

27. Does the program teach you vocabulary?

	Counts	%
Yes, quite a lot	66	32.5
Yes, but not much	129	63.5
No	7	3.5
	202	99.5

28. What do they teach you about new words? (*You can check more than one*)

	Counts	%
explaining the meanings by exploring lexical senses of the new words	80	39.4
telling you the collocation of the words	90	44.3
teaching the correct pronunciation of the words	83	40.9
spelling the new words	96	47.3
teaching you word formations	50	24.6
contrasts between Chinese and English	26	12.8
giving you language examples	124	61.1
Others – telling you similar words	2	1.0

29. Do the presenters chat with each other in the program?

	Counts	%
Yes	189	93.1
No	13	6.4
	202	99.5

30. What do they talk about? (*You can check more than one*)

	Counts	%
the content of the text	151	74.4
language points in the text (grammar, vocabulary, etc.)	97	47.8
their own personal experiences which are related to the text	145	71.4
cultures and life in foreign countries which are related to the text	127	62.6
any of above but the chat also provides humor	89	43.8
Others – don't understand their conversations	6	3.0

Appendix IV. English test of the College Entrance

Examination in 2000

第一部分：單一選擇題

Multiple Choice

說明：以下 1-40 題，每題 1 分，41-55 題，每題 2 分。請由每題 4 個備選項中選出一個最適當者，標示在「答案卡」上，每答錯一題倒扣題分的 $\frac{1}{3}$ ，不答不給分。

I. 對話(共 5 分)

Conversations

1. Tom : Excuse me, but I can't seem to find my luggage.

Clerk : _____

Tom : Flight 007, North Western Airlines.

- (A) When did you arrive, Sir?
- (B) How could I help you, Sir?
- (C) What color is your luggage, Sir?
- (D) Which flight were you on, Sir?

2. Bill : I can't believe it! I haven't seen you for years.

Mike : Yeah, what have you been up to?

Bill : _____ How about you?

- Mike : I'm now a free-lance writer.
- (A) I'm going but some groceries.
- (B) I'm going to get married in two weeks.
- (C) I've been working for a trading company.
- (D) It's good to see you.

3. Nancy : Hello, I'd like to know the number for Jane Isateck.

Operator : _____

Nancy : Sure, Isateck. I as in Irene, S as in Susan, A as in Adam, T as in Tom, E as in Eric, C as in Charles, K as in Karen.

Operator : Thank you, one moment please....The number is 883-4733..

- (A) What's your last name?
- (B) Could you repeat the last name, please?
- (C) I don't know how to spell your last name.
- (D) It's an unusual name, isn't it?

4. Clerk : How are the shoes?

Mary : They' re too loose. I need one size smaller.

Clerk : _____.

Mary : O.K.

Clerk : I' m sorry, but your size is sold out.

(A) Let me check if we have that size available.

(B) But they look so nice on you.

(C) I don' t think we have anything smaller.

(D) Why don' t you try them on first?

5. Carol : Take a look at that dress. It' s gorgeous.

Judy : _____.

Carol : Oh my! I didn' t notice it! That' s too much!

(A) Yeah, it' s gorgeous and the price is good, too.

(B) Yeah, but look at the price! NT\$50,000!

(C) Yeah, it' s pretty but it' s not my style.

(D) Yeah, it' s lovely. You should buy it.

II. 詞彙及慣用語(共 15 分)

Vocabulary and Phrases

6. Although Martha had been away from home for a long time, when she came near her house, everything suddenly became _____.

(A) functional (B) impulsive (C) emotional (D) familiar

7. It was obvious that this young artist' s latest work was _____ much better than any other work in the exhibition.

(A) definitely (B) optionally (C) occasionally (D) initially

8. Since the contestants were all very good, the competition for the first prize was _____.

(A) sincere (B) fierce (C) radiant (D) efficient

9. The company decided to put the plan into operation because it was the most _____ one.

(A) addictive (B) likable (C) pleasant (D) feasible

10. The owner was demanding. He expected nothing but _____ from his employees.

(A) laziness (B) impatience (C) perfection (D) ignorance

- _____ 11. The reason for designing the special bus lane is to _____ the traffic flow, not to slow it down.
(A) accommodate (B) discount (C) facilitate (D) influence
- _____ 12. In many novels and films, step-mothers are often _____ as wicked women.
(A) stereotyped (B) isolated (C) irritated (D) decorated
- _____ 13. Among the high-risk group of heart disease are people with a _____ for fat-rich foods.
(A) preference (B) reflection (C) sympathy (D) frequency
- _____ 14. There was no doubt that the candidate was popular, because he had won a _____ victory in the election.
(A) helpless (B) landslide (C) thoughtful (D) permanent
- _____ 15. Technological changes will _____ lead to a change in human relationships.
(A) suspiciously (B) generously (C) earnestly (D) inevitably
- _____ 16. After a lengthy discussion, the experts finally _____ with suggestions for resolving the economic crisis.
(A) set up (B) caught up (C) came up (D) gave up
- _____ 17. These batteries are not good. _____ they will last only for two months.
(A) At best (B) In advance (C) In contrast (D) At least
- _____ 18. The sale of the company's new product is overwhelmingly good. It has _____ two million dollars so far.
(A) carried on (B) kept up (C) brought in (D) consisted of
- _____ 19. Einstein was considered one of the greatest scientists of the 20th century _____ his influence on the study of physics.
(A) in exchange for (B) in spite of (C) on behalf of (D) in terms of
- _____ 20. When the landlord opened the door, he looked at me _____ before asking who I was.
(A) back and forth (B) up and down (C) to and fro (D) off and on

III. 綜合測驗(共 20 分)

Cloze

第一篇(共 10 題)

People have different ideas about what exactly is being on time and being late. These ideas also differ from (21), and from country to country. (22), in the United States, it is very important to be on time for (23) occasions. The only time it is socially (24) to be late is when going to a friend's party. A person usually tries to arrive about 5 minutes (25) the invitation time, so that the host would have a little extra time to prepare for the guests. This (26) being "fashionably late." Any time (27) than that is considered impolite, because it keeps the host and other guests (28).

Being on time goes (29) ways. One should also not arrive early for a friend's party, because it would rush the host. (30), when going to a doctor's appointment, it is usually good to arrive earlier than the appointment because there are usually forms that need to be filled out by the patient.

- _____ 21. (A) head to toe (B) hour to hour
(C) top to bottom (D) time to time
- _____ 22. (A) For example (B) In addition (C) In case (D) For good
- _____ 23. (A) hardly any (B) simply none (C) almost all (D) nearly every
- _____ 24. (A) acceptable (B) accessible (C) attainable (D) admirable
- _____ 25. (A) while (B) before (C) after (D) when
- _____ 26. (A) called (B) is called (C) has called (D) calls
- _____ 27. (A) later (B) sooner (C) faster (D) earlier
- _____ 28. (A) to wait (B) waiting (C) to be waited (D) have waited
- _____ 29. (A) either (B) neither (C) each (D) both
- _____ 30. (A) Then (B) And (C) So (D) However

第二篇(共 10 題)

When Jerry Siegel and Joseph Shuster were just teenagers they developed that heroic character known as Superman. (31) was a clever idea to create a person faster than a speeding bullet and (32) leap tall buildings in a single bound. Children (33) were fascinated by Superman and bought (34) of comic books with stories of his heroic acts. Soon other products (35) the Superman symbol hit the market, and (36) long before the superhero was the star of his own television show.

Superman's great popularity (37) his originators very rich, but it didn't (38) Mr. Siegel and Mr. Shuster invented the superhero, it was the company they (39) for that actually made the money. The genius of the creators was not rewarded, and (40) most of their lives these two men made barely enough to survive.

- _____ 31. (A) Such (B) None (C) Either (D) It
- _____ 32. (A) paid to (B) able to (C) unlikely to (D) forced to
- _____ 33. (A) somewhere (B) nowhere (C) everywhere (D) wherever
- _____ 34. (A) thousands of hundreds (B) hundreds of thousands
(C) hundreds and thousands (D) thousands and hundreds
- _____ 35. (A) sending (B) buying (C) asking (D) bearing
- _____ 36. (A) it could be (B) it wasn't (C) it has been (D) it hasn't been
- _____ 37. (A) should have made (B) had made
(C) should make (D) had been made
- _____ 38. (A) Unless (B) Since (C) Although (D) Because
- _____ 39. (A) looked (B) searched (C) waited (D) worked
- _____ 40. (A) for (B) at (C) on (D) about

IV. 閱讀測驗(共 30 分)

Reading Comprehension

第一篇(共 4 題)

Human language is a living thing. Each language has its own biological system, which makes it different from all other languages. This system must constantly adjust to a new environment and new situations to survive and flourish.

When we think of human language this way, it is an easy step to see the words of a language as being like the cells of a living organism—they are constantly forming and dying and splitting into parts as time changes and the language adapts.

There are several specific processes by which new words are formed. Some words come into the language which sound like what they refer to. Words like *buzz* and *ding-dong* are good examples of this process.

Still another way in which new words are formed is to use the name of a person or a place closely associated with that word's meaning. The words *sandwich* and

hamburger are examples of this word-formation process. The Earl of Sandwich, an English aristocrat, was so fond of gambling at cards that he hated to be interrupted by the necessity of eating. He thus invented a new way of eating while he continued his game at the gambling table. This quick and convenient dish is what we now call a sandwich — a piece of meat between two slices of bread. The hamburger became the best-known sandwich in the world after it was invented by a citizen of Hamburg in Germany.

As long as a language is alive, its cells will continue to change, forming new words and getting rid of the ones that no longer have any use.

- _____ 41. The passage is mainly about
- (A) the biological system of a living organism.
 - (B) the inventors of sandwich and hamburger.
 - (C) the development of human cells.
 - (D) the changes of a language.
- _____ 42. A language is a living thing in many ways EXCEPT
- (A) it is similar to the biological system of a living organism.
 - (B) it actually has many living cells that split and form constantly.
 - (C) it must adjust to new environments to survive.
 - (D) its old words die out while new words are constantly added.
- _____ 43. The word *sandwich* came from
- (A) card games.
 - (B) a piece of meat.
 - (C) a person's name.
 - (D) a place in England.
- _____ 44. How many ways of word-formation are mentioned in the article?
- (A) Two.
 - (B) Three.
 - (C) Four.
 - (D) Five.

第二篇(共4題)

Tears are nature's way of making us feel more comfortable. When our eye is made uncomfortable by some small piece of pollution, or when we are peeling onions, or when we are exhausted and "red-eyed" from overwork and late hours, tears form in our eyes to clean and refresh them.

Tears are also a sign of strong emotion. We cry when we are sad and we cry when we are happy.

And tears seem to be uniquely human. We know that animals also experience

can conclude that tears are closely related to the emotional and biological makeup of the human species.

Biologically speaking, tears are actually drops of saline fluid produced by a gland in the body. Because salt is an important component, tears may actually constitute the most conclusive evidence that the human animal is the end product of a long evolutionary process that began in the sea.

And it is clear that, in addition to the emotional benefits, the shedding of tears has a specific biological function as well. Through tears, we can eliminate from our body certain chemicals which build up in response to stress and create a chemical imbalance in the body. Crying actually makes us feel better by correcting that imbalance and making us feel good again. And thus the emotional and the biological functions of tears merge into one and make us even more "human" than we would otherwise be.

- _____ 45. Which of the following is NOT true?
 (A) Tears are a sign of strong emotion.
 (B) Tears are produced by salt.
 (C) Shedding tears is a biological function.
 (D) Tears eliminate chemicals from our bodies.
- _____ 46. According to the passage, human beings may have originated in
 (A) the sea. (B) the salt. (C) chemicals. (D) animals.
- _____ 47. Which of the following is NOT a function of tears?
 (A) Biological. (B) Emotional. (C) Political. (D) Chemical.
- _____ 48. According to the article, which of the following is unique to humans?
 (A) The feeling of loneliness. (B) The state of feeling good.
 (C) The ability to shed tears. (D) The feeling of fear.

第三篇(共4題)

A long time ago in India there lived a young couple. The young couple had wanted a child very much, and when they finally had a baby, they loved him with all their hearts. However, before the baby was one year old, he became sick and soon died. The young couple cried and cried and could not stop. They would not let anyone bury the child and asked everyone to help them find the medicine that would make their son come back to life again.

The people in the village did not know what to do. They thought the young couple had gone crazy over the death of the baby. The villagers were worried that the

young couple would not be able to return to their old way of life if they continued to focus on the death of the baby. One day, a wise man from another village came to the young couple and told them that perhaps they could seek help from the Buddha.

The couple rushed to pay the Buddha a visit. After they explained their reason for visiting, the Buddha nodded and said, "I have what you are looking for. But the medicine is missing one ingredient." "What is the ingredient?" asked the couple anxiously, "We will find it for you!"

"And I need is a handful of mustard seeds," said the Buddha slowly, "but it must come from a family where no one has died. That means no child, no spouse, and no parent has died in the family." The young couple were so anxious to bring the baby back to life that they did not think about the Buddha's words, and set out to look for the mustard seeds. However, after months and months of searching, they came to realize that the Buddha's request was impossible to fulfill.

However, the young couple learned something important during their search for the mustard seeds. They saw that every family they visited had lost someone, be it a child, a parent, or a spouse. All of these families learned to go on with their lives after the loved one's death. The couple saw that death was a part of the life cycle, and as painful as it was for them, it was part of life. The families' stories and talks helped the young couple feel better, and they realized they were not alone. But most importantly, they learned that they could continue to live a normal life after the death of their child.

- _____ 49. Why did the couple go to see the Buddha?
- (A) They wanted to have their dead child alive again.
 - (B) They wanted to have another child.
 - (C) They wanted the Buddha to bless the dead child.
 - (D) They wanted the Buddha to help them bury the child.
- _____ 50. The Buddha told the couple to find the mustard seeds from
- (A) families that had never had children.
 - (B) families that had never lost a loved one.
 - (C) families that had only one child.
 - (D) families that were Buddhists.
- _____ 51. The young couple were unable to find the mustard seeds because
- (A) there was a draught and mustard seeds were difficult to get.
 - (B) the couple did not think much about the Buddha's words.
 - (C) the searching for the ingredient took many months.
 - (D) all of the families had experienced a loved one's death.

52. What is the moral of this story?
- (A) We should always come to the Buddha for help.
 (B) It is possible to bring a dead person back to life.
 (C) Death is natural and is part of our life cycle.
 (D) Happiness is the best medicine for sorrow.

第四篇(共3題)

In time of silver rain
 The earth
 Puts forth new life again,
 Green grasses grow
 And flowers lift their heads,
 And over all the plain
 The wonder spreads
 Of life, of life, of life!

In time of silver rain
 The butterflies lift silken wings
 To catch a rainbow cry,
 And trees put forth
 New leaves to sing
 In joy beneath the sky
 As down the roadway passing boys
 And girls go singing, too,
 In time of silver rain
 When spring
 And life are new.

53. The setting of the poem is in
 (A) spring. (B) summer. (C) autumn. (D) winter.
54. The main idea of the poem is
 (A) rain brings silver to the earth.
 (B) rain brings life to the earth.
 (C) rain brings sadness to the earth.
 (D) rain brings rainbow to the earth.
55. In the poem, which of the following words was used to rhyme with "rain"?
 (A) Wings. (B) Pain. (C) Again. (D) Spring.

第二部分：非選擇題

Open-ended Questions

I. 中譯英(共10分)

Translation

說明：下面一段短文中，有五處係以中文呈現，請將其譯成正確、通順、達意且前後連貫的英文，並使用適當標點符號及大小寫。每題二分。答案請寫在「非選擇題試卷」上，同時務必分行標示題號。

When people think of conversations, they think of people talking to each other. What people often forget is that listening is an important part of keeping a conversation going. Have you ever stopped talking to someone because you did not think he or she was listening to you? Not paying attention is (1)中止對話的最快速方法之一。

Listening actually is a lot of work, because it is more than just you sitting there looking at the person, nodding your head from time to time. You must let the person know that you have heard him or her. You can use sounds such as "Mm" or "Ah" or "Oh." You can also add short comments such as "yes," "really?" or "I didn't know that."

One of the most useful, but maybe also the most difficult listening skills is to summarize or paraphrase what the person has said. This shows the person you are not just hearing what he or she said, (2)而是真的(聽)懂了。 For example, if someone comes to you and tells you a story of (3)他如何在上學途中被狗咬了， then he found out he had left his homework at home, so the teacher punished him. At lunch he found out his lunch money was stolen, and (4)因爲他很餓，所以考試考得不好。 You can nod and show you have heard him, or you can summarize what he has said by saying, (5)「聽起來你今天很倒霉。」

You can also summarize the feelings the person was communicating by saying "You must feel awful after having all these things happen to you today." If a person feels you are not just listening, but you are listening carefully to his words and feelings, he is more likely to open up and communicate with you even more.

II. 英文作文(共 20 分)

Composition

說明：請以 "The Difficulties I Have with Learning English" 爲題，寫一篇約一百二十個單字的英文作文。文分兩段，第一段寫出在你修習英語過程中某些學習上的困難；第二段說明處理這些困難的經過及結果。答案請寫在「非選擇題試卷」上（內容 5 分，組織 5 分，文法 4 分，用字遣詞 4 分，拼字、大小寫及標點符號 2 分）。

Appendix V. General description of different broadcasts of ETRPs

	<i>Let's Talk in English</i>	<i>Studio Classroom Basic 1998</i>	<i>Studio Classroom Basic 2001</i>	<i>Landmark English</i>	<i>Everyone's American English</i>	<i>Studio Classroom Advanced</i>	<i>English Digest</i>
Level	Text reading level: junior high school; simple vocabulary and short and leave-taking	Text reading level: senior high school	Text reading level: senior high school	Text reading level: Senior high school to college	Text reading level: Senior high school	Text reading level: college	Text reading level: senior high school
Sequence signals	and leave-taking	and leave taking	set in a café shop				
Styles	Not very obvious Unreal (too slow) with some dramatic effects	Only a few Fun and lively	Only a few Fun and lively in situational plays	Not very obvious A little fun	Clear signals A little fun	Only a few Serious discussion	Not very obvious Quick and like normal conversations

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Some examples

Studio Classroom



Uncovering the Secrets of the Animal World



An English woman's adventures in Africa have taught us amazing things about some of the animals who share the earth with us

◆ by Michael Ridgeway
 GRAPHICS BY ANGELA CHANG

12

Four-year-old Jane had lots of questions about the world around her. Questions like, how do hens lay eggs? She had never seen a hole on a hen big enough for an egg. The little girl was **puzzled**.

So Jane **set out to** find an answer to this mystery. She hid in a henhouse, waiting to see how a hen lays an egg. Finally, four hours later, she had her answer. Excited, she ran off to tell her mother.

For Jane, this event began a lifetime of discovery.

Twenty years later, Jane Goodall's **curiosity** led her to Africa, where she watched and studied a group of chimpanzees. What she **observed** has forever changed the way we think about animals. Through her work, we have begun to realize that animals are more like us than we ever imagined. ▶

Jane was born in England in 1934. She grew up reading Tarzan books and spent as much time outdoors as she could. By the time she was 9, she dreamed of going to Africa.

13

Into the Wild

05 Jane never attended university. Instead, she worked as a waitress for several years, saving money for her trip to Africa. Then at age 23, she finally **boarded** a boat in England and **made** her **way to** Kenya. There she met the famous
10 anthropologist Louis Leakey.

Jane worked as his secretary for a while. Then one day, Leakey told Jane he wanted to send her to the African rain forest to study chimpanzees. She would have to stay awhile. The study might
15 take as long as 10 years, he told her.

Jane was excited by the opportunity. But officials worried about an English woman going alone into the African rain forest. At that time, chimpanzees were thought to be **violent**
20 animals. Many people said Jane wouldn't last three weeks in the rain forest. They seriously **underestimated** her. Jane's study of the chimpanzees has now lasted more than 40 years.

25 Those 40 years have been full of wonderful and surprising discoveries. The more Jane watched the chimpanzees, the more she noticed how similar they are to humans.

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Jane Goodall with students
and teachers at First Girls'
High School in Taipei, Taiwan



14

Almost Like Us

Chimpanzees, for example, show *affection* much the same way humans do. They hold hands and even *tickle* one another. More amazingly, Jane discovered that chimpanzees make and use tools. Before this discovery, scientists thought that humans were Earth's only toolmakers.

Jane's discoveries have *forced* us to look at chimps, and all other animals, in a completely new way. We have begun to realize that animals, like us, can experience emotion. They can know both joy and sadness.

Jane's work with the chimpanzees has given us a greater respect for the animal world. Nowadays, however, Jane can't spend as much time with the chimpanzees as she would like. She spends most of her time flying around the world. She is constantly talking to people about the need to protect animals and *preserve* their environment.

Jane, the little girl who watched hens lay eggs, has also taught the world another important lesson. She has shown us that a little curiosity can lead to amazing discoveries.

Word Bank

- puzzled** (adj) ['pʌzld] 困惑的
You look **puzzled**. Perhaps you didn't understand what I said.
- set out to do something** (v phr) 開始著手做某事
This morning, Jack **set out to find** a new job.
- curiosity** (n) [kjʊrɪ'æsətɪ] 好奇心
Most children are filled with **curiosity**. They want to understand everything.
- observe** (v) [əb'zɜ:v] 觀察
At the zoo, the students **observed** many different animals.
- board** (v) [bɔ:d] 上(船、車、飛機等)
Hurry! We must **board** our flight to Los Angeles right away.
- make one's way to somewhere** (v phr) 啟程去某處
After living in England for a year, Donna **made her way to** France.
- violent** (adj) ['vaɪələnt] 凶猛的；暴力的
Don't go near that **violent** dog. It might bite you.
- underestimate** (v) [ʌndə'estə'met] 低估；對...過低的評價
Don't **underestimate** Sue. She is a lot smarter than she looks.
- affection** (n) [ə'fekʃən] 愛；情感
Most parents have great love and **affection** for their children.
- force** (v) [fɔ:s] 迫使
When he was young, Sam hated to study. So his parents **forced** him to do it.
- preserve** (v) [prɪ'zɜ:v] 保護；保持
Many forests are disappearing. We should try to **preserve** them.

More Information

- hen** (n) 母雞
Every day, the brown **hen** laid a brown egg.
- chimpanzee** (n) 黑猩猩
Chimpanzees can be trained to do amazing things, like riding a bicycle.
- Tarzan** (n) 泰山
In the story of **Tarzan**, animals look after a little boy.
- anthropologist** (n) 人類學家
Anthropologists don't study animals, they study people.
- tickle** (v) 搔癢
Laura **tickled** her son and made him laugh.

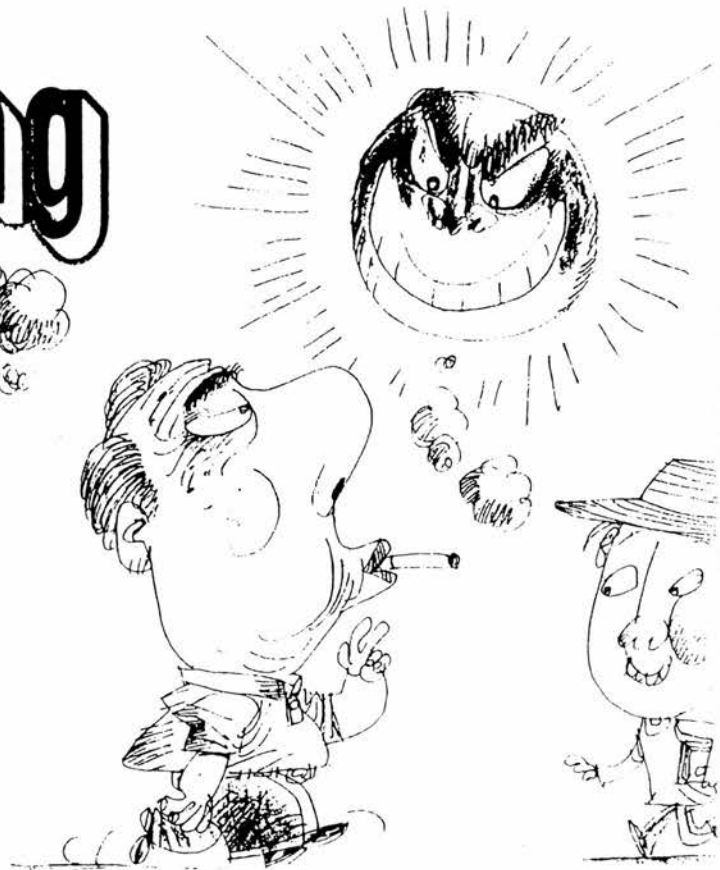


Busy working to protect chimpanzees, Jane Goodall can't spend much time with them

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(1A)
(88)

How to Stay Young

Have you noticed that some people look much younger than they really are? Dr. David Weeks, an American neuropsychologist¹, calls these people "the Superyoung." Recently, he taught some elderly² people how to stay³ young. He told them to get enough sleep, be outgoing, read more and watch less TV, eat more vegetables, keep the brain active, and above all, be passionate.



On the negative side, however, Dr. Weeks said that smoking and too much sunshine will definitely⁴ age you. He warned that these two factors⁵ alone⁶ can add up to twenty years to your appearance⁷. So, if you want to look young, follow⁸ Dr. Weeks's advice. Who knows? It might really work. And if it doesn't, at least you'll feel healthy. Either way you look at it, you can't lose.

(to be continued)

Words to Memorize

1. neuropsychologist	['nju:rosai'kalədʒɪst]	神經心理學家 (n.)
2. elderly	['eldə:li]	上了年紀的 (a.)
3. stay	[ste]	保持, 維持 (vi.)
4. definitely	['defənɪtli]	一定 (ad.)
5. factor	['fæktə]	因素 (n.)
6. alone	[ə'lɒn]	單是, 僅僅 (ad.)
7. appearance	[ə'piərəns]	外表 (n.)
8. follow	['fɒlə]	聽從, 遵守 (vt.)

Sammy was just dropped off at school by his father. He bumps into Doris.

(5) Doris: Wow! Who was that handsome¹ guy² in the car with you?

Sammy: That was my dad.

(10) Doris: Come on! You've got to be kidding me. How can he be your dad?

Sammy: Why not? Don't you have a dad as well?

(15) Doris: Very funny. What I mean is he looks too young to be your dad.

Sammy: He's not young; he's in his fifties.

Doris: No way! He doesn't look a day over thirty-five.

Sammy: Ha! He'll be thrilled to hear that.

Doris: Gee! I **wonder** how he does it. What's his **secret**?

Sammy: He told me he's following the advice of some doctor called Weeks.

Doris: Is that W-e-e-k-s or W-e-a-k-s?

Sammy: That's a good question.



The Superyoung

Words to Memorize

1. handsome | 'hænsəm | 英俊的 (a)
2. guy | gaɪ | 男人 (n.)

Questions

1. Why did Doris say "Very funny"?
2. What's the age difference between you and your dad? Does it affect your relationship in any way?

Appendix VII. Plain transcription of the data

* One day of each broadcast (but the whole data are also presented electronically in a floppy disk. In addition, those programmes of which the phonological features were transcribed are recorded on CDs.)

<1>

Studio Classroom 02 Feb, 1998

Scott Hamilton: A Real Champion

(Theme Music)

V: hi I am Vicky.

J: and I'm Josh + and this is Studio Classroom live

V: join us today for famous people

(Theme Music continuing)

V: /hello + students + welcome to class today + we're very happy that you're joining us + we're beginning a new lesson + and a new month topic aren't we

J: that's right + welcome to February + hope you + hopefully you'll be with us all month long + we have an exciting month of lessons ahead

V: /and our famous person this month is Scott Hamilton + perhaps some of you don't know him + you haven't heard that name + but we are going to be learning about him + this week + and I think you'll enjoy learning about him

J: /and it's a good time to talk about + Scott Hamilton because he's + usually involved in the Winter Olympics + and that would be coming up + very shortly + in Nagano Japan + the Winter Olympics 98

V: that's right /we are on page 6 and 7 + so if you have a magazine + please open your magazine and join us now + for famous people + Scott Hamilton

(Music)

Champion figure skater Scott Hamilton loves a challenge. Practicing difficult moves on the ice makes him want to try harder, not give up. Hard times in his personal life don't get him down either. He just keeps on skating.

Scott lives to skate. He loves it, and audiences love him. They smile as soon as he appears on the ice. He thrills them with his spins, jumps and flips. At the end of his performances, loud applause always fills the air.

(Music)(Explanation in Chinese)

Hello, everyone. It's February. If you have watched the 1984 Winter Olympics, <<you'll know who the famous people of this month is.>> Who is our (famous people) this month? It is (Scott Hamilton). The subtitle says (a real champion). Which kind of (champion) is it on earth? Let's look at what is said in our first sentence. (Figure skater) is figure skater. (Figure) has many meanings, depending on if it is an adjective, a verb, or a noun. (To figure), this verb is to believe, to think about. (To figure out) means to figure out or to solve. (I figure I'll be able to come on time. He figured out a way to solve the problem. Figure) can also be a noun. It means <number> figure, <picture> figure, and <people> figure. And here it is used to describe which kind of skater. It is figure <<skater>>. Skater is derived from the verb (to skate) to skate. (When you add an r) add an r <<to the

verb>>, it becomes a person. We can have (ice skater) ice skater, (roller skater) roller skater, or (roller skater and inline skater) roller skater and inline skater. (Hard time) means hard time. But here it says (Scott never gave up. He tried harder. He didn't let it get him down. He just keeps on skating.) All these sentences have the same meaning. It means he didn't give up. (To get someone down, try harder, to keep on doing something, to not give up.) Well, we'll come back later.

(Music)

- J: /so in case you didn't know from the picture in your MAGazine + we learn that Scott Hamilton is a CHAMPion figure skater + and maybe that's a SPORT you are familiar WITH+ I KNOW it's on TV from time to time here in ASIA + a-nd it is a POPular sport + Every FEW years in the States + because of the OlymPICS + are you a + figure skating FAN + Vicky
- V: /well + I like to watch it SOMETimes + urm I like it when people like Scott Hamilton are on the ICE because + Scott Hamilton has so much personAlity + and it just comes out while he is skating he LOVES what he does + and he makes the AUdience have a good TIME
- J: mm + you said he LOVES what he DOES + we begin today's LESSon by saying that Scott Hamilton + CHAMPion figure skater LOVE-s + a CHALLENGE + so it says he is a CHAMPion FIGure skater + which means that he has WON + several aWARDS
- V: actually our title says Scott Hamilton a REAL CHAMPion a-nd actually + we find out in this ARTicle + over the next couple of DAYS actually he is champion in many AREAS of his LIFE + but + we'll learn more about THAT later + /but FIRST champion figure skater Scott Hamilton loves a CHALLENGE + so he LOVES to be CHALLENGED he doesn't like things to come maybe so EASily + he likes to + maybe try HARD to do THINGS + to learn THINGS + but we find out that he is a FIGure SKATER + and that is a SKATER who does + VERY special MOVES while they skate on the ICE
- J: /that's RIGHT + if you go ICE skating + FOR FUN + you're not a figure SKATER + unless you compETE + and have to do + a certain MOVES + and then you are + a FIGure SKATER + and of course in a compeTITION + the figure skaters are JUDGED based on those MOVES + and whoever + urm completed the most TURNS and LOOKed the BEST + is then the WINner.
- V: of course many people go SKATING + they put on what we call SKATES + and really a skate is like a SHOE it has a metal BOTtom to it + urm on ICE we use what we call a runner + it's a BLADE + and it's + it doesn't have ROLLERS + but we can also go ROLLER SKATING + we also wear SKATES + but SKATES would have WHEELS on them + they used to have four + two in the FRONT two in the BACK today most people are doing what we call + IN-LINE skating + and that just tell us the wheels are all in one LINE + but that is very POPular today
- J: have you done much ICE SKATING before?
- V: well ((clearing the throat)) I can't say I did MUCH + my first experience on ICE I was taught by a FOUR-and-half year old how to SKATE
- J: wow + that had to be very HUMbling
- [[
- V: mm yes + it was very HUMbling ((laughing))
- J: /I've done a little bit of ice SKATING too + not very WELL + I 've never + would THINK about figure SKATING

- V: okay + but figure skating actually we wouldn't call ourselves SKAters + we do SKATE ocCAasionally but + ONE who does this urm ALL the time we call a SKAter + he is a FiGure SKAter because this is the kind of work he DOES or the TYPE of skating he DOES + /and it says practicing difficult MOVES on the ice makes him want to try HARDer + NOT give up + sometimes when we face something Difficult + we think oh + it's too HARD + just GIVE UP + forget about IT + but when he faces something Difficult + he doesn't GIVE UP + he wants to try + even HARDer
- J: it says difficult MOVES + and that is what a figure skater DOES + when he does a certain TURN + or SPIN + that is called a MOVE + and some of them are EAsier + than others + when you watch the Olympics you will see them try VERY Difficult moves + and Scott when he does THAT + he DOESn't give up + even if he FAILS
- V: so he doesn't give up + on the ICE + and it looks like he doesn't give up in LIFE + either + hard times + in his personal life don't GET him DOWN either + he just keeps on SKATING + so + maybe in his own PERSONAL LIFE + not just on the ICE but in his own life he's had some difficult TIMES + HARD TIMES + /and it says here they don't GET him DOWN + that's a good expression to LEARN + sometimes we talk about feeling DOWN + or feeling LOW + or feeling BLUE + that means you're DIScouraged + but he DOESn't let things GET him DOWN + + urm perhaps ALL the RAIN + maybe if we have a lot of RAIN we can say + oh all this RAIN is really getting me DOWN
- J: maybe you have a lot of TESTS this week and ALL your STUdy has gotten you DOWN + and maybe sometimes you want to help someone who's DOWN + and that would be + to CHEER them UP + that's the opposite + of GET them DOWN
- V: [mm mh] in fact
 Scott Hamilton even in his personal LIFE when things have been HARD + he CHEERS people UP with his skating + he doesn't let things get HIM down + and he also tries to keep other people from getting down by cheering them UP
- J: it says he just keeps ON skating + he doesn't STOP + he doesn't let hard time bring him DOWN + he KEEPS ON SKATING + when you KEEP ON something + that means you conTInue DOing it + and you don't STOP
- V: okay so he is a CHAMpion we find out + and a champion is one who holds the title of VICTory of some KIND in a comPETition so he has held that title for quite some TIME + /well it says Scott L-IVES to skate + he not only L-OVES skating + but he L-IVES to skate
- J: and that means he LO-VES to do it + you could say that that's the REASON he's living + urm + some people might + live + for + OTHER SPORTS + or live for their JOBS + I heard people say they live to EAT Vicky
- V: ((laughing)) well some people DO + some people live to DANCE whatever they really love DOing + that is what we sometimes say they LIVE to do
- J: and that's right and Scott LI-VES to skate + he LOVES it + and audiences LOVE him + like Vicky said at the beGINning + he's got a lot of personAlity on the ice he's always + urm + very happy + and the way he MOVES + it atTRACTS AUDiences + and they LOVE him
- V: /and it says here that they SMILE + as soon as he aPPEARs on the ICE + there's something about Scott HAMilton if you've never watched him perFORM + it may be HARD for you to UNDERstand + but the moment he steps on the ICE + there's

an Energy that takes PLACE + and he's UNlike almost any other SKAter in this way + he just has so much CHARM and personAlity and Energy + that the audience imMEdiately begins to SMILE

J: /it says + he THRILLS them with his SPINS + JUMPS + and FLIPS + to THRILL is to get them exCited + to make them HAppy about something + maybe urm + a + a ROLLer COASTer could THRILL you + or a CONCert + that would make you very HAppy to see + that's a THRILL

V: of course a SKAter will be doing all kinds of MOVES + one of the kinds of MOVES the moves they do + are SPINS + and urm + + you've seen people spin on the ice before they're turning around around and around + he goes VERY fast + also JUMPS + they have to jump up in the AIR + sometimes they spread legs very quickly and BACK down =

J: [Mmmuh.

V: = again + and he also does his incredible FLIPS + in the air and back + you know + front ways and around to his BACK

J: oh I know + I COULD do them TOO

V: [((laughing)) you COULD do them TOO

J: yes + they're not THAT hard

V: I think teacher Anna can do THAT ((laughing))

J: ((laughing)) well it says at the END of his perFORMances + and + the TIME on the ICE would be the PERformance + it says loud apPLAUSE always fills the + + urm + the + AIR + and that's the + the SOUND of applause fills the AIR + people CLAPping their HANDS + at the END of Scott's perFORMANCE

V: right + it's just a SIGN of + + of + of + appreciation + or an expression of apRRoVal you really ENJOY something + you will apPLAUD

J: mm + /well hopefully + + YOU + will applaud next time you see Scott HAmilton he's on the ice from TIME to TIME + we're going to continue with the SECond part of this ARticle + after this BREAK

(Music)

(Music)

V: /welcome back everyone + it's time now to continue with our famous people lesson + + Scott Hamilton + a real champion

J: /even if you're not a fan of figure skating + I think you can still appreciate Scott's hard work and determination + as this story continues + so why don't we continue with the reading.

(Music)

Scott was born on August 28, 1958, and then adopted by Ernie and Dorothy Hamilton of Bowling Green, Ohio. He grew normally until the age of five. Then he just stopped growing. Doctors couldn't discover why. Scott spent the next four years going from hospital to hospital around the country. But nothing he tried cured him.

One day he went to an ice-skating rink with his sister Susan. When he came home, he told his parents he wanted to try skating.

(Music)(Explanation in Chinese)

In the last paragraph, it says (Scott live to skate. To live to do something) means to love to do something. Take me for example. I love teaching very much so I can say (I live to teach.) How about you? (What do you live to do?) Here it says (to adopt). It means to adopt. In the U.S. many couples adopt children. Take my sister for example. She adopted two children. And (Scott was adopted by Ernie and Dorothy Hamilton of Bowling Green, Ohio.) Why do we need to specify the place with (of)? It is used to tell you it is not any (Ernie and Dorothy Hamilton) but (Ernie and Dorothy of this place.) Like me, I am (Lucy Kao of Taipei, Taiwan.) <<It is used>> to explain where I come from. I am not Lucy of any place. And here (grew normally until) what time. (Until), if this word is added with time. It means not only age but also time. (I'll wait for you until six o'clock. Around the country, around) this preposition, you can not only add the place but also the time so we can say (around the world, around six o'clock). Let me give you some sentences. (I'll travel around the world next year. Can you please take him around the city? She'll meet you at around six o'clock.) Here it mentions (rink). It means a place. This place is for (roller skating, ice skating), or (hockey). When we talk of the place for skating, we will definitely use the word (rink), not (stadium), which we have learned last month. The place for (basketball) is called (court). (Rink) is (ice skating rink). Okay, tomorrow we'll continue to look at Scott Hamilton's life styles and see what happened.

(Music)

V: we've learned how important skating is to Scott Hamilton /now we're going to learn a little bit more about his personal life + we find out that here Scott was born on August 28 + 1958 + and + he was then adopted by + Ernie and Dorothy Hamilton

J: so my ++ quick math there he's going to be forty this year

V: yeah

J: he's getting up there

V: sounds like it

J: /so he was adopted by Ernie and Dorothy Hamilton + so that means + for some reason he didn't stay as a baby with his + birth + parents + that's what you call + your real parents + those are your birth parents + he was + adopted + taken in + by another family

V: that's right + to raise + and to + actually take't'in as your own child + so + Ernie and Dorothy Hamilton adopted him and they took him in + as their own child + and this was in Bowling Green + Ohio + I've never been there I am afraid

J: I haven't been either + kind of a strange name + Bowling Green + maybe you get to bowl at a lawn there

V: maybe not + /but he grew normally until the age of five + so physically he grew =

[

J: maybe not

V: normally just like any other child + he grew at the rate of speed that every other child does until he was aged five + /and then at + five what happened?

J: well you might wondering why + she + the author told us that + he grew =

[

V: mm mh

J: = normally till the age of five + usually that means at that age + something strange happened something unusual happened + to his growth + and it says + he just stopped growing + he didn't get any bigger

- V: mm + then + at age five he just stopped + growing + which would be a very unusual thing + very frightening /it says here doctors couldn't discover why + so + I imagine that Ernie and Dorothy Hamilton began to wonder why + they were concerned + why their son wasn't growing properly so they took him to some doctors + and doctors couldn't discover why Scott stopped growing.
- J: and it says they couldn't discover + they couldn't find the reason + when you find something out or figure it out + you discover it + so they probably ran + tests and + urm + checked against previous cases + and they couldn't find the reason + why he wasn't growing.
- V: /and then we find that they + spent the next four years taking Scott to doc + to different doctors from one doctor to another doctor + around the country + here around the country would mean around the United States in different places around the United States + they were taking him to doctors + to see they could find out + what the problem was
- J: mm + I heard that happening a lot Vicky =
- [
- V: mm mh
- J: = when one specialist or doctor doesn't know something + you go to another one and you seek several opinions all across the country + that can be very expensive and very exhausting on a family
- V: mm mh + so I + I suppose this is very difficult on the Hamiltons + /but we find out here one day he went to + an ice skating rink + with his sister Susan + so he went there just probably to play just like any other children + and when he came home he told his parents he wanted to try skating + suddenly he wants to + try to do something now
- J: so he went to a ice skating rink + urm maybe this was his first experience there + and a rink is + the + urm + place + where + people ice skate + that's + urm + as Lucy gave us some great examples of other sport places + or + the + the facility that they use for sports + in + skating or hockey + it's always called a rink + so when you hear a rink + you know there + there will be ice there + and some + form of skating will be done
- V: /of course + not always ice if it's roller skating but it is a smooth surface =
- [
- J: right
- V: = but ice skating it would definitely be ice + roller skating it would still be a smooth surface designed + for skating + and so we call that a roller skating rink + /but here + it's interesting because he'd been going from doctor to doctor + hospital to hospital + and nothing cured him + or nothing + urm + solved his problem with his growing problem + but now he's gone + skating now + where + why this connection or why this comes in now I don't understand?
- J: well Vicky I don't think we're going to understand it until tomorrow + don't jump ahead
- V: don't you like stories like that =
- [
- J: ((laughing))
- V: = they kind of leave you up in the air and you wonder what's going to happen next
- J: yeah + and + + +
- V: but that's + that's what + what this story is doing to us
- [
- J: do you see the author + Vicky

V: who wrote it + Ruth + that's why ((laughing))

J: Ruth we can always count on Ruth for a little bit of suspense and mystery =

V: [that's right

J: = in her stories

V: /but we do find he goes to this rink with his sister Susan + and he really really likes it and he tells his parents he wants to be a skater

J: /so you think before that he had never + seen skating before?

V: maybe he'd seen it maybe he had just never tried it for himself + /but here to notice it says that he went to an ice skating rink + now on that day + when he went to the rink I don't know if he was skating himself but he probably was + right

J: mm mh

V: /but then at the end of this sentence it says he told his parents he wanted to try + skating + what does that mean?

J: well if you want to try something + it means you want to do it for the first time + and to see + how + you do it + maybe you are not sure if you will be a good skater + or a good piano player + or a good English speaker + so you try something + you give it a shot

V: /in a way it makes me think here that + he not only wants to just get on skate once + or twice to try it but he wants to become a skater maybe + he wants to + maybe practice a little more and become a good skater

J: that's right + if you + if he just said I want to try skating once + urm + he probably wouldn't use that phrase =

V: [mm mh

J: = that + refer eludes to the fact that he wants to + urm + put some time into it + maybe take lessons as a skater + and + go to the rink a lot + urm + have you ever + + thought about + + skating a lot + when you were a kid did you think about that?

V: well + + urm + no ((laughing)) can't say that I did + I + I thought I liked + urm + having both my legs + and + and I don't like to break bones + so I thought =

J: [mm

V: = maybe I would'nt do that

J: oh + you lived near a ice rink + didn't you though?

V: no afraid not

J: [no one there [I see in Los Angel we did not have ice skating =

V: [mm
J: = rinks + see we often go up into the mountain + so when I went + + it's a few hours drive up to the mountain + for trips up there + then + I would go ice skating + but usually only + + once a year + so + no figure skating in my future

V: like I said with me + the first time I ever got an ice skate was + + urm + a long time ago + but I was + + urm + probably about twenty + one years old + and =

J: [mm

V: = the little guy that I was skating with I was taking care of was four and half and he was really good + and so we were the only two on the ice and he helped me because he had been skating for a while

J: he's pretty good huh

V: ya + he had brothers and sisters that all skated + they all played hockey + ice hockey + and + he's taught me how

J: now I used to be a pretty good roller skater =

V: [mm mh

J: = that was pretty popular where I lived + but + without it + without any ice + ice skating is pretty tough

V: well + we'll leave that to Scott Hamilton then

J: that's right + /well + we're going to leave you today + and hope you enjoy our + opening segment + of Scott Hamilton and we're going to have two more days hearing about his story + and it definitely gets exciting + /so we're leaving you now with + John Ryan and our word bank sentences + and then this week's idiom

(Music)

Champion. Bill is our school chess champion. Bill is our school chess champion.

Figure skater. Pat likes to watch the figure skater dance on the ice. Pat likes to watch the figure skater dance on the ice.

Applause. The loud applause of the audience lasted for five minutes. The loud applause of the audience lasted for five minutes.

Adopt. Joe and Mary want to adopt a baby from India. Joe and Mary want to adopt a baby from India.

Rink. Let's go ice skating at the rink. Let's go ice skating at the rink.

(Music)

(Music)

Pie in the sky: A. delicious desert B. pie-shaped cloud C. impossible dream

Answer: C. impossible dream. Your dream of marrying that beautiful actress is just pie in the sky.

(Music)

V: that's a good idiom to learn + pie in the sky and Scott Hamilton's dream to be + urm + a great figure skater was not pie in the sky because he became + a very + good figure skater and in fact a real champion

J: that's true + and your dream of us joining you tomorrow isn't + pie in the sky either

V: ((laughing))

J: because we'll be here

V: we'll be here ((laughing)) we hope you will be too + /thank you everyone

J: good-bye

V: bye-bye

(Music)

<12>

Studio Classroom 12th March 2001

Jane Goodall: Uncovering the secrets of the animal world

(Theme music)

V: hi everyone I'm Vicky + we're glad you're here

A: I'm Anna

K: and I'm Ken

V: our famous person today is Jane Goodall

(Music)

V: /hi students you've just joined us at the studio classroom coffee corner + we're so glad that you're here with us today + to learn some English + are you ready? + well + we're ready to teach you some + so sit back + relax + and just enjoy the English lesson we have for you today

A: /hi Vic

V: /hey + here's the mail + I think we have some bills Ken + you'd better sort through that

K: excuse me + what? what did you say?

V: mail + bills + bills you know?

K: who's Bill? + I don't know a Bill + it must be one of Anna's friends

A: /Ken + + Vicky don't worry + you know he's working on accounts again + you know him + once he gets working on something he blocks everything else out

K: no I was listening + you were talking about + + you were talking about + + er okay + I wasn't really listening + what were you talking about anyway?

[

V: ((laughing))

V: I was talking about today's mail + I think there's some bill in here + you'd better have you sort through this pile

K: oh + okay

V: /and before you do that I think we'd better get started on our lesson + are you two ready?

A: yeah

V: do you know who we are teaching about today Ken?

K: well I believe we're talking about the famous Jane Goodall

V: that's right + so we want to get started + students we hope you're ready to begin with us if you have your magazine join us + on page 17

(Music)

Four-year-old Jane had lots of questions about the world around her. Questions like, how do hens lay eggs? She had never seen a hole on a hen big enough for an egg. The little girl was puzzled. So Jane set out to find an answer to this mystery. She hid in a hen house, waiting to see how a hen lays an egg. Finally four hours later, she had her answer. Excited she ran off to tell her mother. For Jane this event began a lifetime of discovery.

V: so this month we're taking a look at a very interesting W**O**man + Jane GO**O**dall + it says here + under her NAME + *uncovering the secrets of the animal WORLD* + + now we see (.....) and this is a T**Y**pical + urm + really a typical P**I**Cture right

when you see Jane GOODall+ because she spent many years just SITting there + and watching these ANimals

A: that's RIGHT + not just urm watching them from AFAR but actually getting IN there + into the animal WORLD and being with the ANimals

K: (Chinese explanation) You must be familiar with the famous person this month. She's a very famous animal conservationist. She visited Taiwan last year.

V: yes + Jane was here in Taiwan in NOvember and + er of course she's stirred up some + + er she's all RIGHT + she's trying to make everyone realise how impORtant the environment is and everything + /but here it says *uncovering the secrets of the animal WORLD* + well when we think about the animal WORLD there ARE a lot of secrets actually we don't understand everything that goes ON out in the animal WORLD

A: yeah especially with WILD animals right + and the dogs and cats + especially in America many people have those PETS so they've + FIGured them out a little bit + but like you said there are still many SEcrets + + because of + the LACK of =

V: [mmh

A: = communication we can't really comMUnicate with animals + THAT well

V: and this idea of UNCOVering really means to open UP doesn't it + so that you =

A: [right

V: = can SEE these things + so they're no longer SEcrets

K: (Chinese explanation) the word (uncover) literally means to open, as in opening a box. But note that (uncover the secret) does not mean to reveal the secret but to understand the secret of the animal world.

V: now below the picture it says an English woman's adventures+ in Africa have TAUGHT us amazing things about some of the ANimals+ who share the earth with US + and we call her an ENgish woman + urm + she speaks English of course + =

A: [mm mh

V: = but she's an ENglish woman that's because she's from ENgland

A: from England so she speaks BRItish English right + not American ENglish

K: (Chinese explanation) here we see that she comes from England (direct translation)

V: so THAT's what this lesson or these + these SEveral lessons of this article is all about + we're going to discover what SHE has discovered + we're going to learn about her obserVAtions + and what she has been DOing + so let's get STARTed + it says *four-year-old Jane had lots of questions about the WORLD + around HER+* so even at a very young AGE + at the age of FOUR + she probably asked a lot of WHY + questions + why this + why that + you usually think of two-year-old =

A: [why

V: = saying WHY + WHY + but + + I I think that continued for many YEARS

A: that's RIGHT + she wasn't just asking any questions + the QUESTions about the world all around her + and I think SPEcifically about animals+ and different things + ABOUT them

K: (Chinese explanation) Here we see it begins with <<the phrase>> (four-year-old Jane), we cannot say (four-years-old). (Four-year-old) is a compound adjective to describe she's a four year old. You use a singular noun and a dash to connect them.

V: so like 21-year-old KEN right

K: er maybe 24 YEAR old

V: okay ((laughing))

A: ((laughing))

V: /so we find out about those QUESTions + it says *questions like how do hens lay EGGS* + that's a question that a FOUR year old + may have ASKed

A: okay so we know that hens are actually + female chickens and she wants to know + HOW do they lay EGGS + how do they rePRODUce + now we know that + humans BEAR children right + they don't LAY children right + but here we're talking about LAYing eggs

K: okay so a HEN is a FEMale chicken + what about a MALE chicken?

V: a ROOSter

K: (Chinese explanation) Well, we know that chicken is (chicken). A female chicken is called a (hen) and a male chicken is called a (rooster). R-O-O-S-T-E-R. R-O-O-S-T-E-R. And the word (lay) is a verb, meaning laying eggs. But (lay) can be the past tense of the verb (lie). For example, (she lay down on the sofa).

A: /okay it goes on to say she had never seen a HOLE + on a HEN big enough + for an EGG

V: so she has probably been watching these CHICKens for some time right + she has watched them and she thought this is very UNusual + there's an EGG + and it comes from a CHICKen but WHERE did it COME from she didn't know how + it =

A: [mmh

V: = actually CAME about

A: that's right + the little girl+ was puzzled

(Music) (Questions in Chinese)

M: Hi, I'm so jealous of this girl.

F: Why are you jealous?

M: Because it says here (the little girl was puzzled). (Puzzle) is a game so she must be very good at playing puzzle.

F: No. Here (puzzle) means that kind of puzzle that is made of her picture.

M: Really? I must go to find where they can make one of this so that I can be in the puzzle.

(Music)

K: /well I know that kids LOVE + to play with PUZZles + you know + like these little pieces that you put together and make a PICTURE + so did she put her PICTURE + on a PUZZLE so that she can play with it?

A: /actually NO + here it just means that she was CONFUSED + or even WONdering + and like we said before + asking + lots of WHY questions

V: /often when we're PUZZLED we're FACED with something DIfficult + maybe we can't figure something OUT

K: (Chinese explanation) Of course, the word (puzzle) can be puzzle, but if we add another word in front it, it'll be clearer. (Jigsaw). J-I-G-S-A-W. (Jigsaw puzzle). But here the word (puzzled) is an adjective. It means (confused). There's a slight difference. (Confused) is a mental condition but (puzzled) is caused by a question or a complex thing that is very difficult to understand.

V: /you know a LOT of us when we see something that + PUZZLES + right + we see something that CONFUSes us we just go + oh okay + and we go on about our BUSSiness right + but not JANE + it says *so Jane set out to find an ANSWER to this*

MYSTery + + she was determined to FIND out + what it WAS + she was going to SET out to find an answer

A: and when you SET out to do something it means you're taking ACTION + to do =

V: [right

A: = something here and here it's to find an ANSWER + to a QUESTION or + + to this mystery + in the animal WORLD

K: (Chinese explanation) Let's look at the phrase (set out). We have learned it before right? (Set out) can mean to take off. (Set out to do something) means to begin to do something.

V: I think it's kind of CUTE here it says she HID + in the hen HOUSE + or a hen HOUSE + waiting to see HOW a hen + LAYS an egg + + now she + I guess =

A: [mmh

V: = figured that she had to HIDE because she didn't want to disturb the HENS right + she wanted to make sure that she didn't + disturb the PROCESS + but she went in there she HID + waiting for it to HAPPEN

A: okay and a hen HOUSE is very easy to see + it's just a HOUSE + where hens are KEPT or where they lay EGGS

K: well I know there's something called a COOP + C-O-O-P + is that like smaller than a hen HOUSE?

V: /actually it's TRUE + a coop is quite SMALL compared to a hen house + a hen house we think of + being LARGER + maybe where there are lots of HENS + + and you can WALK in and you can collect the EGGS easily where a COOP is more + where the hens just go in to lay their EGGS and that's not easy to get the EGGS

K: (Chinese explanation) So we are familiar with these things. Now we see that if you raise dogs you can put them into dog houses but a hen house is <<a>> (hen house) but (coop C-O-O-P) is a smaller cage.

A: she + was HIDING for quite a while + /finally four hours later she had her ANSWER =

V: [mmh

A: = + + she had the answer to + WHERE do those EGGS come from

V: yeah she DISCOVERED what it was all about and /EXcited she ran off to tell her MOTHER + so she had OBSERVED + she saw what HAPPENED + she had the ANSWERS + NOW she could deliver + the news to SOMEONE else + + so she RAN off + +

A: ((laughing)) she RAN back + back to the house to tell her MOM

V: /and for Jane this event it says + *began a + LIFETIME of + DISCOVERY* + so that was the START where she + she got the idea of wanting to LEARN so much

A: /okay + well I think we should take a BREAK shall I go and check on our CUSTOMERS?

V: that would be a good IDEA

K: and while you're at it maybe I should start going THROUGH those BILLS

V: it's a good IDEA

(music)

(Music)

K: you are right Vicky + these are + bills + bills and + bills

V: what did I tell you

K: I know + + hey look at this one + and I was about to throw it away + + the Jane Goodall institute for research education and conservation + and look there's a website + see + let's take a look at that

V: that's a great idea

A: well + why would we get a leaflet from Jane Goodall the day we're teaching about her? + hmmm + well + and the website is www.janegoodall.org + so is that the part you're looking at ken?

K: yep + it's loading up right now + wait + + wow here it is + look at that + it's a great looking website + and lots of pictures too

V: yeah and good information right

K: well there's a + urm + biography on Jane Goodall + the latest news and information about the work she's doing around the world

V: it sounds interesting + maybe later we can take a closer look right now we need to get back to our own article about Jane Goodall

K: right

V: students follow along with us + as we continue

(Music)

Twenty years later, Jane Goodall's curiosity led her to Africa where she watched and studied a group of chimpanzees. What she observed has forever changed the way we think about animals. Through her work, we have begun to realize that animals are more like us than we ever imagined. Jane was born in England in 1934. She grew up reading Tarzan books and spent as much time outdoors as she could. By the time she was 9, she dreamed of going to Africa.

(Music)

K: so in the previous section we saw + how + Jane solved the mystery it wasn't a major mystery but + + to her I'm sure it was + she + she found out how + a hen lays an egg

V: right + and we said that for Jane this event began a lifetime of discovery and we find out that 20 years later that Jane's + curiosity + her curiosity led her to Africa where she watched and studied a group of chimpanzees

A: okay so 20 years later + she's about 24 + maybe 23 or 24 + erm + + her curiosity led her + the curiosity issue longing for answers + she's acting on questions + and continuing dealing her questions because of her curiosity

V: right + when we do think about curiosity + we do think about the idea that + + somebody really wants to know something or learn something they have a strong desire to either learn or know about something

K: (Chinese explanation) (direct translation) (examples of lifetime and curiosity)

V: okay + so and you said that that it led her + to Africa + + so our curiosity + can cause us to do something + in this case her curiosity + + motivated her or kind of moved her toward Africa

A: that's right + and that led her to Africa where she watched and studied a group of chimpanzees + + so + chimpanzees are + actually in ape family + and have long dark hair and are found in tropical Africa

K: (Chinese explanation) (stresses in the word chimpanzee) (you can also say chimps)

V: I agree

K: C-H-I-M-P-S

V: okay so she studied a group of chimpanzees + right + and she + observed them + as it says here + *what she has observed has forever changed the way we think + about animals* + + we've used the sentence pattern before + forever changed the way we look at something

A: yes we've talked about computer changing the way + forever changed the way we shop + + we looked at the Internet + forever changing the way we communicate and + you know + + interesting + here + that erm what she observed in the animal kingdom had + forever changed the way that we think about animals

V: uh huh

K: so observe here is a kind of notice right

V: right it's notice + but I think it's a little + bit more than just notice + it's taking careful + attention + and paying attention to something

K: (Chinese explanation) (comparison of observe and perceive and spelling of perceive)

V: now so *through her work we have begun to realise that animals are more like us + than we ever imagined* + so sometimes we + we think + that + that there is the animal world or the animal kingdom and that they are separate from our own world + but in some ways animals are very much like people

A: that's right + and it says here that through her work here + or because of the work that she's done + what she's learnt from her studies she's made + that's how we've been able to see this + or have been able to realise this + we started to see these + similarities

K: so when you realise something + it's more than knowing right

(Chinese explanation) (Comparison of realize and know)

V: so why don't we take a closer look at how Jane got into all of this + we're going back to the time when she was born in England + so *Jane was born in England in 1934 + and she grew up reading Tarzan books and spent as much time outdoors as she could* + + now Tarzan of course was a hero right + from a series of books + jungle tales were stories that were put out + + and you may have seen the cartoon or the movie before + the Tarzan movie + definitely one of my favourites =

A: [yes ((laughing))

V: = was the jungle book ((laughing)) yes I think it was Tarzan and Jane and + then we see + chimpanzees right

A: yes ((laughing))

V: we don't (...) name ((laughing))

K: (Chinese explanation)

V: and *she spent as much time as she could outdoors* + + now I've read in the newspaper there was an article here in Taiwan that + she + loved the outdoors + that she loved animals and even from an early age she would sleep with earthworms rather than teddy bears like most normal girls would + and she =

A: [no

V: = was always curious + she loved any kind of little animal + or creature

A: and it says *she spent + as much time as she could* + so any time there was an opportunity + to be in nature or to be outdoors + she would take that chance

K: (Chinese explanation)

V: so *by the time she was nine* + it says that *she dreamed of going to Africa* + so before that time + she loved the outdoors + she loved the creatures + + all these

different animals + + by the time she reached that age + the age of nine + she was dreaming of going to Africa

K: (Chinese explanation) now do you have to be asleep + when + you + dream?

V: no you can dream + even when you're awake + we call that daydreaming + when you just dream about what you'd like to do + + with your life

A: you might call those personal desires or wants

K: (Chinese explanation)

V: so Jane's come a long way from the hen house in England + when she was four and the year in Africa would be (.....)

A: that's right

V: well we want to review the words we've been learning + so maybe you'll join us now for our + word bank sentences

(Music)

Hen: every day the brown hen laid a brown egg

Puzzled: You look puzzled perhaps you didn't understand what I said.

Set out to do something: this morning jack set out to find a new job

Curiosity: Most children are filled with curiosity. They want to understand everything.

Chimpanzees: Chimpanzees can be trained to do amazing things, like riding a bicycle.

Observe: At the zoo the students observed many different animals.

Tarzan: In the story of Tarzan animals look after a little boy.

(Music)

(Music)

The American way: pets

Students we invite you to join us now for our listening exercise in English.

(Music)

Beneath the fluffy luxuries there lies a basic American belief. Pets have a right to be treated well. At least 75 animal welfare organisations exist in America. These provide care and adoption services for homeless and abused animals. Veterinarians can give animals an incredible level of medical care, for an incredible price. To pay for the high tech health care people can buy health insurance for their pets and when its time to say goodbye, owners can bury their pets in a respectable pet cemetery. The average Americans enjoy having pets around and for good reason. Researchers have discovered that interacting with animals lowers a person's blood pressure. Dogs can offer protection from burglars and unwelcome visitors. Cats can help rid the house of unwanted pests. Little creatures all shapes and sizes can provide companionship and love. In many cases, having a pet prepares a growing couple for the responsibility of parenthood. Pets even encourage social relationships. They give their owners an appearance of friendliness and they provide a good topic of conversation. Pets are as basic to American culture as hot dogs or apple pie. To Americans, pets are not just property but are a part of the family. After all, pets are people too.

(Music)

K: hey I've an idea + wouldn't it be interesting if we could see a video of Jane Goodall at work?

A: yeah + and then our students could better understand the work that she does +and that she's been doing for so many years

V: I don't know though do you think we'll be able to find a video here in Taiwan?

K: hey Anna does that + er brochure have anything on Jane + maybe we could get permission to use some video footage from the foundation

A: mmh + well there's no + urm + information on the video but there's a phone number here + maybe I'll call them + + and I'll go and pick up a video on my lunch break

K: that's a good idea

V: that is a good idea + so students maybe next time we come together + we'll have some video footage for you + and you can take a look at Jane Goodall + + and the work she's been doing + thanks for being with us today and join us again next time + bye-bye

K: bye

A: good-bye

<14>

Let's Talk in English 12.03.01

Jessie's Bank Bag

(Music)

H: let's talk

B: in English

(Music)

B: /hi everyone + + my name is Billy + and today + we're talking about + money

H: /making money now + that's something we should know more about + I'm teacher Hazel

M: (Chinese explanation) hello everyone + I'm Michelle + the topic of this section today is making money + who is making money + let's find out

B: well the lesson this week is called + Jessie's bank bag + now we know that Jessie doesn't work at a bank right

H: no she doesn't + she has a shop + so + what is she doing with a bank bag and + what is a bank bag anyway?

B: well a bank bag is a bag that you can put money in + maybe you take money from the bank + or you're putting + money in the bank + Jessie has a shop and so she gets lots of money from her shop + and she needs to put that money + in the bank

H: ohhh so when she's + getting that money and she's getting ready to put that in the bank + + first she puts it in the bank bag + she carries that money to the bank

B: well I wonder what's going to happen to Jessie's bank bag

H: /I don't know but we have a whole lesson + so this bank bag must be pretty important

B: I think it must be + and today we're talking about making money + everybody likes to make money + people are + working and they can make money that way + and when you make money sometimes it's a good idea + to put it in the bank

H: hmmm + so we're making money + we'll put it in a bank bag ohhh there's so much to look at + in our lesson so + /let's look for day 12 then

(Music)

H: let's find out

(Music)

B: how much money did Jessie make?

M: (Chinese explanation) How much money did Jessie make? Let's (find out).

H: now let's look at today's + key words + floor + floor + Sue sat on the floor + she didn't sit on the sofa

M: (Chinese explanation) (Floor) means floor. It is indoor. (Ground) is used to describe the outdoor one. (G-R-O-U-N-D). The example means Sue sat on the floor. She didn't sit on the sofa.

B: to make money + to make money + this is a good business + it makes a lot of money

M: (Chinese explanation) (direct translation)

H: bank + bank + John went to the bank to gets some money

M: (Chinese explanation) (direct translation)

B: to deposit + to deposit + Tom deposited \$30 in the bank

M: (Chinese explanation) Deposit can be a verb and it can also be a noun. (direct translation)

H: to lose + to lose + I can't find my glasses + I think I lost them

M: (Chinese explanation)

H: now look at those words one more time + floor + floor

B: to make money + to make money

H: bank + bank

B: to deposit + to deposit

H: to lose + to lose

H: /well let's not lose any more time + let's look + at today's lesson

Conversation A:

Jessie comes into the house carrying lots of things. Rick is studying in the living room.

Rick: Hi Jessie, here let me help you with those. (He takes some of the things.)

Jessie: Thank you, just put them on the floor there. I'll move them later. (She sits down.) What a day!

Rick: A bad one?

Jessie: No, a busy one. I sold a lot of things and I got a lot more things.

Rick: Those look like they need to be fixed.

Jessie: Yes. But that won't be too hard.

B: well here comes Jessie + and she has a LOT of THINGS + while Rick is studying + in the living room + and so he says *hi JESSIE* and he wants to HELP Jessie with ALL those things

H: /here LET me help you with those THINGS that you have + all those THINGS that you are carrying + and Jessie is HAPPY to let him help her

B: so Jessie says /THANK you + and she TELLS Rick + WHERE to put the things + *just put them on the FLOOR there* + now the word FLOOR is very interesting + I think Michelle already exPLAINED this in the key words + but FLOOR is different from GROUND isn't it?

H: yes it is + a floor is INSIDE the house + but OUTSIDE the house when you go to play + in a park or someplace else + that's called the GROUND

B: G-R-O-U-N-D ground + but the word FLOOR can have another meaning + sometimes + in a building there can be many different FLOORS that people live on + or work on + here it's just talking about the FLOOR + INSIDE the house

H: so Rick can put the things on the FLOOR + over THERE and Jessie will take care of those THINGS later + RIGHT now she's a little tired

B: she says + /WHAT a DAY + and it sounds like she really IS tired + when people say WHAT a DAY like that + you can tell that + they DIDN't really have a very GOOD day

M: (Chinese explanation). (direct translation) (examples of help and floor, spelling)

B: /well did Jessie have a BAD day? + that's what RICK wants know + but Jessie says *no* it wasn't a BAD day + *it was just BUSY*

H: a very busy day for JESSIE + *she SOLD a lot of THINGS at the SHOP* + and that's GREAT + but it did mean she was VERY busy and + maybe she's VERY tired

B: /well when your busy that CAN be good + because it means you have + things to do and it means for + someone who has a store + maybe they are making a lot of MONEY + *Jessie also* + *GOT a lot more THINGS* + what does that MEAN?

H: well + remember Jessie SELLS things + and when she SELLS things she needs to buy + MORE things + so that people can buy THOSE things too
B: Jessie gets OLD things and + likes to + fix them UP so that she can + sell THEM again + and Rick says that *those things look like they need to be + FIXEd* + maybe they're BROken + maybe they need to be FIXEd + so Jessie can SELL them
H: so the things Jessie brought HOME need to be REpaired + but THAT's okay + *it won't be TOO hard to fix those THINGS*
M: (Chinese explanation) (direct translation) Let's look at the next conversation.

Conversation B

Rick: So you made a lot of money today?

Jessie: Yes - \$600. It's in a bank bag in the stuff somewhere.

Rick: Aren't you going to take it to the bank?

Jessie: I'll deposit it in the bank first thing tomorrow morning. I didn't have time tonight.

Rick: Better put the money in a safe place then.

Jessie: I will- after I rest a minute.

H: /WHAT a DAY + Jessie sold a lot of THINGS and she got a lot of THINGS + she was SO busy + and Rick knows that *she must have MADE a LOT of money*

B: /well that's good for JESSIE + because she has a STORE + so she CAN + make money + any time you have a JOB + you WORK and then you MAKE money + you get MOney + FOR the work you do + and if you have a STORE and you SELL things + then you MAKE + a LOT of money + when you SELL a LOT of THINGS

H: and Jessie says /yes + yes I DID make a lot of MOney + /SIX HUNdred DOLLars and six hundred US DOLLars well that IS a lot of MOney and + /hey THAT'S it

(Music)

H: /well THAT's the answer to the let's FIND OUT

B: how much money did Jessie MAKE?

H: SIX HUNred DOLLars + that's GREAT + and where is ALL that money? + *well + it's in a BAG + somewhere in ALL that stuff* + it's in a BANK bag

B: remember we said that a bank BAG + is a BAG where you PUT money + when you're going to TAKE it + to the BANK + so Jessie's going to take ALL that money + and PUT it + IN the bank + she's going to use the BANK bag + to take it there

M: (Chinese explanation) (direct translation) (grammar points of stuff)

H: /DON'T you want to take your MOney to the BANK + RIGHT away? + Rick wants to know what she'll DO with THAT money

B: well when you take money to the BANK + then you dePOSit it + IN the bank + and that's what Jessie's going to DO + *she's going to dePOSit the money* + or PUT the money in the BANK + /FIRST thing tomorrow morning + that means EARLY in the morning + the FIRST thing she DOES is going to be + to put the money + in the BANK

H: she WOULD have done it RIGHT then + but it was too LATE + the BANK was already CLOSED

B: so she's going to keep the money at HOME? + well *she needs to find a SAFE PLACE to keep that MOney* + it's not a good idea to keep a lot of money at HOME

H: /that's RIGHT + if you DO you need to PUT it somewhere + where it will be SAFE + where no one else will FIND it + so *after she RESTS* + *she'll* put the MONEY + in a VERY safe PLACE

M: (Chinese explanation) (direct translation) Let's look at the next conversation.

Conversation C

(a few minutes later)

Jessie: That's funny.

Rick: What?

Jessie: The bank bag isn't here.

Rick: Are you sure?

Jessie: Yes. I've looked through this stuff twice.

Rick: Did you leave it in the car?

Jessie: That must be what I did. I'll go and check.

Rick: And if it's not in the car?

Jessie: I'll look everywhere I can't lose that \$600.

(Jessie goes out to the car.)

B: well Jessie rests for a few minutes + and then she starts looking for the bank bag + and she says + *that's funny* + well she doesn't think of something funny that makes her laugh + she says something's strange

H: Rick says + *what* + what's funny + what's strange + *Jessie can't find the bank bag* + she can't find her money

B: she can't find her bank bag + Rick says + *are you sure* + maybe you should look again

H: well + she already did + she said she looked through all those things + through all that stuff + not only one time + but two times + twice she's looked through all that stuff

M: (Chinese explanation) (direct translation)

B: well if it's not in that stuff + maybe the bank bag is in the car + so Rick says *did you leave it in the car* + maybe you just forgot to bring it in

H: hmmm that must be what happened + mmh I think that's what I did + so *Jessie is going out to the car to check* + she'll make sure + the bank bag is there + and bring it into the house

B: so Jessie thinks she knows where it is + if it's not here + it must be in the car + she's going to go check in the car + but + *what if it's not there*

H: if it's not there + then *Jessie will look all over* + she'll look everywhere until she finds it + why?

B: because she says + *I can't lose that \$600* + when you lose something of course + it means you can't find it + but here she says I can't lose it + does that mean there's no way that she can lose the money?

H: well she's already lost it + at least for now + but what she means is \$600 is a lot of money and she really can't lose it + it's too important to lose + so she really hopes she hasn't lost it

M: (Chinese explanation) (direct translation) Let's read the three conversations again.

Conversation A:

Jessie comes into the house carrying lots of things. Rick is studying in the living room.

Rick: Hi Jessie, here let me help you with those (He takes some of the things)

Jessie: Thank you, just put them on the floor there. I'll move them later. (She sits down). What a day!

Rick: A bad one?

Jessie: No, a busy one. I sold a lot of things and I got a lot more things.

Rick: Those look like they need to be fixed.

Jessie: Yes. But that won't be too hard.

Conversation B

Rick: So you made a lot of money today?

Jessie: Yes - \$600. It's in a bank bag in the stuff somewhere.

Rick: Aren't you going to take it to the bank?

Jessie: I'll deposit it in the bank first thing tomorrow morning. I didn't have time tonight.

Rick: Better put the money in a safe place then.

Jessie: I will - after I rest a minute.

Conversation C

(a few minutes later)

Jessie: That's funny.

Rick: What?

Jessie: The bank bag isn't here.

Rick: Are you sure?

Jessie: Yes. I've looked through this stuff twice.

Rick: Did you leave it in the car?

Jessie: That must be what I did. I'll go and check.

Rick: And if it's not in the car?

Jessie: I'll look everywhere I can't lose that \$600.

(Jessie goes out to the car.)

(Music)

F: I hope Jessie can find her bank bag. She'd better look through her stuffs again carefully.

M: ((whistling noises)) Stop. It's the grammar cop. What did you just say?

F: She'd better look through her stuffs again carefully.

M: (Chinese explanation) You have just made a mistake. Stuff is an uncountable noun. Things are countable. T-H-I-N-G. So you can say (she'd better look through her things) or (she'd better look through her stuff). You cannot put s after stuff. (You got that.)

F: Okay she'd better look through her stuff again carefully.

M: Very good, and I'll let you go again this time, but don't let it happen again. Students do you know what? It's time for What Do You Remember.

(Music)

H: Well here we are with grandpa. Hi, Grandpa.

G: Hi, hazel.

H: Grandpa, what do you remember?

G: Oh I remember everything.

H: I'm glad you do because we have some questions we want you to answer. Are you ready, Grandpa?

G: Oh, yes.

H: I'm ready, too. So Question number 1, where will Jessie take the money?
G: She'll take the money to the store.
H: What!
G: Not her store, another store.
H: Why would she take the money to another store?
G: She wants to go shopping.
H: Grandpa, that's not the right answer. She's going to take the money to the bank, remember.
G: Oh, that's right.
H: Okay, Question number two: What can't Jessie find?
G: Erm the answer to the lets find a..
H: No no no, we already found that.
G: Oh, that's right.
H: What can't she find?
G: Erm, oh, she can't find her bank bag.
H: That's right. The bank bag is missing! Oh no, I wonder what will happen.
G: I don't know. Let's find out.
H: Yeah, let's find out. But now let's find today's Calendar Phrase.
G: Okay

(Music)

H: That's funny.
B: That's funny.
M: (Chinese translation)
H: Oh no my money is missing.
B: Hmm, that's funny.
H: It was here a minute ago!
B: Hmmm that's funny.
H: I can't find it anywhere.

B: Hmmm, that's funny.
H: You're money is missing too!
B: That's not funny.
H: That's funny
B: That's funny.
M: (Chinese translation)
H: Well losing money isn't funny. I hope Jessie finds that \$600. Well come back tomorrow and we might find out.

(Music)

B: will it be hard to fix the things Jessie bought?
H: even if she looks through the things three times + can Jessie lose \$600? + can she? + won't she?
B: oh no + I hope she didn't lose that money + we'll have to find out more about this lesson tomorrow + so we hope you'll be here with us + are you going to be here? + good + because we're going to learn about + Jessie's bank bag + and find out what happened to it + so we'll see you here tomorrow on let's talk
B: in English
[
H: in English

[

M: in English

M: on PTS

H: or on radio

B: goodbye everyone

H: goodbye

M: goodbye

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Landmark English 06.11.98

Credit Cards: Good or bad?

(Music)

(Chinese) Landmark English

Landmark English

(Chinese) Welcome

(Music)

T: /hello and welcome to landmark English ++ well +

((Swiping noises))

T: Kronis what did you? ((swiping noises)) + oh dear + it looks like Kronis is

(Chinese, charging on his card) again

K: ((swiping noises)) charge it + just charge it

T: /oh Kronis + don't you know + that credit cards can be very dangerous?

K: /oh but they can be a lot of fun too

T: well that's certainly true but + I think that credit cards should be use carefully

K: yes ++ I agree +++

T: now somebody said to me today that credit cards are only dangerous if you're married

((laughing))

[

K: ((laughing))

L: ((laughing))

K: /I'm not married and + I still think they're dangerous

T: hmm + /well today our topic is *credit cards good or bad* + and we'll be thinking of some of the good things and the bad points of credit cards + we're studying unit 3 + conversation A + today is November 6th

K: all day long

T: that's right + /only three stars for you today + but that doesn't mean it's not a good lesson it just means it's a little bit easier

K: yes

T: but let me just tell you that this is just + full + of cool words

K: yes useful vocabulary + speaking of which

T: that's right

K: /oh wait + we may not know who you are yet

T: oh dear + well let me see + my name tag says I'm Trixis

K: mine says I'm Kronis

L: mine says Linda ++ (Chinese explanation, direct translation)

K: /conversation + anytime

T: but before we start conVERsing + LET'S + voCABularyise + oh that's NOT a real WORD + let's look at the voCABulary

K: [((laughing))

[SOUNDED good

T: /number one is HAUL

L: (Chinese translation)

T: as a erm NOUN we say a great HAUL + it means you got a lot of STUFF

K: mmh

T: you are able to buy a HAULlot
K: sure
T: to HAUL as a verb + means to + transPORT something maybe on TRUCK
K: TOWing it BEHIND your CAR + + +
L: (Chinese translation)
T: /number two PLASStic
L: (Chinese explanation)
K: now I suPPOSE we're talking about CREdit cards here
T: that's right + of course PLASStic just + means erm erm (Chinese, plastic) plastic
L: [(Chinese explanation)
T: but it can also mean CREdit card because as everyone probably knows credit cards are made of PLASStic
K: yes
T: and so sometimes to be COOL we don't say I'll use my credit CARD + we'll say + THAT'LL be PLASStic
K: yep
T: or PUT it on the PLASStic
K: yes
T: means CHARGE it to my CREdit card
K: /number three + PEACHY
L: (Chinese translation)
K: now this doesn't mean something that TASTES like a PEACH
T: no
K: doesn't have urm a PEACH + FLAvour to it
T: it means PREtty good
K: yeah + yeah + how was er + how was your er + how was your time with your friend OVER the weekend + oh it's PEACHY +
T: mm mh + how was DINner last night?
K: peachy
L: (Chinese explanation, direct translation and word forms) (Chinese, very) peachy
T: (Chinese, very) peachy + ((laughing))
K: [((laughing)) I like THAT+
T: yeah
K: we sometimes in Canada will say PEACHY keen
T: uhuh + I HEARD that too
K: yeah + you know somebody might say + well + what do you think about that? + oh PEACHY keen
T: mean REALly good
K: ((laughing))
T: yeah
K: REALly good + not much different
T: /our next vocabulary word is MInimum
L: (Chinese translation)
K: yes we CAN'T talk about MInimum unless we talk about MAMaximum as well
T: which is the (Chinese, maximum) + I guess
K: yes

T: the HIGHEST one or the LOWEST one? + + so a MINIMUM is the LEAST amount +
for example + to graduate from COLLEGE + at + this university you must have a
MINIMUM of + 120 CREDITS + + + so that's the LEAST number you have to have

K: okay

L: (Chinese translation and spelling)

T: mm mh

K: sometimes if you're in a RESTAURANT or maybe + a COFFEE SHOP + urm sometimes
even a PUB or a BAR + there might be a minimum CHARGE

T: uhuh

K: which means you have to spend THIS minimum amount of MONEY to stay at the
TABLE or to sit down + that kind of thing

T: sometimes urm + at a restaurant it might be called a cover CHARGE + and that
I'm not sure what the DIFFERENCE is +

[
K: sometimes that's called [yeah

T: but anyway it means you're going to spend AT LEAST that much

K: they'll charge you THIS amount of money + just for being there

T: even if you just drink WATER

K: yes

L: ((laughing)) (Chinese translation)

T: /we've got some EXPRESSIONS as well

K: yes

T: our first one is FASHION PLATE + + a FASHION PLATE

L: (Chinese translation)

T: a FASHION PLATE + a PLATE + originally means a PHOTOGRAF + so a
photograph of a FASHION + something very very FASHIONABLE means that + you
look so FASHIONABLE + so good + your clothes are very new and very STYLISH

K: mmh

T: wow you're a real FASHION PLATE today + + Linda + + ((laughing)) + ha + YOU
thought I was saying you + Kronis

[
K: no + I'm wearing a T-shirt + I knew it wouldn't be ME

T: [((laughing))

K: /our next + erm + expression is er CREDIT CARD

L: (Chinese translation)

K: I don't think we really need to explain THAT one that is + just your CREDIT card +
could be VISA + MASTERCARD + AMERICAN EXPRESS + DISCOVERY

T: discover

K: is it discover CARD

T: I think SO ((laughing))

K: no I was thinking of the space SHUTTLE maybe ((laughing))

T: that's RIGHT + + /and our third expression today is to PULL ONE'S LEG

L: (Chinese translation)

T: this is a FUN expression + if I think that you are KIDDING me you're saying
something that's not TRUE + you're trying to TRICK me + I might say + oh come
on + don't PULL my leg + or you're PULLING my leg + and sometimes even more
erm + INDIRECT (Chinese, indirect way) I'd say + PULL the other one + it means =

[
K: mh

T: = you're already PULLing one of my legs so it's saying okay go on + CHEAT me some more + FOOL me some more

K: you know this morning when you went out to WORK I went to your HOUSE and I + took your cat HENry + and I sold him + for a hundred DOLLars

T: PULL the other one you wouldn't get more than FIFTy +

K: ohh I'm TELLing Henry + he's NOT going to be very HAppy with you

T: [((laughing)) [((laughing))

T: fifty US

K: oh ++ that's a different STORy ++

L: ((laughing)) (Chinese translation) ++ ++

K: mm mh + /we've got one more expREssion

T: to BOOT ++ and that means IN addITION

L: (Chinese translation)

T: for example ++ Linda is a FAMous ATHlete + she plays TENNis + urm FOOTball and HOckey to boot

K: oh + VERY good

L: (Chinese translation)

T: wow + pretty aMAzing

K: and a mother to BOOT

T: that's RIGHT

L: (Chinese translation)

T: alright well let's look at + the first part of + our STORy because this conversation is actually a long STORy

K: hmmm

T: we're going to find out about what happened to ANDrew and SANDy ++ and it looks like at the beginning of our conversation ANDrew is showing SANDy + the new CLOthes he bought over the WEEKend + so Andrew had made a trip to the MALL

K: okay

T: and he's showing + Sandy what he BOUGHT

Andrew: So what do you think? These are all the latest things. Not bad for one weekend's haul at the mall right?

Sandy: You certainly will be a fashion plate. But where in the world did you get the money to buy all these clothes? Especially now with the exchange rate so high, Clothe are more expensive than ever.

Andrew: Elementary my dear, plastic!

Sandy: Plastic? You mean you bought all of this with a credit card?

Andrew: Not one credit card. Four credit cards.

Sandy: Four? You're pulling my leg right?

Andrew: Not a bit. Ever since I got my new job, I've been getting offers in the mail for credit cards. Most of them have the card right in the envelope, ready to use, and they all think I'm a peachy credit risk.

Sandy: They must know that you only earn minimum wage in your job, and it's part time to boot.

Andrew: Yeah, but what they don't know won't hurt them, right?

Sandy: But it might hurt you. How do you plan to pay all he bills when they come in?

Andrew: Well, er -

(Luckily for Andrew, the phone rings. Andrew answers it and speaks for a few minutes.)

K: looks like Andrew is in + a BIT of a PROblem

T: looks like it ++ /well this conversation has a lot of SLANG + a lot of exPREssions in it + so let's go BACK over and take a LOOK at it ++

[
K: yes Andrew starts himself showing Sandy his new CLOthes he bought + /so what do you THINK

T: hmmm

K: so he's obviously LAID them out + wants Sandy to LOOK + asks + what do you THINK + what's your oPINion + *these are all the LAtest things* + these are very FASHionable + they're TRENDy they're POPular + er + everybody is BUYing them so it says Andrews also BOUGHT one + /NOT bad for one weekend's HAUL at the MALL right + obviously Andrew has spent some time SHOPping over the weekend + and + he says not BAD + for one weekend's HAUL at the MALL + he says + all the things that he could BUY + during one weekend at the MALL

L: (Chinese translation)

T: *you certainly will be a FASHion plate* + that means when you wear these CLOTHES you will definitely look very GOOD + *but* + /WHERE IN the WORLD did you get the money to buy all those CLOTHES + we could also say WHERE did you get the money + but WHERE IN the WORLD (Chinese, is for emphasis) WHERE IN the WORLD did you get the MOney + or enough MOney to buy all those clothes + *especially NOW with the exchange rate so high* + or NOW THAT the exchange rate IS so high + the exchange rate of course is the (Chinese, exchange rate) + the er a lot of his clothes may be IMPORTed + and then the =

[
K: mmh

T: = prices would go UP because the new Taiwan dollar is not doing so WELL against the US DOLLar

K: yes

T: /clothes are MORE expensive than ever + so MORE adjective than ever + for example Kronis you're looking MORE handsome than ever

K: huh + aahh + thank you

T: maybe (Chinese, before) EVEN more handsome + better and better

L: (Chinese translation)

K: Andrew says + ask me + asked me + where did he get this /eleMENtary my dear plastic + so elementary would be something SIMPLE + erm it's not HIGH school + it's not COLlege it's eleMENtary + lower LLevel + that is eleMENtary my dear + =

[
T: right

K: = it's just + a way of phrasing it towards + Sandy + PLAStic + meaning CREdit cards + elementary is something that Sherlock HOLmes always SAID

T: well he's a famous deTECTive + in Arthur Conan Doyle's BOOKS + if you ever =

[
K: yes yes

T: = have the chance to read Sherlock Holmes NOvels + I'm sure you'll enjoy THEM

K: mh

L: (Chinese translation)

T: Sandy says /PLAStic + credit cards + /you mean you bought all this with a credit CARD + so she's not sure that + she has UNDERstood + and she knows plastic means credit CARD + but she wants to MAKE sure + you mean de de de + is that what you really MEAN

K: and she + she probably KNOWS that Andrew + PREviously + or maybe still doesn't HAVE a credit card ++

T: or she thinks he DOESN'T

K: she thinks he DOESN'T

T: but as we're going to find out he doesn't have ONE credit card

K: /not ONE credit card + Andrew says + FOUR credit cards

T: ohh that's a lot + FOUR + + she can't beLIEVE it + *you're PULLing my LEG + right*

K: you're JOking

T: you're KIDding me + you're not telling me the TRUTH + mm + TELL me this is a JOKE please

K: Andrew says *not a BIT* + I'm not pulling your LEG even a little BIT + it's TRUE

T: comPLEtely true

K: comPLEtely true + *ever since I got my new JOB* + obviously he's got a new JOB + he's been working there a little WHILE + *I've been getting OFFERS + in the MAIL + for credit CARDS* + this is something that happens in NORTH America + credit card companies will send + people appliCATIONS for + credit CARDS and sometimes there will be a credit card ACTually + IN the mail FOR you

T: hmmm mmm

K: MOST of them + have the card right in the ENvelope ready to use + just like Andrew says + /and they think + they ALL think I'm a PEACHy credit risk

T: so a CREdit risk + we know risk is (Chinese, risk) + a CREdit risk + means how good the company thinks you will BE + does the company think that you will actually PAY those bills + if you are a GOOD credit risk it means you are LIkely + you will probably actually pay the BILL + if you are a BAD credit risk + you probably WON'T pay the bill

K: that's RIGHT

L: (Chinese translation) (world knowledge about credit card companies)

T: /Sandy says they MUST not know + that you only earn minimum WAGE in your job + they MUST not know + (Chinese, they must not know) + they MUST + notice we don't say they SHOULD not know + + they MUST not know that you only earn minimum WAGE + that is the job only pays the LOWest SALARY + that the government will let any company PAY

K: they are of course the credit card COMpanies

T: right + so that's why the companies think Andrew is a good CREdit RISK they must think he earns a lot of MONEy + but that's not the TRUTH + because NOT only does he earn minimum WAGE a very low SALARY but + *the job is only PART time to BOOT* + that is + additionally to BOOT + the job is only PART time + =

[

K: it's not FULL time

T: = so he probably doesn't earn very much MONEy

K: u huh

L: (Chinese translation)

K: /Andrew DOESn't seem too worried about THIS

T: nope

K: no + because he thinks they DON'T know this + he says *yeah but what they don't know WON'T hurt them right* + this is a popular exPRESSION in English we say this all the TIME + + urm if somebody doesn't KNOW something you think that + well if it's BAD towards them that they DON'T know + that it won't MATter to them + they what they don't know won't HURT them + and well this is the situation =

[

T: mmh

K: = here + Andrew thinks + credit card companies DON'T know that he earns + Minimum WAGE and works PART time + so (Chinese, doesn't matter) + doesn't MATter

T: exactly

L: (Chinese translation + sentence patterns)

T: and Sandy says */but it might HURT you* + that is what they don't know + that he only earns minimum WAGE and works PART time + THAT MIGHT HURT you

K: not the credit card COMPANY

T: no + *HOW do you plan to pay all the BILLS when they come in* + so how are you going to pay the BILLS you don't have any MONEY

K: mmh Andrew responds by saying *WELL er a er a err*

[

T: ((ringing)) and then the phone RINGS so

K: he's not quite sure how to ANswer that because he doesn't even KNOW

T: NO + I don't think he's ever THOUGHT about it before

K: so now we need to find out a little more about what's happening + so turn your attention to conversation B

T: right + we're going to look at the vocabulary first

K: yes

T: our first one is an imaginary bank + it's not a real bank + but it's called the Shylock National Bank and Trust Company + and that's the Shylock part is just a + erm (Chinese, ...) kind of name + but the last part + national bank and trust company we see that in a lot of bank names

K: sure + our second vocabulary word is charge

L: (Chinese translation)

K: and charge has several meanings + but erm this is something to do with money + if you charge something + er you're putting it on a bill or + on a credit card

T: so this is the famous (Chinese, charge on a credit card) in Chinese

K: hmmm

T: we don't have any good way of saying (Chinese, charge on a credit card) we don't say swipe the card or ((swiping noises)) + do that + we just say I'll charge it

[

K: no

K: that's right

T: and if you're in a store they will say will this be cash + or charge

K: that's right

L: (Chinese translation)

T: our next word is eventually

L: (Chinese translation)

T: we often say sooner or later + eventually + could be sooner could be later + but it's going to happen

K: that's right

T: for example + I may be home late tonight but eventually I will come home and make you a cake

K: oh great I'll be waiting

L: (Chinese translation)

K: our next word is sweat

L: (Chinese translation)

K: mh that's what happens when you + exercise or you're working out + or you're doing some sort of + erm + activity + you get hot and your body starts to sweat

T: and our next word + regulation

L: (Chinese translation)

T: it's like a rule + it's not quite as strong as a law + it's not passed by the (Chinese, the legislation Yuan) or anything + but it's a regulation + something you have to obey

K: we have some expressions + our first one is on easy street

L: (Chinese translation)

K: now that's not the name of an actual street + what we're talking about is + is it's an easy time

T: right + it means you have enough money + usually it's talking about money

K: [right

T: ever since I got my new job they pay me 10,000 NT an hour

K: oh

T: I'm on easy street

K: you're on easy street

L: (Chinese translation)

K: we don't have hard street though

T: no ((laughing))

K: no we don't say that

T: number two I am all set

L: (Chinese translation)

T: so all set could mean I'm all ready or it could mean I'm + in a good situation right = [mm mh

K:

T: = + I've worked hard and everything is + okay now

K: number three is similar no sweat

L: (Chinese translation)

K: and this is something that is easy + no problem er + piece of cake

T: uhuh + duck soup

K: duck soup ((laughing))

T: ((laughing)) these all mean + for something that's very easy

L: (Chinese translation, examples)

T: ahh that's one of + I only know two (Chinese, ...) and that's one of them + number four + there is more to it than that

L: (Chinese translation)

T: right it can't be that easy + it has to be more to it

K: we also say there's more than meets the eye

T: mmmm there might be something hidden

K: yes

L: (Chinese translation)

K: let's look at conversation B

T: remember the phone was ringing and Andrew was talking to someone on the phone and now he comes back and

Sandy says: Who was that? Your mother again?

Andrew: No, just the answer to your last question. I'm on Easy street now.

Sandy: What do you mean how can a phone call help you pay all these mountains of bills?

Andrew: That was the Shylock National Bank and Trust Company. They're offering a platinum card with a \$10,000 credit limit. I'll just charge the bills to that card and I'm all set.

Sandy: Uh Andrew- you do know that you'll have to pay that card eventually right?

Andrew: No sweat. They don't make to pay it all off every month. You can just pay a minimum amount. I think the guy said it was \$20 or something. He's faxing me the regulations.

Sandy: There has to be more to it than that.

Andrew: Maybe you're right.

T: and he picks up the phone so he's going to call the man back

K: yes

T: ask a few more questions + okay we've got time to go through and look at some of these sentences + notice Sandy says + *who was that* + you can say who is it + it means who was talking to you on the phone + we don't say who was there + we say who was that + err *your mother again* + apparently Andrew's mother calls a lot

K: he says + *no just the answer to your last question* + her last question was how are you going to pay all those bills + all those things you've charged on your credit card + he says no that was the answer to that question + *I'm on Easy Street now* + so something's been fixed and + things are going to be easy for Andrew now + apparently

T: and Sandy says *what do you mean* + she doesn't understand how + this could be + *how can a phone call + help you pay all those mountains of bills* + well of course it is not a real mountain made out of bills or or erm notices from the company to pay money + but when you think of when you stack up all those bills + it makes a big pile

[
K: it's a lot of money

T: yeah

K: *that was the Shylock National Bank and Trust company* + that's just the name of a bank and a trust company that's together + *they're offering a platinum card* + so that's a special er + higher credit limit + credit card

T: yes even better than a gold card

K: yes + and erm this company is offering Andrew this + credit card + *it has a \$10,000 credit limit*

T: woo + that's a lot of credit

K: that is + so he says I'll just charge all my other bills to that other card + and I'm set

T: so you're all set + nothing to worry about

K: noting to worry about + all the bills are on one card

T: mh + well then you charge this card's bill to that card and that card's bill to the next card + and just keep going

K: sure

T: and you never pay

K: well apparently

T: mmh + Sandy doesn't believe it + *uh Andrew + you do know that you'll have to pay that card eventually right* + she says you do know + (Chinese, here do) is emphasising it + you + you do know that right + she could even say you know that you'll have to pay that card eventually right + sooner or later + you're going to pay

K: mm mh + Andrew says *no sweat* + no problem + I'm not worried + *they don't make you pay it all off every month* + so you don't have to pay your complete bill + all of it

T: so we say to pay something off + to pay completely + the whole amount + for instance + I paid off my motorcycle last month + maybe I had (Chinese, instalments) I was paying by instalments + but I paid it off

K: mm mh + *you can just pay a minimum amount* + *I think the guy said it was twenty dollars or something* + so maybe your bill is a thousand dollars but you only have to pay \$20 every month

T: oh that sounds like there might be a + hmm it's too easy

K: yeah too good to be true

T: hmm + that's another important expression ((laughing))

K: yeah + *he's faxing me the regulations* + so the man at the bank will fax Andrew these + regulations and rules

T: and Sandy still doesn't believe it + *there has to be more to it + than that* + it can't be that easy + + +

K: Andrew says + maybe you're right + + +

L: (Chinese translation)

T: hmhhh

K: well I hope you're as curious as I am as to what's going to happen to poor Andrew

T: yeah it sounds too good to be true + he can buy everything he wants and erm then never pay + or never pay more than twenty dollars

K: you have to come back tomorrow to get the conclusion of the story

T: that's right + and we're leaving Andrew now talking on the phone to someone + we think it's the credit card company

K: hmhhh

L: hmhhh

T: can he get out from under this problem or not

K: we shall see

T: tune in tomorrow + until then + we'll say the magic word to you +

T/K/L: goodbye

<18>

Everyone's American English 18.01.99

How to Stay Young

(Music)

(Chinese, *Everyone's American English*)

Everyone's American English

(Chinese, this programme is produced by Mr. Lai. Welcome.)

(Music)

B: /hi everyone + welcome again to + *Everyone's American English* + this is Bruce

E: this is Elizabeth

A: /and Albert

B: on page 29 + we begin a two part + series on + health + so everyone should be interested in these two lessons + especially those of us who are getting on + because we always want to know + how + to stay + young

A: (Chinese translation)

B: mmh + many of our listeners don't even know what we are talking about ((laughing))

E: [that's true ((laughing))

B: [however + sooner or later

E: I'm interested ((laughing))

B: ((laughing)) you will want to know how to stay young too + and we have some very good advice for you + both today and tomorrow + so we hope you'll join us again tomorrow + /today though let's take a look here at page 29 + we'll read through the two paragraphs + and then go back to explain them + there are some more difficult words today so we hope you will + pay attention carefully + to our reading + and explanation

B: Have you noticed that some people look much younger than they really are? Dr. David Weeks an American neuropsychologist calls these people the super young. Recently he taught some elderly people how to stay young. He told them to get enough sleep, be out going, read more and watch less TV, eat more vegetables, keep the brain active and above all, be passionate.

E: On the negative side, however, Dr. Weeks said that smoking and too much sunshine will definitely age you. He warned that these two factors alone can add up to twenty years to your appearance. So if you want to look young follow Dr. Weeks' advice. Who knows? It might really work. And if it doesn't, at least you'll feel healthy. Either way you look at it, you can't lose. + + +

B: now we'll go back for our second reading + and then go back again and + re-read sentence by sentence + to explain the meaning of each sentence

(Second reading of the first paragraph)

B: let's go back to begin with a QUEstion + /have you noticed that + some people look much YOUNger than they really are + when we NOTice + THINGS we + HAPpen to see them + we don't TRY to look for things + things oCCUR to us + or

HAPpen to us + and we + SEE them + this is different from STUDying + or eXAmining + or CHECKing THINGS out + err notice is similar to + HEAR H-E-A-R + if you HEAR something + you didn't TRY to hear it + that is you didn't try to LISTen to it + it CAME to you + it ocCURRED to you + so we + have some VERBS in English which show us that + things HAPpen to a person + rather than a person tries to do something and NOtice is + err a verb like this + and the other point about this verb + is don't confuse this verb with NOtify + N-O-T-I-F-Y + N-O-T-I-F-Y + NOtify means simply to TELL somebody something or to + inFORM someone of something + inform + I-N-F-O-R-M + I-N-F-O-R-M + we inFORM people + we NOtify people + of something that we want to tell them but + you cannot + NOtice somebody to do something + this is a common + WRONG usage here in Taiwan

A: (Chinese translation)

B: so the MEAning of this QUEStion is + have you + when you + looked at many people + have you noticed that some of them look older than their AGE + some of them look YOUNger than their age + like this guy next to me + didn't you use to be my HIGH school Chinese TEACHER?

A: no WAY

B/E: ((laughing))

B: some people who are FORty + look FIFty + some people who are FORty + look THIRty + if you look FIFty when you are FORty + we say you look + OLD for your age + or you look older + THAN your age + and if you look THIRty + we say you look YOUNGER than your age + or you look YOUNG + FOR your age

A: (Chinese translation) (joke)

B: ((laughing)) okay continuing + to line SEven + the next sentence + *Dr. David Weeks + an American + neuroPSYchologist + calls these people+ erm the Super young* + + so here we have a bit of + SCIENCE or reSEARCH + into HEALTH + and aging + erm A-G-I-N-G (Chinese, is American spelling) + A-G-I-N-G + (Chinese, but British spelling will be) A-G-E-I-N-G + for our friends who are going to + BRItain or auSTRAlia + you will see the word A-G-E-I-N-G + + /well Dr. David WEEKS + STUDies aging + he is a + neuropsychOLOGist + it's a lot easier for me + to + diRECT your atTENTion to our words to MEMorize + number one is neuropsychOLOGist ((laughing)) + there's the CHInese so I don't have to exPLAIN it + a neuropsychologist is one kind of psyCHologist + and I know somebody surnamed WEEKS + this is a REAL surname + so it's not COMmon + but I know somebody whose + surname is WEEKS + he studies aging and he calls people who look MUCH younger than they really are + the SUPER young + that's a very

E: [he's
talking about US

B: ISN'T he

E: I think SO

B: I don't look a DAY over seventy + +

E: oh Bruce be kind to YOURself

B/A: ((laughing))

B: okay let's continue from line seven down to line NINE + /recently he taught some ELderly people how to STAY young + REcently we've had this word + almost + =

[

E: recently
(laughing))

B: = EVERY lesson + + right you should know this word by now + or you're NOT paying atTENTion + right it means not LONG ago + he + Dr Weeks taught some + ELderly people + er + people who we often call SENior CITizens + usually + sixties seventies or older we call these people the ELderly + these days usually over SEventy would be considered ELderly + and when I get to seventy it should be NINEty

A/E: ((laughing))

B: the ELderly is + maybe the OPposite of the YOUNG+ but he's WORKing with these people + to teach them how to STAY young + stay is one our LINKing verbs + we could also use + reMAIN + R-E-M-A-I-N + R-E-M-A-I-N + or KEEP + K-E-E-P + K-E-E-P + to KEEP young + reMAIN young or STAY young

A: (Chinese explanation)

B: /now let's go to the NEXT sentence which happens to FINish this paragraph it's a very LONG sentence + he told them to + GET enough sleep + be OUTgoing + READ more + and watch less TV + eat more VEgetables + keep the brain ACTive + and above all + be PASSionate + so from line NINE + we find out the advice of our American neuropsychologist + Dr. WEEKS + first he said + to get enough SLEEP + what is SLEEP

A: ((laughing))

B: well I don't get eNOUGH sleep + but I hope you DO + it's very important for your + HEALTH + it's important for everybody to get enough SLEEP or + REST + if you CAN take a + NAP in the afternoon + if you can't SLEEP for + more than six hours at NIGHT you should try to take a NAP + during the day + to feel reFRESHED + or reCHARGED + NAP + N-A-P + N-A-P + (Chinese, it's not) SNAP + SNAP + I don't know why so many of my students say SNAP (Chinese, it's not right) + NAP + N-A-P

A: (Chinese translation)

B: *be OUTgoing* + we HAD this adjective not long ago + some one at =

E: [I think you're
RIGHT

B: = at the party + urm the girl was SHY + she wasn't

E: [oh yes that's RIGHT she said her friends were
OUTgoing

B: right + so this means that people who are SOciable er + perhaps they like to MEET people + they like to GO out with people and do things + erm it can sometimes also mean + ACTive + which we talk about in just a moment + but usually OUTgoing people are + SOciable people + S-O-C-I-A-B-L-E + S-O-C-I-A-B-L-E + SOciable

A: (Chinese translation)

B: line eLEven now + and *read MORE* + *and watch LESS TV* + I'm talking to you
OUT there + you should

A: [I'm ONE of them

B/E: ((laughing))

B: he's RIGHT in here + read MORE

E: [that's very good adVICE

B: really + read MORE + read is good for you because you use your MIND + we'll talk about that in a moment TOO + watch + LESS TV + *EAT more vegetables* + this doesn't mean you have to a vegeTarian + although that's not a bad IDEA + that's a GOOD idea + but + you should eat + everybody should eat MORE + vegetables + a LOT of vegetables and fruit + *keep your brain Active* + this means you should be THINking + REAding + Using your mind + + er play (Chinese, mah jong, a kind of chess game) + for example + or CARDS + this is a good way to keep your brain + ACtive if you are reTIRED + for those of us who are WORKing + and STUdying + our brains are usually active anyway + and *aBOVE all* says Dr Weeks + the most impORtant thing + according to Dr. Weeks is *to be PASSionate* + now here + he means to do everything that you DO + with your whole + HEART + with all your atTENTION + with all your FEELing + BE real + be SINcere + be Passionate + +

E: I think that's all very good adVICE + one + piece of advice that + I think was + left OUT + er is + that + these ELderly people should + EXercise + so we talk about keeping the BRAIN ACTIVE + but people should also keep their + BOdies Active + and if they are watching LESS TV then they will have time + to do + EXcise =

[
(laughing)]

B:
E: = whether it's WALKing or + maybe some SWIMming

B: or channel SURfing

E: oh yeah + many people play TENnis thought at age seventy + or play GOLF + =

[(laughing)] [yep + yep] [yep]

E: = these are all good things to + er help + us stay YOUNG

B: mm mh

A: (Chinese translation)

E: for OUR listeners erm to the word PASSionate or PASSion + is a very POPular TERM in + America and sometimes + in different PARTS of the WORLD today + as we + LOOK AT our careers what we DO for our WROK + everyday and we talk about being + PASSionate or finding our + PASSion + finding that + job if you will + erm or career that we really want to do with all of our FEEing and with all of our HEART as Bruce mentioned + + well let's continues with our last paragraph here + because Dr. + + Weeks also has + a couple of + negative things + for us to stay away from + so we'll read through this first and then go back and explain sentence by sentence

Second reading of paragraph 2

E: starting on line 15 + *on the negative side however* + *Dr. Weeks said that smoking and too much sunshine will definitely* + *age you* + well I think here in Taiwan + certainly the + women in + this culture + understand that + too much sun is not good for you because on all the + sunshiny days + everyone is using an umbrella to keep the sun away from their skin + + + another negative to + staying young is + smoking + so Dr. Weeks gives the advice that erm people should stay away from + smoking cigarettes + smoking + whatever + let's see we have + cigars + + now + cigarettes is spelled + C-I-G-A-R-E-T-T-E-S + C-I-G-A-R-E-T-T-E-S + and =

[
mm mh]

B:
E: = the Asian culture is one in which many people do smoke

B: especially men

E: and it really + it is not good for but will also cause you to age + and to age means to make or to cause you to look older than you really are

A: (Chinese translation)

E: er we + I also used the word cigar + it's another product + made from tobacco + + cigar is spelled C-I-G-A-R + C-I-G-A-R + and again cigarettes and + erm cigars use tobacco + tobacco is spelled T-O-B-A-C-C-O + T-O-B-A-C-C-O

A: (Chinese translation) (world knowledge about tobacco)

E: tobacco contains nicotine + and nicotine is what causes + er ageing + it's not good for + your skin + er I + whether in men or women but it can really cause you to age more quickly

B: maybe it dries the skin in some way

E: [I'm I'm not sure how it does but nicotine is a kind of drug that really isn't very good for us + nicotine is spelled N-I-C-O-T-I-N-E + N-I-C-O-T-I-N-E

A: (Chinese translation)

E: well + at the beginning of our sentence we have the phrase on the negative side + so I have been telling you what these + negatives are + they are things that really + are not useful erm when we consider our health + + + okay let's continue to find out what Dr weeks has to say to us + *he warned that these two factors alone can add up to twenty years to your appearance* + the featured word here of warn is to er tell us of something that is bad and to + help us understand how to + + erm + keep something bad from + happening to us

B: avoid

E: so stay away from + it's almost like a caution + erm to avoid + which is to stay away from + er these two negative or bad things that can cause or make you look older than you are + and Dr Weeks thinks that these two factors + a factor is something that can + influence or is a a point that will + produce a certain result + these two + alone + erm can meaning without any others + if you smoke or even being in the sun too much + alone erm without any other factors can add erm + we can add two plus two makes four so this is that that kind of add + up to + twenty years to your appearance + up to means nearly or almost or about + twenty years and twenty years is really a lot of time when we think of our age and the sort of stages of life + I certainly don't want to look twenty years older + by sitting out in the sun too much + our appearance is of course how we look + maybe our skin becomes more + dry and + wrinkled + wrinkled is spelled R-I-N + excuse me + W-R-I-N-K-L-E-D + W-R-I-N-K-L-E-D + I think the best example of something that has wrinkled skin is an elephant + and it is also very dry and I have seen =

B: [((laughing))

E: = people + who have been in the sun so much that their skin does look like that

B: I've seen Peter too

E: I'm not talking about Peter

B/E: ((laughing))

A: (Chinese)

E: all right so *if you want to look young + follow Dr. Weeks advice* + so simply do what he tells us to act + or to do + as he is telling + er because his advice is very good + and erm + to be ageless + in other words to show no signs of aging we should do what he says + *who knows* + who has the answer to + all of this advice

that we should follow + well we + we don't have exact proof but yet *this advice might really work* + or actually give us the results that we would like and that's to stay + looking younger and *if it doesn't at least you'll feel healthy* + so if this advice really doesn't work er we should be more healthy just by the fact that we are eating more fruits and vegetables and getting plenty of rest + + the last sentence then + *either way you look at it you can't lose* + so it's + whether you consider the positive factors + or whether you look at + or consider + or follow the negative factors which is to stay away from the smoking + and sunshine + you can't possibly use lose + meaning you're going to win + you're going to stay younger

B: on line 17 + this word appearance + many of my students would use the word + outlook from (Chinese, appearance) so be careful + that's wrong you cannot say someone's outlook to mean his appearance + appearance is outside + outlook means what a person thinks about what will happen in the future + what is your outlook on erm a political situation + or an economic situation what's your outlook + that's what you think about it + what you look like is your appearance + (Chinese, don't be confused) right we have just enough time now for our re-reading so join us here on page 29

Third reading of both paragraphs.

B: oh maybe we have time for a question or two here on page 30 the next page question number one + why does Dr. Weeks call some people the super young + because these people look much younger than their age and they stay + both mentally and physically active

E: question two + why do you think some people look much younger than they really are + I think they're lucky

B/A: ((laughing))

B: I think genetics + has a lot to do with it

E: [yes + I was going to use that word + it's in the
genes + G-E-N-E-S + genes

B: [G-E

A: (Chinese translation)

B: (Chinese, genes matter) + erm Elizabeth and I think it has a lot to do with genes + well we will keep talking about the super young tomorrow + please join us then + bye bye

E: good-bye

A: (Chinese, goodbye)

**Appendix VIII. The coded transcription,
with functional labels**

Line	Broadcast	Stage	Move	Step	Interaction	Presenter	Text
10001	SCO	OP	SLT	GT	M	V	/hello + students + welcome to class today + we're very happy that you're joining us + we're beginning a new lesson + and a new month topic aren't we
10002	SCO	OP	SLT	WC	M	V	that's right + welcome to February + hope you + hopefully you'll be with us all month long + we have an exciting month of lessons ahead
10003	SCO	OP	SLT	DT	M	V	/and our famous person this month is Scott Hamilton + perhaps some of you don't know him + you haven't heard that name + but we are going to be learning about him + this week + and I think you'll enjoy learning about him
10004	SCO	OP	SLT	DT	MR	J	
10005	SCO	OP	SLT	DT	M	J	
10006	SCO	OP	SLT	ENC	M	J	
10007	SCO	OP	SLT	OFR	M	J	
10008	SCO	OP	LSIN	LSTP	M	V	
10009	SCO	OP	LSIN	LTBC	M	V	
10010	SCO	OP	LSIN	OFR	M	V	
10011	SCO	OP	LSIN	ASS	M	V	
10012	SCO	OP	LSIN	WL	M	J	/and it's a good time to talk about + Scott Hamilton because he's + usually involved in the Winter Olympics + and that would be coming up + very shortly + in Nagano Japan + the Winter Olympics 98
10013	SCO	OP	LSIN	WL	MR	V	that's right
10014	SCO	OP	CLDR	TLR	M	V	/we are on page 6 and 7 + so if you have a magazine + please open your magazine and join us now + for famous people + Scott Hamilton (reading of the text) (Chinese explanation)
10015	SCO	OP	CLDR	CLD	M	V	
10016	SCO	LS1	PR	TR	M		
10017	SCO	LS1	CEX	CEX	M		

10018	SCO	LS1	STR	PHT	M	J
10019	SCO	LS1	VEX	LTBC	M	J
10020	SCO	LS1	VEX	WL	ME	J
10021	SCO	LS1	VEX	EXP	I	J
10022	SCO	LS1	VEX	EXP	R	V
10023	SCO	LS1	VEX	EXP	F	J
10024	SCO	LS1	STR	SENT	MB	J
10025	SCO	LS1	COEX	SENT	M	J
10026	SCO	LS1	COEX	PAPH	M	J
10027	SCO	LS1	COEX	TT	M	V
10028	SCO	LS1	COEX	CLP	M	V

/so in case you didn't know from the picture in your MAgazine + we learn that *Scott Hamilton is a CHAMpion figure skater* + and maybe that's a SPORT you are familiar WITH + I KNOW it's on TV from time to time here in ASIA + a-nd it is a POPular sport + EVERY FEW years in the States + because of the OlymPICS + are you a + figure skating FAN + Vicky?_RQ

/well + I like to watch it SOMETimes + urm I like it when people like Scott Hamilton are on the ICE because + Scott Hamilton has so much personALity + and it just comes out while he is skating he LOVES what he does + and he makes the AUdience have a good TIME mm + you said he LOVES what he DOES +

we begin today's LESSon by saying that *Scott Hamilton + CHAMpion figure skater LOVES + a CHALLENGE* + so it says he is a CHAMPion Figure skater + which means that he has WON + several Awards actually our title says *Scott Hamilton a REAL CHAMpion*

a-nd actually + we'll find out in this ARTicle + over the next couple of DAYS actually he is champion in many Areas of his LIFE + but + we'll learn more about THAT later +

10029	SCO	LS1	COEX	SENT	M	V
10030	SCO	LS1	COEX	PAPH	M	V
10031	SCO	LS1	COEX	XPD	M	V
10032	SCO	LS1	VEX	PHT	M	V
10033	SCO	LS1	VEX	VDE	M	V
10034	SCO	LS1	VEX	VDE	MR	J
10035	SCO	LS1	VEX	WL	M	J
10036	SCO	LS1	VEX	WL	M	V
10037	SCO	LS1	VEX	EXVE	M	V

/but FIRST *champion figure skater Scott Hamilton loves a CHALLENGE +*

so he LOVES to be CHALLENGED

he doesn't like things to come maybe so EASILY + he likes to + maybe try HARD to do THINGS + to learn THINGS +

but we find out that he is a *FIGURE SKATER +*

and that is a SKATER who does + VERY special MOVES while they skate on the ICE

/that's RIGHT +

if you go ICE skating + FOR FUN + you're not a figure SKATER + unless you COMPETE + and have to do + a certain MOVES + and then you are + a FIGURE SKATER + and of course in a competition + the figure skaters are JUDGED based on those MOVES + and whoever + um completed the most TURNS and LOOKED the BEST + is then the WINNER

of course many people go SKATING + they put on what we call SKATES +

and really a skate is like a SHOE it has a metal BOTTOM to it + um on ICE we use what we call a RUNNER + it's a BLADE + and it's + it doesn't have ROLLERS +

10038	SCO	LS1	VEX	VRE	ME	V
10039	SCO	LS1	VEX	EXP	I	J
10040	SCO	LS1	VEX	EXP	R	V
10041	SCO	LS1	VEX	EXP	I	J
10042	SCO	LS1	VEX	EXP	R	V
10043	SCO	LS1	VEX	EXP	I	J
10044	SCO	LS1	VEX	EXP	R	V
10045	SCO	LS1	VEX	VCON	MB	V
10046	SCO	LS1	STR	SENT	M	V
10047	SCO	LS1	VEX	VAN	M	V

but we can also go Roler SKAting + we also wear SKATES + but SKATES would have WHEELS on them + they used to have four + two in the FRONT two in the BACK today most people are doing what we call + IN-line skating + and that just tell us the wheels are all in one LINE + but that is very POPular today

have you done much ICE SKAting before? RQ

well ((clearing the throat)) I can't say I did MUCH + my first experience on ICE I was taught by a FOUR-and-half year old how to SKATE

wow ^mm^ + that had to be very ## HUMbling

yes + it was very HUMbling ((laughing))

/I've done a little bit of ice SKAting too + not very WELL + I've never + would THINK about figure SKAting okay +

but figure skating actually we wouldn't call ourselves SKAters + we do SKAtE oCCAsionally but + ONE who does this urm ALL the time we call a SKAter + he is a FIgure SKAter because this is the kind of work he DOES or the TYPE of skating he DOES +

/and it says *practicing difficult MOVES on the ice makes him want to try HARder* +

NOT give up +

10048	SCO	LS1	COEX	EXM	M	V
10049	SCO	LS1	COEX	PAPH	M	V
10050	SCO	LS1	VEX	PHT	M	J
10051	SCO	LS1	VEX	VDE	M	J
10052	SCO	LS1	VEX	WL	M	J
10053	SCO	LS1	COEX	PAPH	M	J
10054	SCO	LS1	STR	PRF	M	V
10055	SCO	LS1	STR	SENT	M	V
10056	SCO	LS1	COEX	PAPH	M	V
10057	SCO	LS1	VEX	PHT	M	V
10058	SCO	LS1	VEX	LCOM	M	V
10059	SCO	LS1	VEX	VSY	M	V
10060	SCO	LS1	COEX	PAPH	M	V

something Difficult + we think oh + it's too HARD + just GIVE UP + forget about IT +

but when he faces something Difficult + he doesn't GIVE UP + he wants to try + even HARder

it says *difficult MOVES* + and that is what a figure skater DOES + when he does a certain TURN + or SPIN + that is called a MOVE + and some of them are EAsier + than others + when you watch the Olympics you will see them try VERY Difficult moves +

and Scott when he does THAT + he DOESn't give up + even if he FAILS

so he doesn't give up + on the ICE + and it looks like he doesn't give up in LIFE + either +

hard times + in his personal life don't GET him DOWN either + he just keeps on SKAting +

so + maybe in his own PERsonal LIFE + not just on the ICE but in his own life he's had some difficult TIMES + HARD TIMES +

/and it says here they don't GET him DOWN +

that's a good expression to LEARN +

sometimes we talk about feeling DOWN + or feeling LOW + or feeling BLUE + that means you're disCOURaged +

but he DOESn't let things GET him DOWN ++

10061	SCO	LS1	VEX	VCT	M	V
10062	SCO	LS1	VEX	VCT	M	J
10063	SCO	LS1	VEX	VAN	M	J
10064	SCO	LS1	COEX	WL	M	V
10065	SCO	LS1	COEX	SENT	M	J
10066	SCO	LS1	COEX	PAPH	M	J
10067	SCO	LS1	VEX	VSY	M	J
10068	SCO	LS1	VEX	VSY	MR	V
10069	SCO	LS1	VEX	WDT	M	V
10070	SCO	LS1	VEX	VDE	M	V
10071	SCO	LS1	COEX	WL	M	V
10072	SCO	LS1	STR	SENT	M	V

urm perhaps ALL the RAIN
+ maybe if we have a lot of
RAIN we can say + oh all this
RAIN is really getting me
DOWN

maybe you have a lot of
TESTS this week and ALL
your STUdy has gotten you
DOWN +

and maybe sometimes you
want to help someone who's
DOWN + and that would be
+ to CHEER them UP ^mm
mh^ + that's the opposite +
of GET them DOWN

in fact Scott Hamilton even in
his personal LIFE when
things have been HARD + he
CHEERS people UP with his
skating + he doesn't let things
get HIM down + and he also
tries to keep other people
from getting down by
cheering them UP

it says *he just keeps ON
skating* +

he doesn't STOP + he doesn't
let hard time bring him
DOWN + he KEEPS ON
SKAting +

when you KEEP ON
something + that means you
conTInue DOing it + and you
don't STOP

okay

so he is a *CHAMpion* we find
out +

and a champion is one who
holds the title of VICTory of
some kind in a compeTition
so he has held that TItle for
quite some TIME +

/well it says *Scott l-ives to
skate* +

10073	SCO	LS1	COEX	PAPH	M	V	he not only LOVES skating + but he LIVES to skate and that means he LOVES to do it + you could say that that 's the REASON he's living + urm + some people might + live + for + OTHER SPORTS + or live for their JOBS +
10074	SCO	LS1	COEX	PAPH	M	J	I heard people say they live to EAT Vicky ((laughing)) well some people DO + some people live to DANCE
10075	SCO	LS1	VEX	VCT	ME	J	whatever they really love DOing + that is what we sometimes say they LIVE to do
10076	SCO	LS1	VEX	WL	I	J	and that's right
10077	SCO	LS1	VEX	WL	R	V	and <i>Scott LIVES to skate + he LOVES it + and audiences LOVE him +</i>
10078	SCO	LS1	VEX	VDE	MB	V	like Vicky said at the beGINning + he's got a lot of personAlity on the ice he's always + urm + very happy + and the way he MOVES + it atTRACTS AUDiences + and they LOVE him
10079	SCO	LS1	VEX	VDE	M	J	<i>/and</i> it says here that <i>they SMILE + as soon as he apPEARS on the ICE +</i>
10080	SCO	LS1	STR	SENT	M	J	
10081	SCO	LS1	COEX	RCL	M	J	
10082	SCO	LS1	STR	SENT	M	V	

10083	SCO	LS1	COEX	WL	M	V
10084	SCO	LS1	STR	SENT	M	J
10085	SCO	LS1	VEX	VSY	M	J
10086	SCO	LS1	VEX	VCT	M	J
10087	SCO	LS1	VEX	VDE	M	V
10088	SCO	LS1	VEX	LTBC	M	V
10089	SCO	LS1	VEX	WL	M	V
10090	SCO	LS1	VEX	VDE	M	V
10091	SCO	LS1	VEX	VDE	ME	V

HAMilton if you 've never watched him perFORM + it may be HARD for you to UNderstand + but the moment he steps on the ICE + there 's an eNERgy that takes PLACE + and he 's unLIKE almost any other SKAter in this way + he just has so much CHARM and personAlity and eNERgy + that the audience imMEdiately begins to AMILE

/it says + *he THRILLS them with his SPINS + JUMPS + and FLIPS +*

to THRILL is to get them exCited + to make them HAppy about something + maybe urm + a + a ROLLer COASter could THRILL you + or a CONcert + that would make you very HAppy to see + that's a THRILL

of course a SKAter will be doing all kinds of MOVES + one of the kinds of moves the MOVES they do + are SPINS +

and urm + + you 've seen people spin on the ice before they're turning around around and around +

he goes VERY fast + also JUMPS + they have to jump up in the AIR + sometimes they spread legs very quickly ^mm mh^ and BACK down again +

and he also does his incredible FLIPS + in the air and back + you know + front ways and around to his BACK

10092	SCO	LS1	VEX	EXP	I	J	oh I know + I COULD do ## them too
10093	SCO	LS1	VEX	EXP	R	V	# ((laughing)) you COULD do them too
10094	SCO	LS1	VEX	EXP	F	J	yes + they're not THAT hard I think teacher Anna can do THAT((laughing))
10095	SCO	LS1	VEX	EXP	I	V	((laughing))
10096	SCO	LS1	VEX	EXP	R	J	well it says <i>at the END of his perFORMances</i> +
10097	SCO	LS1	STR	PHT	MB	J	
10098	SCO	LS1	VEX	VDE	M	J	and + the TIME on the ICE would be the perFORMance + it says <i>loud apPLAUSE always fills the + + urm + the + AIR</i> +
10099	SCO	LS1	STR	SENT	M	J	and that's the + the SOUND of applause fills the AIR + people CLAPping their HANDS + at the END of Scott's perFORMance
10100	SCO	LS1	COEX	PAPH	M	J	right +
10101	SCO	LS1	COEX	PAPH	MR	V	it's just a SIGN of + + of + of + appreciation + or an expression of apPROval you really enJOY something + you will apPLAUD
10102	SCO	LS1	VEX	VDE	M	V	mm +
10103	SCO	LS1	VEX	VDE	MR	J	will applaud next time you see Scott HAmilton he's on the ice from TIME to TIME +
10104	SCO	LS1	CONL	ENC	M	J	we're going to continue with the seCOND part of this ARticle + after this BREAK
10105	SCO	LS1	CONL	CLP	M	J	<u>/welcome</u> back everyone +
10106	SCO	LS2	PRIN	WC	M	V	it's time now to continue with our famous people lesson + + Scott Hamilton + a real champion
10107	SCO	LS2	PRIN	OFR	M	V	<u>/even</u> if you're not a fan of figure skating + I think you can still appreciate Scott's hard work and determination + as this story continues +
10108	SCO	LS2	PRIN	LTBC	M	J	

10109	SCO	LS2	CLDR	CLP	M	J	so why don't we continue with the reading
10110	SCO	LS2	PR	TR	M		(Reading of the text)
10111	SCO	LS2	CEX	CEX	M		(Chinese explanation)
10112	SCO	LS2	PRIN	LSRE	M	V	we've learned how important skating is to Scott Hamilton
10113	SCO	LS2	PRIN	LSTP	M	V	/now we're going to learn a little bit more about his personal life +
10114	SCO	LS2	STR	SENT	ME	V	we find out that here <i>Scott was born on August 28 + 1958 + and + he was then adopted by + Ernie and Dorothy Hamilton</i>
10115	SCO	LS2	COEX	COM	I	J	he's going to be forty this year
10116	SCO	LS2	COEX	COM	R	V	yeah
10117	SCO	LS2	COEX	COM	I	J	he's getting up there
10118	SCO	LS2	COEX	COM	R	V	sounds like it
10119	SCO	LS2	COEX	SENT	MB	J	<i>/so he was adopted by Ernie and Dorothy Hamilton +</i>
10120	SCO	LS2	COEX	PAPH	M	J	so that means + for some reason he didn't stay as a baby with his + birth + parents +
10121	SCO	LS2	COEX	EXVE	M	J	that's what you call + your real parents + those are your birth parents +
10122	SCO	LS2	COEX	PAPH	M	J	he was + adopted + taken in + by another family
10123	SCO	LS2	COEX	PAPH	MR	V	that's right + to raise + and to + actually take't in as your own child +
10124	SCO	LS2	COEX	PAPH	M	V	so + Ernie and Dorothy Hamilton adopted him and they took him in + as their own child +
10125	SCO	LS2	COEX	SENT	ME	V	and <i>this was in Bowling Green + Ohio +</i>
10126	SCO	LS2	COEX	EXP	I	V	I've never been there I am afraid
10127	SCO	LS2	COEX	EXP	R	J	I haven't been either +
10128	SCO	LS2	COEX	COM	I	J	kind of a strange name + Bowling Green +

10129	SCO	LS2	COEX	COM	I	J	maybe you get to bowl at a lawn there
10130	SCO	LS2	COEX	COM	R	V	maybe not + ##
10131	SCO	LS2	COEX	COM	F	J	# maybe not
10132	SCO	LS2	STR	SENT	MB	V	<i>/but he grew normally until the age of five +</i> so physically he grew normally just like any other child + he grew at the rate of speed that every other child does until he was aged five + <i>/and then at + five what happened?_DQ</i>
10133	SCO	LS2	COEX	PAPH	ME	V	well you might wondering why + she + the author told us that ^ mm mh^ + he grew normally till the age of five + usually that means at that age + something strange happened something unusual happened + to his growth + and it says + <i>he just stopped growing +</i>
10134	SCO	LS2	COEX	XPD	I	V	he didn't get any bigger
10135	SCO	LS2	COEX	XPD	R	J	mm + then + at age five he just stopped + growing + which would be a very unusual thing + very frightening
10136	SCO	LS3	COEX	XPD	R	J	<i>/it says here doctors couldn't discover why +</i>
10137	SCO	LS2	STR	SENT	MB	J	so + I imagine that Ernie and Dorothy Hamilton began to wonder why + they were concerned + why their son wasn't growing properly so they took him to some doctors + and doctors couldn't discover why Scott stopped growing
10138	SCO	LS2	COEX	PAPH	M	J	and it says they couldn't discover +
10139	SCO	LS2	COEX	COM	M	V	
10140	SCO	LS2	STR	SENT	M	V	
10141	SCO	LS2	COEX	COM	M	V	
10142	SCO	LS2	VEX	WDT	M	J	

10143	SCO	LS2	VEX	VSY	M	J
10144	SCO	LS2	COEX	COM	M	J
10145	SCO	LS2	STR	SENT	M	V
10146	SCO	LS2	COEX	PAPH	M	V
10147	SCO	LS2	COEX	XPD	ME	V
10148	SCO	LS2	COEX	WL	I	J
10149	SCO	LS2	COEX	COM	I	J
10150	SCO	LS2	COEX	COM	R	V
10151	SCO	LS2	STR	SENT	MB	V
10152	SCO	LS2	COEX	COM	M	V

they couldn't find the reason
+ when you find something
out or figure it out + you
discover it +

so they probably ran + tests
and + urm + checked against
previous cases + and they
couldn't find the reason +
why he wasn't growing

*/and then we find that they +
spent the next four years
taking Scott to doc + to
different doctors from one
doctor to another doctor +
around the country +*

here around the country
would mean around the
United States in different
places around the United
States +

they were taking him to
doctors + to see they could
find out + what the problem
was

mm + I heard that happening
a lot ^mm mh^ Vicky when
one specialist or doctor doesn
't know something + you go
to another one and you seek
several opinions all across the
country +

that can be very expensive
and very exhausting on a
family

mm mh + so I + I suppose
this is very difficult on the
Hamiltons +

*/but we find out here one day
he went to + an ice skating
rink + with his sister Susan*

+
so he went there just probably
to play just like any other
children +

10153	SCO	LS2	STR	SENT	M	V
10154	SCO	LS2	COEX	XPD	M	V
10155	SCO	LS2	COEX	COM	M	J
10156	SCO	LS2	VEX	VDE	M	J
10157	SCO	LS2	VEX	RCL	M	J
10158	SCO	LS2	VEX	VCON	M	J
10159	SCO	LS2	VEX	VRE	M	V
10160	SCO	LS2	COEX	COM	ME	V
10161	SCO	LS2	COEX	COM	I	V

and when he came home he told his parents he wanted to try skating + suddenly he wants to + try to do something now so he went to a ice skating rink + urm maybe this was his first experience there + and a rink is + the + urm + place + where + people ice skate + that's + urm + as Lucy gave us some great examples of other sport places + or + the + the facility that they use for sports + in + skating or hockey + it's always called a rink + so when you hear a rink + you know there + there will be ice there + and some + form of skating will be done. /of course + not always ice if it's roller skating but it is a smooth surface ^right^ but ice skating it would definitely be ice + roller skating it would still be a smooth surface designed + for skating + and so we call that a roller skating rink + /but here + it's interesting because he'd been going from doctor to doctor + hospital to hospital + and nothing cured him + or nothing + urm + solved his problem with his growing problem + but now he's gone + skating now + where + why this connection or why this comes in now I don't understand?_DQ

10162	SCO	LS2	COEX	COM	R	J
10163	SCO	LS2	COEX	ID	I	V
10164	SCO	LS2	COEX	ID	R	J
10165	SCO	LS2	COEX	ID	I	V
10166	SCO	LS2	COEX	ID	R	J
10167	SCO	LS2	COEX	ID	I	V
10168	SCO	LS2	COEX	AT	I	J
10169	SCO	LS2	COEX	AT	R	V
10170	SCO	LS2	COEX	AT	I	J
10171	SCO	LS2	COEX	PAPH	MB/ME	V
10172	SCO	LS2	COEX	COM	I	J
10173	SCO	LS2	COEX	COM	R	V
10174	SCO	LS2	COEX	SENT	MB	V
10175	SCO	LS2	COEX	COM	M	V
10176	SCO	LS2	COEX	COM	MR	J
10177	SCO	LS2	COEX	SENT	ME	V
10178	SCO	LS2	COEX	PAPH	I	V

well Vicky I don't think we're going to understand it until tomorrow + don't jump ahead

don't you like stories ## like that

((laughing))

they kind of leave you up in the air and you wonder what's going to happen next

yeah + and + + +

but that's + that's what + ##

what this story is doing to us

do you see the author + Vicky?_RQ

who wrote it + Ruth + that's why ((laughing))

Ruth we can always count on Ruth for a little bit of suspense and mystery ^that's right^ in her stories

/but we do find he goes to this rink with his sister Susan + and he really really likes it and he tells his parents he wants to be a skater

/so you think before that he had never + seen skating before?

maybe he'd seen it maybe he had just never tried it for himself +

/but here to notice it says that *he went to an ice skating rink* +

now on that day + when he went to the rink I don't know if he was skating himself but he probably was + right

mm mh

/but then at the end of this sentence it says *he told his parents he wanted to try + skating* +

what does that mean?_DQ

10179	SCO	LS2	VEX	VCON	R	J
10180	SCO	LS2	VEX	EXM	MB	J
10181	SCO	LS2	VEX	VSY	M	J
10182	SCO	LS2	VEX	VCON	M	V
10183	SCO	LS2	VEX	VCON	MR	J
10184	SCO	LS2	VEX	VCON	ME	J
10185	SCO	LS2	COEX	EXP	I	J
10186	SCO	LS2	COEX	EXP	R	V
10187	SCO	LS2	COEX	EXP	I	J
10188	SCO	LS2	COEX	EXP	R	V
10189	SCO	LS2	COEX	EXP	F	J

well if you want to try something + it means you want to do it for the first time + and to see + how + you do it +

maybe you are not sure if you will be a good skater + or a good piano player + or a good English speaker + so you try something +

you give it a shot

/in a way it makes me think here that + he not only wants to just get on skate once + or twice to try it but he wants to become a skater maybe + he wants to + maybe practice a little more and become a good skater

that's right +

if you + if he just said I want to try skating once + urm +he probably wouldn't use ^mm mh^ that phrase that + refer eludes to the fact that he wants to + urm + put some time into it + maybe take lessons as a skater + and + go to the rink a lot +

urm + have you ever + + thought about + + skating a lot + when you were a kid did you think about that?_RQ

well + + urm + no ((laughing)) can't say that I did + I + I thought I liked + urm + having both my legs + and ^mm^ + and I don't like to break bones + so I thought maybe I would'nt do that oh + you lived near a ice rink + didn't you though?_RQ

no ## afraid not

no one there +

10190	SCO	LS2	COEX	EXP	I	J
10191	SCO	LS2	COEX	EXP	I	V
10192	SCO	LS2	COEX	EXP	R	J
10193	SCO	LS2	COEX	EXP	I	V
10194	SCO	LS2	COEX	EXP	I	J
10195	SCO	LS2	COEX	EXP	I	V
10196	SCO	LS2	COEX	EXP	R	J
10197	SCO	CLO	PLRE	CLP	MB	J
10198	SCO	CLO	PLRE	STF	M	J

I see in Los Angel we did not have ice skating ^mm^ rinks + see we often go up into the mountain + so when I went + + it's a few hours drive up to the mountain + for trips up there + then + I would go ice skating + but usually only + + once a year + so + no figure skating in my future

like I said with me + the first time I ever got an ice skate was + + urm + a long time ago + but I was + + urm + probably about twenty + one years old ^mm^ + and the little guy that I was skating with I was taking care of was four and half and he was really good + and so we were the only two on the ice and he helped me because he had been skating for a while

he's pretty good huh
ya + he had brothers and sisters that all skated + they all played hockey + ice hockey + and + he's taught me how

now I used to be a pretty good roller skater ^mm mh^ that was pretty popular where I lived + but + without it + without any ice + ice skating is pretty tough

well + we ' ll leave that to Scott Hamilton then

that's right +
/well + we're going to leave you today +

and hope you enjoy our + opening segment + of Scott Hamilton

10199	SCO	CLO	PLRE	OFR	M	J
10200	SCO	CLO	SUBD	CLP	M	J
10201	SCO	CLO	SUBD	SUB	M	
10202	SCO	CLO	SUBD	SUB	M	
10203	SCO	CLO	SUBD	LCOM	M	V
10204	SCO	CLO	NLPR	LSTP	M	V
10205	SCO	CLO	NLPR	LSTP	MR	J
10206	SCO	CLO	NLPR	ASS	M	J
10207	SCO	CLO	NLPR	ASS	MR	V
10208	SCO	CLO	NLPR	ASS	M	J
10209	SCO	CLO	NLPR	ASS	M	V
10210	SCO	CLO	NLPR	ENC	M	V
10211	SCO	CLO	VDT	TK	M	V
10212	SCO	CLO	VDT	LT	M	J
10213	SCO	CLO	VDT	LT	M	V

and we're going to have two more days hearing about his story + and it definitely gets exciting +

/so we're leaving you now with + John Ryan and our word bank sentences + and then this week's idiom

(Word Bank Sentences)

(Idiom teaching)

that's a good idiom to learn + pie in the sky

and Scott Hamilton's dream to be + urm + a great figure skater was not pie in the sky because he became + a very + good figure skater and in fact a real champion

that's true +

and your dream of us joining you tomorrow isn't + pie in the sky either

((laughing))

because we'll be here

we'll be here ((laughing))

we hope you will be too +

/thank you everyone

good-bye

bye-bye

Appendix IX. The coded transcription, with lexicogrammatical labels

Broadcast	Stage	Interaction	Turn	Presenter	Text
SCO	LS2	M	V	V	welcome back everyone
SCO	LS2	M		V	it's time to continue with office hours + the importance of people skills + now we remember Mark + he's having a conversation with Mr. Walker + and he's learning about some of his needs to improve + these people skills
SCO	LS2	M		V	and_LK Mr. Walker has a big list of things##_INTP that Mark can improve + # ((laughing))
SCO	LS2	MR	V	V	we're going to hear few more of these now + as we continue with conversation
SCO	LS2	M		V	6 so_LK as Josh said Mr. Walker is telling Mark some of the areas he needs improve on + and he has told him that + urm verbal skills he has + he's done well at that + and he writes well + but he needs to + but in order to superpie ((laughing))
SCO	LS2	M	V	V	supervise people
SCO	LS2	M		V	well + I'm doing very well today + supervise people well he needs good people skills +
SCO	LS2	M		V	and now he's going to express + a little bit more about this idea + he says + <i>you see Mark + ability alone just isn't enough</i> +
SCO	LS2	M		V	he has ability to write + and to speak well maybe +
SCO	LS2	M		V	but he says <i>you need to know how to handle others</i> +
SCO	LS2	M		V	how to handle others and and their work situations + how to communicate with others
SCO	LS2	M		V	if you have good ability + you can work by yourself very well + Mark writes well + he speaks well + but things that he does with other people + he doesn't do quite as well +

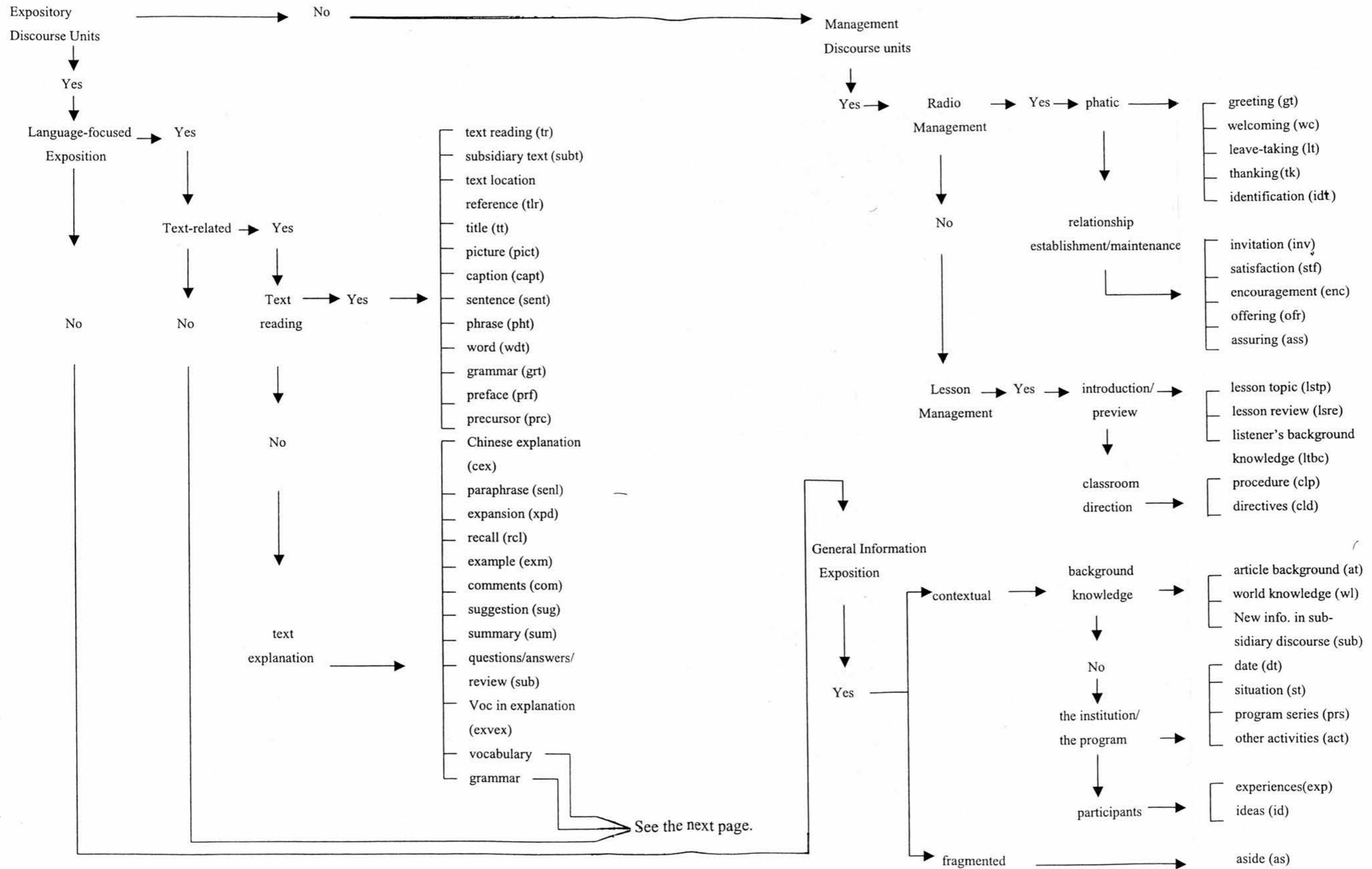
SCO	LS2	M		J	it says <i>you have to be pleasant and reasonable + even when things don't go your way +</i>
SCO	LS2	M		J	there are ways you need to handle other people + to be respecti + to be respectful to them + to be pleasant around the office + and that can improve your people skills
SCO	LS2	MR	V	V	okay_UT+
SCO	LS2	M		V	so Mark + urm is being told now what he needs to work on + and one of those areas is his people skills + being able to + handle others even when things don't go well +
SCO	LS2	M		V	now sometimes it's easy to handle other people until something goes wrong + and sometimes when + urm we are handling other people + or supervising other people + and they are unreasonable + and it ' s hard for us sometimes to be reasonable +
SCO	LS2	M		V	so + he's explained to Mark that he needs to work on this area
SCO	LS2	M	J	J	and_LK that word reasonable just means to be sensible + to be fair in the way you handle people +
SCO	LS2	M		J	and sometimes you're right Vicky + when things don't go our way + when conflicts happen between people + sometimes you become unreasonable + you don't think clearly + and you make + some stupid decisions +
SCO	LS2	M	V	V	when things go our way + it just means it happens the way we want it to + or we expect it to + urm we like things to go our way + urm we would all like that to happen +
SCO	LS2	M		V	but sometimes things don't go the way we want them to + and in those cases + what do we do + how do we handle those situations + or the people involved in those situations

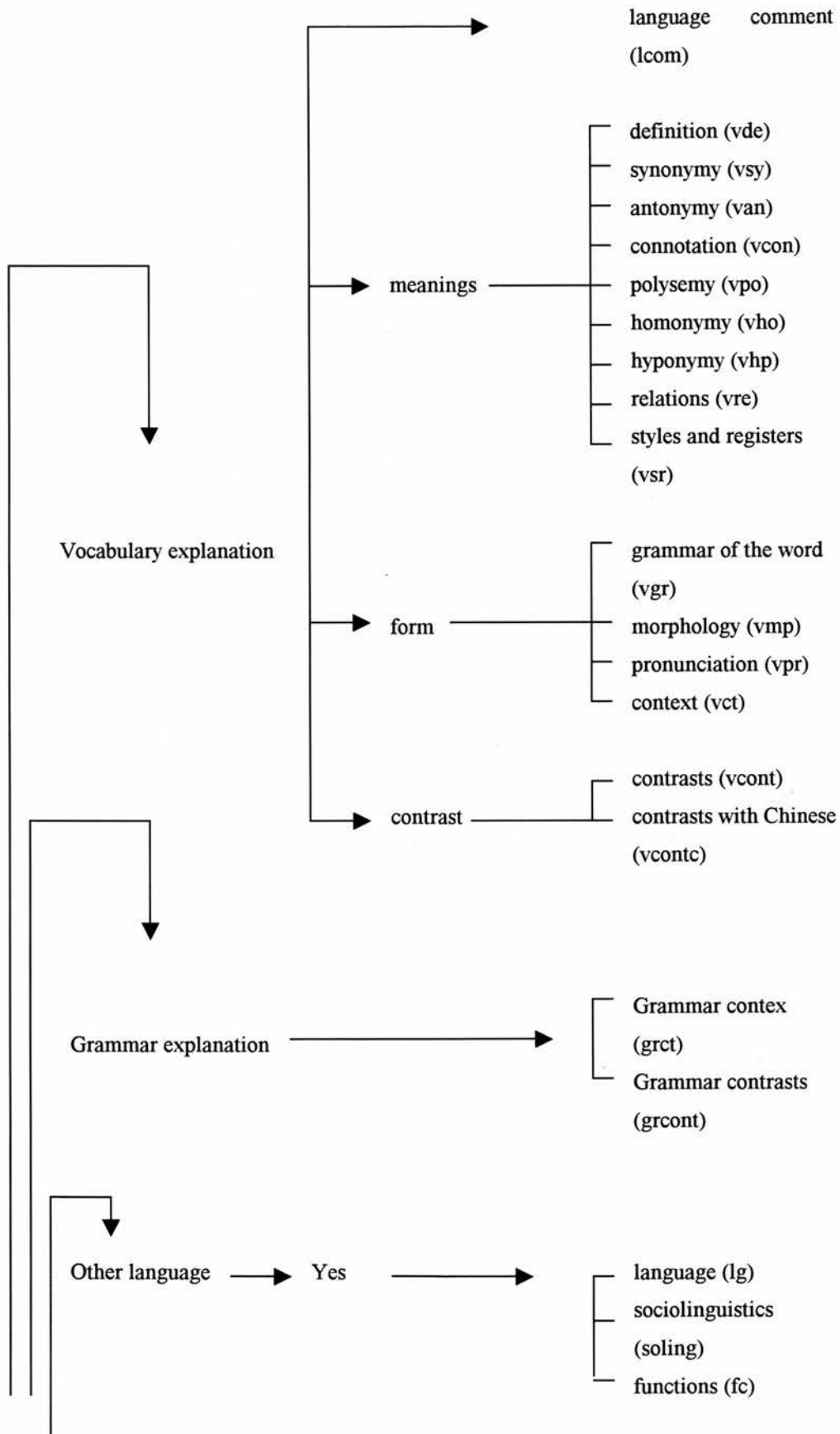
SCO	LS2	M	J	J	going back to the first day of this article + Mark did didn't + Mark didn't + think that + his article went the way he wanted to + maybe think it didn't go his way when Monica criticized his article + but he reacted very unreasonably + very poorly +
SCO	LS2	M		J	so Harvey is pointing out + that when things don't go your way + you still need to handle things reasonably + and pleasantly
SCO	LS2	M	V	V	and_LK he goes on to say + <i>an angry + critical spirit will hurt you and everyone you work with</i> +
SCO	LS2	M		V	so an angry spirit + we can say would be + urm the kind of spirit + or the kind of mood or feeling + that you have + and + and you kind of act like this way a lot of time + you are angry a lot
SCO	LS2	M	J	J	and_LK if you are critical + you are pointing out the negative things in something +
SCO	LS2	M		J	you can be critical + of a place + and point out all its bad + areas + and bad things +
SCO	LS2	M		J	so a critical spirit will hurt you + if you're not focused on the positive + that can hurt the way you work +
SCO	LS2	M		J	Mark says <i>I guess you're right Mr. Walker</i> +
SCO	LS2	M		J	he agrees + he guesses + with what he says +
SCO	LS2	M		J	and he <i>thanks him for taking the time to talk to him</i>
SCO	LS2	MR	V	V	right_UT +
SCO	LS2	M		V	he thanks Mr. Walker for taking the time to talk to him +
SCO	LS2	M		V	and he says <i>I think I've learned something important today</i> +
SCO	LS2	M		V	perhaps Mark never really thought about this before + maybe he didn't realize that + it's not just enough to have certain skills + you need to have more skills if you are going to be in a leadership + urm position + or a position of responsibility +

SCO	LS2	M		V	you know_EP sometimes this happens + in any company or organization + people would have certain skills + and they think they have a right + to a certain position + but they don't realize maybe they have some weaknesses + so sometimes the boss would need to explain these things to them +
SCO	LS2	M		V	in Mark's case he didn't hear about this before + so he didn't know + now Mr. Walker has told him + so now Mark can make some improvements
SCO	LS2	M	J	J	and_LK as hard as that is to hear + he's still thankful that he did receive some feedback + and some + criticism of his work + now he knows how he can change + how he can move up in the company + by becoming more responsible + and more mature +
SCO	LS2	M		J	and Harvey says + <i>I have too Mark</i> +
SCO	LS2	ME		J	when Mark says he has learned something + Harvey says he has learned something important today too +
SCO	LS2	I	J	J	what was that?_PP_WG
SCO	LS2	R	V	V	well_UT he learned that + <i>honest caring communication isn't easy + but it's the only way to maintain positive relationships and get the job + done</i> +
SCO	LS2	MB		V	so what he's saying here is + he's learned something too + he's learned + that he should communicate + he shouldn't just + assume people will + just do their jobs without + sometimes getting angry +
SCO	LS2	M		V	urm when + he + passed + or Mark was passed up for the decision + as the assistant editor + Harvey or Monica should have told to Mark before it + and let him know what the problems was +
SCO	LS2	M		V	so honest communication would be + telling someone the truth + honestly about perhaps their weaknesses +
SCO	LS2	M	J	J	##_INTP and caring for them
SCO	LS2	M		J	# and_LK Har
SCO	LS2	M		J	J: Harvey says + <i>without that it's hard to maintain positive relationships</i> +

SCO	LS2	M		J	to maintain means to keep up + and to get the job done +
					so now + we finish with our conversation
SCO	CLO	M		J	6 we'll go to our word bank sentences + with John Ryan
SCO	CLO	M	J	J	it ' s time now to review this week ' s lessons + with a quiz + with Miss Honey
SCO	CLO	M	V	V	join us on Monday for keys to learning English_IM +
SCO	CLO	M		V	thank you for being with us
SCO	CLO	M	J	J	goodbye
SCO	CLO	M	V	V	bye-bye

Appendix X . Flow chart for coding the steps in ETRPs





Appendix XI. Candidates of the steps in the moves

Stage	Move	Step
Opening	Salutation	greetings welcoming identification
		offering broadcast date invitation
	Lesson introduction	conversations – role play, personal experiences, ideas, ...
		product promotion - programme series, encouragement, offering, ...
		lesson review lesson topic title explanation listener's background
		product promotion - offering Invitation, assuring, ...
		identification world knowledge personal experience
	Classroom direction	Chinese explanation
		text location reference lesson procedure classroom directive

Stage	Move	Step
Teaching 1	(Paragraph Introduction)	comment classroom procedure text reading of the previous lesson
	(Classroom direction)	classroom procedure classroom directive invitation
	Paragraph reading	paragraph reading comment
	(Paragraph introduction)	lesson review lesson topic listener's background comment title explanation world knowledge picture
	Sentence explanation	
	1. Sentence reading	text location reference classroom procedure preface precursor sentence reading
	2. Sentence meaning explanation	paraphrase comment metalinguistic expansion referring to pictures referring to the caption world knowledge personal experience <i>Chinese explanation</i>
<u>3. Vocabulary explanation</u>	vocabulary reading recall comment definition synonymy connotation context contrast world knowledge personal experience <i>Chinese explanation</i>	

.....

4. (Grammar explanation) referring to the grammar
context
recall
contrast
Chinese explanation

Sentence explanation,

(Conclusion)

summary
comment
personal ideas

recall
personal experience
world knowledge

classroom procedure
classroom directive
invitation

Teaching 2, Teaching 3...

Stage	Move	Step
Closing	(pre-next-lesson-promotion)	classroom procedure comment
		thanking satisfaction checking
		offering invitation
	Subsidiary discourses	different subsidiary discourses reviewing or even giving new information)
	Next lesson promotion	role play
		thanking encouragement satisfaction invitation offering, ...
		comment next Lesson topic
		world knowledge experience personal ideas
		offering invitation encouraging assuring, ...
		thanking encouragement
invitation offering		
valediction	leave-taking	

* (): an optional move

* *Italic and underlined*: could be realized together and become a move at the beginning of the stage

* 1.2.3.4...: sub-moves of the sentence explanation move

* No indication of optional steps is made for steps in ETRPs can realize similar functions and appear to be optional.

Appendix XII. Definitions of all stages and moves in ETRPs

Reference number	Stage & Move	Symbol
I-1.	The opening stage	OP
The main aim of the opening stage is to open the communication channel between the listener and the presenters. In order to keep the communication channel open, the presenters give greetings to the listener, promote the programme and introduce the lesson topic.		
I-2.	The salutation move	SLT
The function of the move is to give salutations to the listener as in face-to-face interaction and conversational discourse. The presenters greet and welcome the listener and identify themselves. They also offer the listener a good time and invite them to join the programme briefly.		
I-3.	The lesson introduction move	LSIN
This move is to interest the listener by introducing the lesson and by invoking the listener's background knowledge about the lesson topic. The presenters either directly announce the lesson topic, guess the listener's experiences and ideas about the topic, present their own experiences and ideas about the topic, or provide more information related to the topic. They may also review previous lessons on the same topic. The presenters may also offer and promise as in the salutation move. (As the purpose of the lesson introduction move is to gain the listener's interest in the programme, it is not surprising that steps such as offering and promising are repeatedly taken in the opening stage.)		
I-4.	The classroom direction move	CLDR
Its function is to direct the listener to proceed with the lesson. The presenter may inform the listener of the location of the text in the magazine, of the sequence of the programme and of the beginning of the lesson. The presenter may also give advice and invite the listener to join in.		
<hr/>		
II-1.	The teaching stage	LS1, LS2, ...
The main communicative purpose of the <i>Studio Classroom</i> genre is practised in the teaching stage. The main purpose of this stage is to teach the English of the text in the accompanying magazine. To be more specific, the presenters help the listener understand the concepts in the text and teach the listener the vocabulary and the grammar used in the text. The teaching stage is repeatable.		
II-2.	The paragraph introduction move	PRIN
This is an optional move in the stage. The steps in the paragraph introduction move in the teaching stage are similar to the lesson introduction move in the opening stage, only that there are fewer steps in the teaching stage.		
II-3.	The classroom direction move	CLDR
This is an optional move in the stage. The steps in the classroom direction move in this stage are similar to the classroom direction move in the opening stage, only that there are fewer steps here.		
II-4.	The paragraph reading move	PR
This move is to refer to the text of the programme on the day and to help the listeners know the sequences of the sentence explanation moves. Usually the presenters read part of a whole text in a teaching stage, one to two paragraphs or conversations.		
II-5.	The sentence reading submove	STR
The move informs the listener of the sentence of the text which the presenter is going to talk about. It also indicates a new stage of the discourse. The presenter may introduce the sentence or give more complementary information before actually reading the sentence.		

II-6. The sentence meaning explanation submove COEX
Explaining the concept of a sentence is basically for the sake of understanding the meaning of the sentence. In order to ensure that the listener understands the meaning, the presenter explains the sentence repetitively. The presenter may paraphrase the sentence, talk about his or her own life experiences, discuss his or her own reflections about the sentence, give related information (or world knowledge) and mention the picture or the caption in the magazine to help the listener understand the concept.

II-7. The vocabulary explanation move VEX
In the move, the presenter may translate the vocabulary into Chinese, make comments on the word or phrase, explain the meaning of the item by giving it a definition or by exploring its sense relations, compare it with other phrases or words in terms of style and register, provide his own life experiences related to the vocabulary, language examples or related information.

II-8. The grammar explanation move GREX
An optional move. It is to provide language examples and to compare the grammatical items with others.

II-9. The conclusion move CONL
An optional move. The purpose of the conclusion move in the teaching stage is to make a summary of the lesson, to make comments on the lesson and to indicate the end of the teaching stage. The accomplishment of these purposes can further remind the listener of what they have learned in the stage and make the listener prepared for the ending of the lesson or for the beginning of the next teaching stage.

III-1. The closing stage CLO
The closing stage is to review the lesson, to hold the listener's interest in the programme and to attract him to return to the programme next day.

III-2. The pre-next-lesson-promotion move PLRE
In the pre-next-lesson-promotion move, the main aim is to notify the listener in advance that it is time to end the programme. It also tries to maintain the relationship with the listener. It is an optional move.

III-3. The subsidiary discourse move SUBD
The subsidiary discourse move is to review the language points discussed in the teaching stages with skits or questions and answers. In this move, the presenters also provide the listener with more cultural background knowledge and entertainment, and to build a communication bridge between the presenters and the listener.

III-4. The next-lesson promotion move NLPR
One of the main move in the closing stage – to keep the listener interested. The presenter may announce the lesson topic next day, promise to offer good lessons and encourage the listener to practise what has been learned and to study hard. The presenters also indicate the end of the programme, check the listener's satisfaction and invite the listener to join them again.

III-5. The valediction move VDT
The valediction move is the last move in the genre and the very end of a daily programme. Its main purpose is to close the communication channel. The presenters may invite the listener to join the class again, thank the listener for joining them and take their leave. Like the salutation move in the opening stage, some of the steps in the move are also realized in the next-lesson promotion move. To decide which move these steps belong to, the phonological feature high key, which often indicates a new topic in the discourse (and is marked as / ___ in the data), and the context of the message around the steps need to be considered.

Appendix XIII. Definitions and examples of all steps in ETRPs

Part I. The following steps are of **management discourse units**. They are often realized in the opening and closing stages in ETRPs to open/close the communication channel, to interest the listener and to introduce the programme topic and the procedure of a daily programme. Steps such as *Lesson Topic* and *Lesson Review* could have been regarded as information-focused discourse units, but since their functions are to arouse listeners' interests in the programme and to help the listener get started or familiarized with the discourse, they are considered acts of classroom management type.

Reference number	Step	Symbol
I-1.	Greeting	GT
The discourse unit is often realized at the very beginning of the genre or at the beginning of a chat between the presenters to open the communication channel. It is of a phatic value.		
e.g.:	10001 V	/hello + students +
I-2.	Welcoming	WC
The discourse unit either immediately follows the step greeting or appears after a break. It is of a phatic value as well.		
e.g.: 1.	60002 V	welcome to our class today + we're VERY happy that you're joining us +
e.g.: 2.	160002 T	and welcome to landmark English + +
I-3.	Leave-taking	LT
The step is to close the communication channel.		
e.g.:	50205 J	we'll see you all tomorrow
	50206 V	goodbye everyone
I-4.	Thanking	TK
The discourse unit is to express the appreciation of the presenter to the listener for joining the class.		
e.g.:	30145 J	thank you for joining us for these three days +
I-5.	Identification	IDT
It is the discourse where the presenters give their identities. In the following example, Vicky and Josh introduce themselves to their listeners.		
e.g.:	50003 V	I'm Vicky
	50004 J	'nd I'm Josh welcome
	50005 V	yes welcome
I-6.	Invitation	INV
The presenter invites the listener to join the lesson or the programme in the step <i>Invitation</i> .		
e.g.: 1.	140152 B	so we hope you'll be here with us +
e.g.: 2.	90173 V	we hope you'll join us tomorrow for more of the importance of people skills in office hours
I-7.	Offering	OFR
As a part of product promotion in the media discourse to catch the listener's attention and to arouse his desire to 'buy' (join) the programme, the presenter offers good, exciting and new lessons.		

- e.g.: 1. 110089 J it's time to continue with office hours + the importance of people skills +
 e.g.: 2. 10007 J we have an exciting month of lessons ahead

I-8. Assuring ASS
 This is another product promotion act. The discourse unit is to reassure the listener of the value of the programme.

- e.g.: 70021 V well + this lesson will help you I am sure +

I-9. Encouragement ENC
Encouragement is produced to the audience's benefit. The presenter encourages the listener to study hard, to practice and to try what has been taught in the programme.

- e.g.: 80136 V but we encourage you to give it a try + whether it's writing in a journal + writing to a pen pal + writing to a teacher + writing to + urm + one of your friends that maybe is living abroad right now + just give it a try

I-10. Satisfaction checking STF
 As a part of the manners in the media discourse, the presenter would check the listener's satisfaction with the programme.

- e.g.: 170243 T well I hope you've enjoyed our conversations about credit cards

I-11. Lesson topic LSTP
 In *Lesson topic*, the presenter introduces the programme topic of the day.

I-12. Lesson review LSRE
 In *Lesson Review*, the presenter reviews the lesson which has been discussed.

- e.g.: LSTP 20014 V well we're going to talk more about Scott Hamilton + a real champion +
 LSRE 20015 V we learned yesterday that he is a real champion I think not only on ice + but also in his real life + he loves skating though + he lives to skate + that's what our lesson told us
 LSTP 20016 J we're going to talk about some of the challenges that he faced in his life + today +

I-13. Listener's background knowledge LTBC
 In *Listeners' Background Knowledge*, the presenter arouses the listener's background knowledge by talking about what the listener may have known about the text.

- e.g.: 40021 V I think most of you are + familiar with + urm + some of the things that take place in the city + of course + the Broadway place and some of the excitements + that take place in the + urm + in the center part of the city + like + urm + all the shopping places + but I am not sure you know about the rest of the state

I-14. Classroom procedure CLP
Classroom Procedure and *Classroom Directive* are to organize the discourse and to direct the audience what to do as the discourse unfolds. The step *Procedure* is found in the discourse unit which tells how, when, and what the discourse is going to proceed.

I-15. Classroom directive CLD
Classroom Directives is addressed by the presenter to ask the listener to do some actions.

- e.g.: CLP 120141 V maybe later we can take a closer look right now we need to get back to our own article about Jane Goodall
 120142 K right
 CLD 120143 V students follow along with us + as we continue

Part II. The following steps are of **exposition discourse units**. They are **text-related** discourse units and are often realized in the teaching stage in the ETRP genre to refer to or to get prepared for **the text** that is going to be discussed or explained. Usually there are prominent lexical phrases like *we learn, it says, we find out, and it talks about*.

Reference Number	Step	Symbol
II-1.	Text reading	TR
In <i>Text Reading</i> , the presenter reads a chunk of the text. It is often realized before the presenters explain the text sentence by sentence. No example is given here as the discourse unit is so long that it cannot be missed and that there is no enough space.		
II-2.	Text Location Reference	TLR
In <i>Text Location Reference</i> , the presenter refers the location of the text, the sentence, the word, and the picture.		
e.g.: 1.	60092	V we're still on page 11 in coluM one
e.g.: 2.	190114	B okay + right column + the right hand side now starting with line twenty +
II-3.	Preface	PRF
Its function is to introduce the sentence, the phrase or the grammar before actually reading it.		
II-4.	Precursor	PRC
Also realized before <i>Sentence Reading</i> . Its function is to give complementary information to prepare the listener for the explanation of the following text.		
II-5.	Sentence reading	SENT
The discourse unit is to quote the sentence in the text.		
e.g.: 1	PRF 40141	V also we're going to talk about food now +
	SENT 40142	V it says <i>food too reflects New York's cosmopolitan + flavor</i>
e.g.: 2	PRC 50054	V of course you're not going to find probably a breath of fresh air + at the museum + you have to go outside +
	SENT 50055	V so it says <i>for a breath of fresh air + walk along Fifth Avenue +</i>
II-6.	Word/Phrase	WDT/PHT
The discourse unit is to refer to the phrase or the word in the sentence.		
e.g.:	20042	J so it says that <i>remarkably</i> +
II-7.	Title	TT
<i>Title</i> is the discourse unit where the presenter states the title.		
e.g.:	10027	V actually our title says <i>Scott Hamilton a REAL CHAMPion</i>
II-8.	Picture	PICT
In this discourse unit, the presenter mentions the picture in the accompanying magazine.		
e.g.:	60075	V if you look at the picture here at the bottom of the page you see Manhattan + the city + but you also see these hot air balloons
II-9.	Caption	CAPT
The presenter refers the caption of the picture in the magazine.		
e.g.:	50161	J and <i>getting soaked is half the fun of visiting Niagara Falls</i> + the + caption says there

II-10. Grammar GRT
 The discourse unit is to refer the grammar of a sentence in the text.

e.g.: 160168 T */clothes are MORE expensive than ever +*
 GRT → 160169 T so MORE adjective than ever +
 160170 T for example Kronis you`re looking MORE handsome than ever

II-11. Subsidiary text SUBT
 The discourse unit is to refer to the subsidiary text such as word list or reading questions in the magazine.

e.g.: 180049 B it`s a lot easier for me + to + diRECT your atTENTION to our words to MEMorize + number one is neuropsychologist ((laughing)) + there's the CHInese so I don`t have to exPLAIN it +

Part III. The following steps are also **text-related exposition discourse units**, often realized in the teaching stage in ETRPs, but their functions are to **explain the meaning** of the referred text. Steps of explanation of language points such as vocabulary and grammar are listed in Part VI and VII. Prominent lexical phrases used in the followings are *so, that means, that's, give us the idea, is, and that's talking about.*

Reference number		Step	Symbol
III-1.		Paraphrase	PAPH
This discourse unit is to explain the referred sentence with another of the same proposition.			
e.g.:	120113	V	<i>/and for Jane this event it says + began a + LIFETIME of + disCOvery +</i>
SENL →	120114	V	so that was the START where she + she got the idea of wanting to LEARN so much
III-2.		Metalinguistic expansion	XPD
Different kinds of expansion strategies are employed in the genre to explain the concept of the referred text. <i>Paraphrase</i> is one kind. <i>Recall, Example and Comment</i> are explained below. Content expansion such as related world knowledge and experiences are included in Part V where all the steps of general information are listed. <i>Expansion</i> here is limited to the metalinguistic expansion to unpack the proposition of the referred sentence by bringing the presupposition to the status of assertion.			
e.g.:	30135	V	<i>/we found out the top of this page that + urm + when it was made public + when the public found out that Scott had cancer + 55,000 fan letters + cards and letters came ^mm^ in +</i>
COM →	30136	V	wow
COM →	30137	J	that's amazing
	30138	V	right
XPD →	30139	V	he received a lot of mails saying that people were concerned about him + they cared + they were praying for him + they were wishing him + the best
III-3.		Recall	RCL
Its function is to help the listener to recall what they have talked about before in order to enhance the chance of understanding the concept in the sentence.			
e.g.:	90025	V	<i>and it says he writes articles for several of Walker's magazines + or Walker Publications magazines +</i>
RCL →	90026	V	remember + in our first month we learned that Walker Publications + actually publishes many different magazines
III-4.		Example	EXM
Its function is to give examples to help explain the abstract concept in the sentence or the phrase.			
e.g.:	170172	K	he says <i>I'm going to keep one or two of the cards for emergencies +</i>
	170173	K	so he'll keep one or two credit cards out of the four that he previously had + he'll keep them for emergencies +
EXM →	170174	K	like if he's driving in his car and has an accident or needs + to be towed or has a spare + needs to buy a tyre + he has a flat tyre + something like that + an emergency
III-5.		Comment	COM
<i>Comment</i> is where the presenter makes comments on the text as his or her own reading response and is found in the following example and the example of III-2 <i>Expansion</i> .			
e.g.:	10137	V	so + I imagine that Ernie and Dorothy Hamilton began to wonder why + they were concerned + why their son wasn't growing properly so they

Part IV. The following steps are of **language-focused exposition discourse units**, but not of the text-related language explanation. They are realized in different stages in ETRPs to help build up a general understanding of English or understand the concept of the referred text.

Reference number	Step	Symbol
IV-1.	Language	LG
<i>Language</i> is the discourse unit about general nature of English or its differences from Chinese.		
e.g.:		
160282	K	we don't have hard street though
160283	T	no ((laughing))
160284	K	no we don't say that
160285	T	we don't say who was there + we say who was that +
IV-2.	Sociolinguistics	SOLING
<i>Sociolinguistics</i> addresses the sociolinguistic features of English and is found in the following example.		
e.g.:		
40034	J	no + but east coast accents are much different from + the way + west coast people speak in ^mm mh^ America + so when you go to New York you might notice + it's little bit + urm + different version of the English language than you + studied before + but I think you'll understand them ok
40035	V	I think so +
IV-3.	Function	FC
Subtopic <i>Function</i> is the discourse unit in which the presenters explain functions of language such as apologies, requests, and thanking, etc. No examples of <i>Function</i> are found.		

Part V. The following steps are of **exposition discourse units** of **general information** other than of language. They are realized in different stages in ETRPs in order to help the listener to obtain the information about the institution, the programme and the teaching text, to appreciate the cultural knowledge of the target language, to know the presenter or simply to understand the concept of the referred text.

Reference number	Step	Symbol
V-1.	Article	AT
<i>Article</i> is the discourse unit where the presenter discusses the information about the text they are using. In the following example, the author of the article		
e.g.:	10163	J do you see the author + Vicky?
	10164	V who wrote it + Ruth + that's why ((laughing))
	10165	J Ruth we can always count on Ruth for a little bit of suspense and mystery ^that's right^ in her stories
V-2.	Role play	ST
In the step <i>role play</i> , the presenter conducts a situational play in which presenters identify themselves with different roles. In the following example, A, V and K are playing staff in a café.		
e.g.:	120117	A shall I go and check on our CUStomers?
	120118	V that would be a good IDEA
	120119	K and while you're at it maybe I should start going THROUGH those BILLS
	120120	V it's a good IDEA
V-3.	Date	DT
Its function is to announce the date of the programme.		
e.g.: 1.	160020	T today is November 6 th
e.g.: 2.	170003	T I say back we're on day two of Andrew's credit card crisis ^yes^ +
V-4.	Programme series	PRS
In this discourse unit, the presenter talks about the programme series in the genre. It helps the listener to connect what they have learned to what they are learning.		
e.g.:	70012	J this this this series has been interesting this year + Billy has been teaching us some + interesting ways to practice ^mm mh^ our English + ^mm mh^ we've talked about + urm + speaking ^mm mh that's right^ + + and how + that's important ## to practice speaking
V-5.	Activities	ACT
The presenter talks about the activities held by the institution. It helps to create a sense of discourse community and a positive identification of the institution.		
e.g.:	100004	J do you think our students wonder what the teachers were doing + tapping each other on the heads + at the beginning of our show
	100005	V well ((laughing)) ## + I kind of wonder myself ##
	100006	J # ((laughing)) # it does look a little silly
	100007	V actually some of those pictures came from our youth rally on + for our 35 th anniversary + and we had a good time + and we were singing the songs + and that was part of the song
(* This radio programme is the soundtrack of its TV production.)		
V-6.	Personal experiences	EXP

It is a discourse unit where the presenters talk about their personal life experiences. It helps the listener know the presenters and in a way, establish relationship with the presenters.

- e.g.:
- | | | |
|--------|---|--|
| 170205 | T | I have that problem all the time when I go out to eat |
| 170206 | K | well I have the same problem |
| 170207 | T | and well + the other day we went to a (Chinese, tereyake) + the guy who was cooking said + do you want this hot ^hmmm^ + (Chinese, do you want this hot) and we said no no not at all and he looked at us and he put + just a little bit of hot pepper in + I guess he thought that's how it tastes good |
| 170208 | K | ((laughing)) |
| 170209 | T | but we didn't really want any |

V-7. Personal ideas ID

Unlike *Comment*, *Personal Idea* is the discourse unit where the presenter states their beliefs or ideas that are not to reflect upon the propositions of the text.

- e.g.:
- | | | |
|-------|---|---|
| 40127 | V | actually + urm I would say that riding in a taxi cab in New York is a must + it's a must experience because + it's really exciting + there's a lot of + horn honking + and strange driving and + it's really really interesting + but |
|-------|---|---|

V-8. World knowledge WL

World Knowledge is where the presenter talks about the background information of the article or any related foreign culture information.

- e.g.:
- | | | |
|--------|---|---|
| 120039 | V | Jane was here in Taiwan in November and + er of course she's stirred up some + + er she's all RIGHT + she's trying to make everyone realise how imPORTant the environment is and everything + |
|--------|---|---|

V-9. New information in subsidiary discourse SUB

It is often realized in the closing stage to introduce more cultural information, to teach new idioms or to open mails from the listener. The information presented in the discourse unit is not text-related. It can be an arbitrary discourse unit. It is a subsidiary discourse and coded as SUB as III-9.

V-10. Aside ASD

In *Aside*, the presenter does not really talk to the listener or the other presenter. The following is an example of Aide.

- e.g.:
- | | | |
|----------|---|---|
| 110096 | V | so as Josh said Mr. Walker is telling Mark some of the areas he needs improve on + and he has told him that + urm verbal skills he has + he's done well at that + and he writes well + but he needs to + but in order to superpie ((laughing)) supervise people |
| → 110097 | V | well + I'm doing very well today + |
| 110098 | V | supervise people well he needs good people skills + |

Part 6. The following steps are **text-related exposition discourse units**, often realized in the teaching stage in the ETRP genre, but their functions are to **explain the vocabulary** of the referred text. They are derived on the basis of vocabulary teaching methodology.

Reference number	Step	Symbol
VI-1.	Language comment	LCOM
The discourse unit is to make comments on the word or the phrase. Although they are not directly helpful in understanding the meaning of the word, they are metalinguistic acts made to emphasize the importance or the usefulness of the word.		
e.g.:	10055	V / <u>and</u> it says here they don't <i>GET him DOWN</i> +
→	10056	V that's a good expression to <i>LEARN</i> +
VI-2.	Definition	VDE
In this discourse unit, the presenter gives definitions of the words, made up of a combination of hyponymy and other sense-components.		
e.g.:	10067	V so he is a <i>CHAMpion</i> we find out +
→	10068	V and a champion is one who holds the title of <i>VICTory</i> of some kind in a <i>compeTition</i>
VI-3.	Synonymy	VSY
In <i>Synonymy</i> , the presenter explains a word or phrase by using other words that share a general sense and so may be interchangeable in a limited number of contexts, but which on closer inspection reveal conceptual differences.		
e.g.:	160288	K number three is similar no sweat
	160289	L (Chinese translation)
→	160290	K and this is something that is easy + no problem er + piece of cake
VI-4.	Antonymy	VAN
In <i>Antonymy</i> , the presenter talks about words of a variety of different forms of oppositeness: complementaries, converses, and gradable antonymy multiple incompatibles		
e.g.: 1.	80077	V so you want to interest your readers + you want to provide something that's going to be + exciting and interesting +
→	80078	V so bland would be the opposite of that it would be very boring +
e.g.: 2.	12071	K okay so a <i>HEN</i> is a <i>FEmale</i> chicken +
→	12072	K what about a <i>MALE</i> chicken?
	12073	V a <i>ROOSter</i>
VI-5.	Connotation	VCON
In this discourse unit, the presenter addresses implied attitudinal, emotional or socio-cultural meanings of a word.		
e.g.:	50069	V what is a boutique Josh?
	50070	J J:I think it + urm + people call it as boutique and botick + urm + that's just + urm + urm + a fashionable smaller store + urm urm + usually clothing +
→	50071	J urm + 'nd it's kind of high style + high class type store + you wouldn't find + urm + blue jeans I don't think in a boutique + they're usually dresses things like that

VI-6.			Polysemy		VPO
Its function is to present words of a single word form with several different but closely related meanings.					
e.g.:	140046	H	a floor is INside the house + but OUTside the house when you go to play + in a park or someplace else + that's called the GROUND		
	140047	B	G-R-O-U-N-D ground +		
→	140048	B	but the word FLOOR can have another meaning + sometimes + in a building there can be many different FLOORS that people live on + or work on +		

VI-7.			Homonymy		VHO
The discourse unit is to present words of a single word form with several different meanings which are not closely related.					
e.g.:	130080	A	well <i>we've begun to realise + that animals + like us + can experience emotion + +</i>		
→	130081	A	and we're not talking about animals liking us or thinking that we are nice or kind but actually + they're similar to us here + that's what that means		

VI-8.			Hyponymy		VHP
In this discourse unit, the presenter addresses words meanings of which are included in the meaning of a super-ordinate. In the following example, after explaining the phrase <i>hen house</i> , the presenters talk about other kinds of houses for the animal.					
e.g.:	120100	K	C-O-O-P +		
	120101	K	is that like smaller than a hen HOUSE?		
	120102	V	<u>/actually</u> it's TRUE +		
	120103	V	a coop is quite SMALL compared to a hen house + a hen house we think of + being LARger + maybe where there are lots of HENS + + and you can WALK in and you can collect the EGGS easily where a COOP is more + where the hens just go in to lay their EGGS and that's not easy to get the EGGS		

VI-9.			Other relations		VRE
This discourse unit is to explore part-whole relations and other associations of a word or phrase. In the following excerpt, after explaining the phrase <i>ice skating</i> , Presenter V talks about the related sports and the equipment they need.					
e.g.:	10036	V	but we can also go ROLer SKAting + we also wear SKATES + but SKATES would have WHEELS on them + they used to have four + two in the FRONT two in the BACK today most people are doing what we call + IN-line skating + and that just tell us the wheels are all in one LINE + but that is very POPular today		

VI-10.			Styles and registers		VSR
The presenter discussed stylistic uses and register features of a word or a phrase.					
e.g.:	170179	T	looks like it and of course our full sentence would be + it looks like it + it looks like that + but in colloquial English in spoken English we say + looks like it		
	170180	K	we drop that first it		

VI-11.			Grammar of the word		VGR
Its function is to discuss grammatical functions of a word or a phrase.					

e.g.: 90136 J and when + to + the revision is the noun + the verb would be to revise +

VI-12. Morphology VMP

In this discourse unit, the presenter addresses morphological aspect of knowledge of a word.

e.g.: 30091 V if we break this word up + we could see two words + chemo referring using chemical + urm + chemical treatment of some kind + therapy + really means some kind of treatment + urm + basically the treatment that iss given +

VI-13 Pronunciation VPR

No example of the discourse unit about phonological features of a word is found in the English explanation. Examples are found in Chinese explanation.

e.g.: 120162 K (Chinese explanation) (stresses in the word chimpanzee) (you can also say chimps)(spelling)

VI-14 Context VCT

The discourse unit is to present typical sentence patterns in which the word enters and to help the listener to best understand the meanings of the word in its linguistic contexts. In other words, the presenter give language examples (or the collocation) of the word or the phrase.

e.g.: 170072 K I think a good example of off the hook might be + next weekend + let's say we have a er meeting + we have a a company meeting on Saturday morning

170073 T oh yuck

170074 K of course we don't want to go + ^no^ but if I phoned you Saturday morning and said + Trixis we don't have to go + it's been cancelled

170075 T ahh thank goodness + we're off the hook

170076 K we're off the hook + + exactly

VI-15. Contrasts with other words VCONT

In this discourse unit, the presenter makes comparisons of similar English words.

e.g.: 120171 K so observe here is a kind of notice right?

120172 V right it's notice +

→ 120173 V but I think it's a little + bit more than just notice + it's taking careful + attention + and paying attention to something

VI-16. Contrasts between English and Chinese VCONTC

Its function is to make comparisons between English and Chinese.

e.g.: 160254 T so this is the famous (Chinese, charge on a credit card) in Chinese ^hmmm^ + we don't have any good way of saying (Chinese, charge on a credit card) we don't say swipe the card ^no^ or ((swiping noises)) + do that + we just say I'll charge it

** In explaining vocabulary in the text, the presenter also talks about related information in the world or of their experiences, gives suggestions and examples to the listener, helps the listener to recall what has been taught and refers to the picture in the magazine. The discourse units are coded as WL as of V-8 *World knowledge*, EXP as of V-6 *Personal experience*, SUG as of III-6 *Suggestion*, RCL as of III-3 *Recall*, EXM as of III-4 *Example*, and PICT as of II-8 *Picture*.

Part 7. The following steps are also **text-related exposition discourse units**, often realized in the teaching stage in the ETRP genre, but their functions are to **explain the grammar** of the referred text. Since extremely few discourse units are to explain grammar in the genre, only those found in the data are listed here. No consultation to grammar teaching theories and methods is made.

Reference number	Step	Symbol
VII-1.	Grammar context	GRCT
The discourse unit is to give language examples of the grammar points in the referred text.		
e.g.:	160170	T for example Kronis you're looking MORE handsome than ever
	160171	K huh + aahh + thank you
	160172	T maybe (Chinese, before) EVEN more handsome + better and better
VII-2.	Grammar contrasts	GRCONT
Its function is to make comparisons between similar grammatical items.		
e.g.:	170235	T right the difference is that we've learned the pattern how about + going to Taichung tomorrow + that's + us both (Chinese, how are going to Taichung) + how about going to Taichung tomorrow + how about you going to Taichung tomorrow means you go + but I don't + ^hmm^ + so there's a difference

** The presenter also gives suggestions to the listener in explaining grammar points. Those discourse units are coded as *SUG* as of III-6 *Suggestion*.

Appendix XIV. An example of the analysis of the generic structure of ETRPs

(From programme No. 8)

Signature Tune

(theme music)

V: hi I am Vicky

J: 'nd I am Josh + 'nd this is Studio Classroom live

V: join us today for keys to learning English

(theme music)

Opening stage

Salutation move	V: hi everyone welcome to our class we are very happy that you're joining us + I'm Vicky and + this is Josh	Greeting Welcoming Identification
Lesson introduction move	J: hi Vicky V: hi + how are you J: glad you came back V: thank you I'm glad you came back too J: I thought maybe these + these keys to learning English would scare you away V: well you know + + mm + it's hard work + and sometimes hard work scares me ((laughing)) J: do you think it's scaring some of our students away V: mm + I per + I think perhaps it might + because whenever we think it's not so much the hard work + but I think sometimes we think that we can't do something + and so that frightens us away + so perhaps you are afraid of writing + you don't think you can write in a sec + second language like English + but + I think there's a hope for you J: and yesterday Billy learned + Billy told us some good ways + that we can practice our writing + to develop our writing skills + we talked about ways + that you can use the computer to practice your writing + lots of things on the internet are done in English + and allow you to practice your writing V: right + we talked about using email + and also chat rooms + where you can actually be on line talking to somebody + urm + by using your computer + you can write little sentences to them + and communicate with them + then we also talked about our own website + web pages that you can visit + there are many opportunities for you + you can find a pen pal from different places around the world + when + and we also mentioned keeping a	Greeting Personal experiences Personal ideas Listener's background Assuring Lesson review

journal + and a journal is like + um + um + just
writing down a record of what happened during the
day + and you can put that into your own words +
express how you + feel about the day that you just
had + another thing we often talk about is taking a
lesson like this + and writing down in your own
words what you learned + about this lesson
J: that's a good idea + use your own words to talk
about the things that Billy talked you today + well
+ we're going to continue now with our lesson +
we're on the second day page 14 where you see the
seventeen + so follow along with Billy

Personal ideas

Classroom
direction
move

Classroom
procedure
Text location
reference
Classroom
directive

Teaching stage I

Paragraph reading move	(Music) When you write, keep in mind these simple rules: Use words you know – Don't just pick words out of the dictionary. They might not fit the context. Write for the reader – You know what you're trying to say. But will the reader? Think about how your writing will come across. Don't leave any questions in the reader's mind. Ban Bland writing – Good writing tastes good. Use variety in style and word choice to add "spice" to your writing. (Music)	Text reading
Chinese explanation	(Music) Chinese Explanation (Music)	Chinese explanation
Sentence reading submove	J: so yesterday Billas + Billy gave us some opportunities + now he's going to ask us to keep in mind some simple rules + when you keep	Precursor Sentence reading
Vocabulary explanation submove	something in mind + that means you try to remember something + while you're doing it - so	Synonymy Paraphrase
Sentence meaning explanation submove	you want to remember things + while you're using + what he is talking about V: okay + so developing your skills the first thing was practice + we talked about that + and gave you the opportunities or showed you some opportunities that you could practice + and now we're going to talk about some simple rules + that you need to keep in mind when you actually write	Recall Classroom procedure
Sentence reading submove	+ and it says use your words you know + and this is so important + often students will try to + urm + use new words that they are not really familiar with + but they want to impress someone with + and that's not always a good idea + it says don't just	Sentence reading Comment Metalinguistic expansion
Sentence meaning explanation	pick words out of the dictionary + they may not fit the context + so sometimes students will + + know	Sentence reading
Sentence reading submove	+ the urm their + the word in their own language + perhaps you know the word in Chinese so you look it up in the dictionary + and you choose the + the translation + you choose the English + version of that word + but when you put it in + it doesn't sound quite right + it doesn't sound like that + that's like the word that + that should be used	Metalinguistic expansion
Sentence meaning explanation submove	J: right + maybe the meaning is + does fit the sentence + but the context isn't right + or the way	Paraphrase

it fits + in the sentences + with the words around it + is + a little strange + so maybe when you learn any word + you might want to ask some foreign friends + or a teacher + how can I use a new word + in what ways is that word used + and then you can try to use that in the right context

Suggestion

V: or perhaps when you see that word + or a phrase used in a specific way + urm + maybe you read it some place + look at the context + how has it been used in that sentence + or in those urm that area + and sometimes this will help us actually reading can really help us to improve our writing + so if you will check when you are reading something + how was this used in the sentence + and it would

Sentence reading submove

be very helpful + also let's go back just for a moment + we talked about keeping in mind

Classroom procedure

Vocabulary explanation submove

something + we often use this expression + keep that in mind + we would just mean we don't want you to forget something + these are important things + so this is a very important one first of all + do use words you know well

Phrase reading

Language comment

Antonymy

Sentence meaning explanation submove

J: and that you know + fit into the right sentences + don't try to use a word that you think should go in that sentence + if it doesn't fit the context + just use words that you're familiar with + that you know fit the right situation

Comment

Metalinguistic expansion

Vocabulary explanation submove

V: and context + as we learn here really is just the words come before and after + urm the area you are reading or writing + so + in the context + we

Definition

Paraphrase

Sentence meaning explanation

want to make sure that it fits what's been said before and what would be said afterwards

Sentence reading submove

J: and that second + rule that Billy gives us is to write for the reader + that means to think about who you are writing the letter or whatever it is to + think about them while you're writing it + so you know + so you can think about them understanding what you are writing

Sentence reading

Metalinguistic expansion

Sentence meaning explanation submove

V: and this is really a big problem that many of us have when we are writing to someone + we know in our mind what we want to say + we know what we want to communicate + but we don't always know that we are communicating to the reader + in fact that's why at Studio Classroom when one of our teachers writes an article + they then send to other people to look at + because + we know + what we want to communicate + but have we really communicated to + the reader + so we will send it around to other people + they will read it they will say + you know what + I don't know what you

World knowledge

mean here + and then that will help us to rewrite it
+ and so that we can communicate better

J: and even if you cannot find anyone to help you
with your letter + you can reread it =

Suggestion

[
V: mm
J: = yourself + and think about + okay if this letter
was sent to me + would I understand it + and read
it + and take it for what it is + and see if you are
+++ sending across + or we'll say + coming across
+ the right ideas

[
V: mm mh
V: and actually sometimes that helps if you are
actually giving some time between the time you
write something and maybe the time you send it +
urm + for example + urm + if you are writing an
article like this + sometimes our teachers will wait
two or three days + then they will go back and
they'll read it again + and sometimes they will
discover that they didn't say something very
clearly + and they can rewrite it + so here it says
write for the readers + don't just write for yourself
+ and what makes you + urm + pleased or + helps
you to understand + make sure that the reader +

Example

Metalinguistic
expansion

Sentence
reading
submove

will understand everything + and it says think
about how your writing will come across + how

Sentence
reading

Vocabulary
explanation
submove

will it sound to the reader + here when we say
come across + we are just meaning that + how are
you communicating to the reader

Paraphrase
Synonymy

Sentence
meaning
explanation

J: what's the effect on the reader + who urm is
listening + or reading your letter + and it says don't

Paraphrase

leave any questions in the reader's mind + don't
leave him or her wondering what you were talking
about + or wondering what you meant in a certain
phrase + make sure it's clear + that's the most
important thing + don't try to impress them with
big words + just try to be clear

Sentence
reading
Paraphrase

Sentence
reading
submove

V: you know sometimes we do try to impress
others by showing them + oh we know this word +
and we use flowery words sometimes + very
impressive + beautiful sounding words + but they
don't make any sense in the sentence + so be very
careful with that + so when you write + it says
keep in mind these simple rules + first of all use
the words you know + and write for the reader +
very + so that they are going to understand

Comment
Metalinguistic
expansion
World
knowledge

Sentence
meaning
explanation
submove

Suggestion
Summary

Sentence
reading
submove

something else to keep in mind is bland + writing +
or ban bland writing it says +

Precursor
Sentence
reading

Meaning explanation	so bland writing can also be something that you ant to avoid	Paraphrase
Vocabulary explanation	J: if something is bland + it just doesn't have any flavour + any spice to it + urm if a soup is bland +	Antonymy Example
Meaning explanation	it doesn't have very much taste + it's boring + and you want to ban bland writing + Billy says	Paraphrase
Vocabulary explanation	V: right + and to ban something means to forbid it + or to get rid of it + you don't want bland writing	Synonymy Paraphrase
Meaning explanation	+ so you want to interest your readers + you want to provide something that's going to be + exciting and interesting + so bland would be the opposite of that it would be very boring + so don't write in a bland way + but write in an exciting way	Metalinguistic expansion
Vocabulary explanation		Antonymy Summary
Meaning		
Sentence reading submove	J: Billy says good writing tastes good + and you don't eat it + but it's something that's good + that we enjoy reading + something that's written well +	Sentence reading Paraphrase
Sentence meaning explanation	he says use variety in style and word choice + variety + would + use different kinds + a variety of something is different kinds of something + not	Sentence reading Synonymy Context Paraphrase
Sentence reading submove	don't always use the same words or the same phrases + but make it interesting + by using different things	
Vocabulary explanation submove	V: right + it's very easy for us to get into a comfortable + way of doing something + something that is familiar to us + we know it works + so + sometimes we will do this + but it does + doesn't have any spice + it doesn't have any excitement + so we want to encourage you when you are writing to think of new ways + to express your feelings or your ideas	Comment Metalinguistic expansion
Sentence meaning explanation submove		Encouragement
Conclusion move	J: well we are going to continue ways + urm learning some ways + to improve our writing + right after this break	Classroom procedure

Teaching stage II

Paragraph introduction move	V: welcome back + we're glad that you are going to continue learning more about writing skills + we're going to find out now + about feedback + and one way to really improve our writing is to get feedback J: and to get feedback + you have to show your writing to someone + maybe at first you are a little embarrassed to show your letter to someone + but they can help you + improve your letters + so get	Welcoming Offering Lesson topic
Classroom direction move	some feedback + and now we're going to hear about this from Billy	World knowledge Listener's background Suggestion Classroom procedure
Paragraph reading move	(Music) To improve your writing, you need feedback. If you ask a friend or teacher to read your writing, however, don't ask him or her to "correct all the mistakes in your paper." Just ask the reader to help you identify your strong and weak areas. Revising your writing is your job, and that's how you improve your writing skills anyway. Writing isn't easy, but then nothing of value ever is. The more you practice, the more fun it will be. So don't forget to write. (Music)	Text reading
Chinese explanation	(Music) Chinese explanation (Music)	Chinese explanation
Sentence reading submove	V: well + we want to see what it says here now it says to improve your writing you need feedback + and feedback just means someone gives you something back + they tell you + how well you did + how well you performed perhaps + maybe they give you information about whether you did a good job or a bad job	Classroom procedure Sentence reading
Vocabulary explanation submove	J: mm feedback can be + criticism + telling you what you need to work on + and it = V: mm mh J: = can also be + complimenting + someone telling you + that you did it very well + or praise + so feedback is both of them +	Synonymy Example Connotation
Sentence meaning explanation submove	for both when you = V: mm mh	Suggestion

J: = have asked someone to + urm + look over something you've written + hopefully they will point out some things that you did well + but we also want them to show us ways that we can improve what we wrote

V: so it's good to have feedback + if you never hear anything you won't know + whether you're doing a good job + or a bad job + so we enjoy having feedback + even though sometimes it is difficult + in the long run + I think it's very helpful

Comment

Personal ideas

Sentence reading submove

+ well it says here if you ask a friend or teacher to read your writing + don't ask him or her to correct all the mistakes + because + urm + that's not really

Sentence reading

Metalinguistic expansion

Sentence meaning explanation submove

going to help you as much as you might think it is + you know many times we get letters from students and they say oh please correct my letter + show me all my mistakes and send it back to me + well we don't usually do that + because it's not that helpful for you to show you every mistake + we can encourage you + to try to make some changes + or we can encourage you to reread it yourself + and try to find some of the mistakes

Personal experiences

J: that's right it doesn't help you + if you + urm + have a beautiful letter that someone corrected for you + because you didn't make the changes yourself + you didn't find the problems + in the

Metalinguistic expansion

Sentence reading submove

letter + it says + just ask the reader to help you identify strong and weak areas + that's all you want someone to give you feedback on + just ways that you can improve it generally + not specifically

Sentence reading

Paraphrase

Sentence meaning explanation submove

V: I think for most of us + when someone else makes our corrections + it's very easy for us to become lazy + and we don't really pay attention to + the real problems + so + what I often do + with my friends is whether they are writing + or they're speaking + I'll say + now read this again + + and as they read it or as they speak it again + they'll say + oh- I see no it shouldn't be this it should be that + I have one friend + she likes me to correct her emails or some of the letters that she sends out to people + and I say read it for me + and as she's reading it + I say now + is that correct + should it + should it be this + or shouldn't it be something else + oh I know I know + and she =

Personal ideas

Personal experiences

J: [huh huh

V: = will correct it + by doing that + you learn faster

Sentence reading submove	Vocabulary explanation submove	J: and it says revising your writing is your job + and to revise means to make it better + we talked about revisions + in urm office hours I think + and revision means + to = [Sentence reading Connotation Recall Synonymy
Sentence meaning explanation	Sentence reading submove	V: mm mh J: = make it better + to revise it + to correct the problems V: okay - so just + make some changes where + necessary + and that's your job + it's not the job of someone else + but it's your job + and if you do it you will remember it much longer + so it says	Paraphrase Metalinguistic expansion Sentence reading
Sentence meaning explanation submove	Sentence reading submove	J: Billy says that's how you improve + if you notice the changes + if you find the mistakes in your paper + and change them yourself + that way you can improve + you won't know where you made mistakes if someone else makes all the corrections + you need to find them yourself + by rereading + reading aloud as Vicky said + and revising V: Josh do you think that writing is a valuable thing to do? J: I think it's extremely valuable + it's a + a fun way to communicate with people + it keeps you in touch with friends + and let you know how they are doing + but it's also a fun thing to + create fun papers + and to + urm + entertain people or inform people + through writing V: and sometimes just to express your own feelings + so this is a good thing to do	Metalinguistic expansion Sentence reading Metalinguistic expansion Personal ideas
Sentence reading submove	Sentence meaning explanation submove	J: it says writing isn't easy + but then nothing of value ever is + so if we want something + urm that we feel is very valuable + often we have to work very hard at it + and that's true of writing also if you want to be able to write well + in a second language + like English + it's going to take some work + but as our writer told us already as our author Billy told us + it's + there's hope there + if you're willing to put in the work + if you are willing to practice + there are opportunities out there + so you can improve	Sentence reading Metalinguistic expansion Recall
Sentence reading submove	Sentence meaning	J: It says the more you practice the more fun it will be + the better your writing becomes + the more fun you have writing + and the way to get your	Sentence reading Metalinguistic expansion

explanation	writing improved + is through practice + and Billy	Sentence
Sentence	says + so don't forget to write	reading
reading	V: right + don't forget to write + sometimes the	Personal ideas
submove	hardest part is picking up the pen + and the paper +	
Sentence	or getting arm at that terminal + of the computer	
meaning	right + and just starting out + but we encourage	Encourage-
explanation	you to give it a try + whether it's writing in a	ment
submove	journal + writing to a pen pal + writing to a teacher	
	+ writing to + um + one of your friends that	
	maybe is living abroad right now + just give it a try	
	J: and don't forget to be a + excuse me + don't be	
	afraid + to make mistakes + remember that even	
	the best writers don't like their first drafts + the	
	things they wrote first + it always needs to be	
	improved + and to be revised + so don't be afraid +	
	to write out something + to make mistakes + to go	
	back and correct them + because we all need to do	
	that	
	V: that's right +	

Closing stage

Subsidiary discourse move	<p>V: well I wonder how John is doing + do you think he's making any progress</p> <p>J: I hope he is + urm we talked about his pen pal earlier why don't we see what he is doing now + and then we'll have our word bank sentences + with John Ryan</p> <p>(Music)</p> <p>John's story of writing a journal and correcting mistakes</p> <p>(Music)</p> <p>(Music)</p> <p>word bank sentences</p> <p>(Music)</p>	<p>Personal ideas</p> <p>Recall</p> <p>Classroom procedure</p> <p>Subsidiary discourse</p> <p>Subsidiary discourse</p>
Next lesson promotion move	<p>V: well we hope you found this lesson helpful this month + how to develop your writing skills we learned how to develop people's skills this month too in office hours didn't we</p> <p>J: lots of skills this week + and I think in one way we didn't + one thing we didn't tell =</p> <p>V: right</p> <p>J: = them to do is + to write us</p> <p>V: yes you can write to us and practice by writing a letter + to one of our teachers + and when we come back tomorrow we have Teacher Anna with us</p> <p>J: really</p> <p>V: yeah + she's going to be telling us her tale</p> <p>J: that should be fun + so come back tomorrow</p>	<p>Satisfaction</p> <p>Programme series</p> <p>Encouragement</p> <p>Lesson topic</p> <p>Assuring</p> <p>Inviting</p> <p>Leave-taking</p>
Valediction move	<p>everyone</p> <p>V: goodbye</p> <p>J: goodbye</p>	

Appendix XV. The frequency of the steps in the opening stage

(except those in the classroom direction move)

All in the opening		Studio Classroom 1998		Studio Classroom 2001		Let's Talk in English	
Personal experiences	67	Personal experiences	62	Role play	27	Lesson review	9
Personal ideas	57	Personal ideas	40	Classroom procedure	3	Personal ideas	6
Identification	35	Greeting	25	Lesson topic	3	Comments	4
Offering	32	Offering	20	Offering	2	Identification	4
Greeting	32	Lesson review	19	Welcoming	2	Welcoming	3
Lesson review	32	Welcoming	15	Greeting	1	Chinese explanation	2
Role play	30	Lesson topic	14	Identification	1	Greeting	2
Lesson topic	23	Listener's background	9	Invitation	1	Lesson topic	2
Welcoming	21	Sociolinguistics	9	Total	40	Offering	2
Listener's background	12	Identification	6			Programme series	2
Language	11	Date	6			Title	2
Sociolinguistics	9	Activity	5			Metalinguistic expansion	2
Date	9	Programme series	4			Assuring	1
Comment	8	World Knowledge	4			Definition	1
World knowledge	7	Aside	3			Total	42
Programme series	7	Assuring	3				
Activity	5	Suggestions	2				
Chinese explanation	5	Encouragement	2				
Assuring	5	Satisfaction	1				
Aside	4	Title	1				
Title	4	Total	246				
Classroom procedure	3						
Text location reference	3						
Definition	3						
Encouragement	3						
Suggestion	2						
Metalinguistic expansion	2						
Invitation	1						
Satisfaction	1						
Total	403						

Landmark English	
Identification	18
Personal ideas	12
Language	11
Offering	6
Personal experiences	5
Comments	3
Date	3
Lesson reivew	3
Situational play	3
Greeting	2
Text location reference	2
Definition	2
Welcoming	2
Aside	1
Chinese explanation	1
Lesson topic	1
Title	1
Total	76

Everyone's American English	
Identification	6
Personal ideas	3
Lesson topic	3
Listener's background	3
Chinese explanation	2
Greeting	2
Offering	2
Welcoming	2
Comment	1
Encouragement	1
Lesson review	1
Promising	1
Text location reference	1
Total	28

The frequency of the steps in the closing stage

(except those in the subsidiary discourse move)

All in the closing		48
Leave-taking		23
Offering		20
Encouragement		18
Personal ideas		15
Lesson topic		15
World knowledge		13
Role play		8
Invitation		8
Satisfaction		8
Thanking		8
Personal experiences		7
Assuring		5
Comment		3
Classroom directive		2
Classroom procedure		2
Programme series		2
Total		198

Studio Classroom 1998		25
Leave-taking		10
Encouragement		8
Lesson topic		7
Personal ideas		7
Thanking		5
Offering		4
Invitation		4
Assuring		4
Satisfaction		4
World knowledge		4
Personal experiences		3
Classroom directive		2
Classroom procedure		2
Programme series		2
Comment		1
Total		88

Studio Classroom 2001		13
Role play		7
Leave-taking		2
Invitation		2
Encouragement		1
Lesson topic		1
Offering		1
Assuring		1
Satisfaction		1
Thanking		1
Total		29

Let's Talk in English		12
Offering		6
Encouragement		5
Lesson topic		5
Leave-taking		4
Invitation		1
Personal ideas		1
Total		29

Landmark English		11
World Knowledge		10
Personal ideas		5
Leave-taking		4
Personal experiences		3
Offering		3
Satisfaction		2
Comment		2
Encouragement		1
Invitation		1
Lesson topic		1
Total		42

Everyone's American English		6
Leave-taking		2
Invitation		2
Offering		2
Total		10

Appendix XVI. The word concordance of 'say'

in sentence reading

N **Concordance**

1 American man to do so since 1960 + V: so it says after his Olympic triumph + Scott turned
2 he article is just a surface problem notice we say that the real problem goes deeper + and
3 ater Scott Hamilton loves a challenge + and it says practicing difficult moves on the ice mak
4 rt over again + write a new article but Monica says you don't need to do that Mark + it's not
5 ticle + it just needs a little touching up Mark says + touching up + huh + he says looks m
6 nces + without worrying about his score and it says here that he started the Stars on Ice tour
7 express + a little bit more about this idea + he says + you see Mark + ability alone just isn't e
8 I'm a little worried about Mark + and Harvey says why + Mark + why are you concerned ab
9 + and we find out about that treatment here it says today + after chemotherapy and an oper
0 + also we're going to talk about food now + it says food too reflects New York's cosmopolita
1 ask him or her to correct all the mistakes + it says + just ask the reader to help you identify
2 + one hundred years + J: an-the-the Statue it says welcomes immigrants + J: mm mh + sh
3 made some marks on it + and he says + she says to him + it needs work + Mark replies by
4 + take time to explore it all + and it begins by saying + as + by telling you to ask someone a
5 get the job + done + J: # and Har J: Harvey says + without that it's hard to maintain positiv
6 lls them with his spins + jumps + and flips + it says loud applause always fills the + + urm + t
7 gs don't go your way + V: and he goes on to say + an angry + critical spirit will hurt you and
8 ll of that + in New York and we end our article saying + take time to explore it all + and it be
9 help to defuse his anger + and he says + she says it would also give Mark + an opportunity t
0 lways griping about my work + and urm + he says Monica's always griping + or complaining
1 ou identify strong and weak areas + J: and it says revising your writing is your job + so it s
2 o that Mark + it's not a bad article + now she's saying it's not a bad article + it just needs a li
3 ion + and it says that she believed in him + it says up until that time + Scott didn't take it th
4 he wanted to try skating + but here to notice it says that he went to an ice skating rink + V: b
5 y we find out that he is cancer-free + but + + it says here he must stay cancer-free for five ye
6 from e-mail + to on-line chat rooms + and we say we can point you to on-line English learnin
7 ey says okay + I'll have the chat with him + it says here at a place near the office + and +
8 e bright lights of the New York City + 'nd so it says here if you can tear yourself away from t
9 flects New York's cosmopolitan + flavor and it says here that the food + urm also reflects thi
0 's been a little hard to deal with lately but she says lately he seems more angry and unhapp
1 'nd it says it DEfinitely deserves a visit + she says that there're three falls from atop the obs
2 rience a different country at each meal + J: it says to make time for this museum J: it says
3 me down from the Empire State Building + it says you can buy a typical New York treat + '
4 ink + V: but then at the end of this sentence it says he told his parents he wanted to try + sk
5 refine your writing skills in English + J: and it says that takes work + and in fact it also takes
6 asy + but then nothing of value ever is + J: it says the more you practice the more fun it will
7 nd Mr. Walker goes on to explain to him + he says we'd like to Mark + you have excellent ve
8 h of 1997 + Scott faced another challenge + it says he was diagnosed with cancer + and it s
9 s being one of the most famous places + 'nd it says WORLD FAMous + 'nd it says it DEfinit
0 practice writing are not very far away + well it says opportunities to practice writing aren't ve
1 that Mark simply feels rejected + and Harvey says we should talk to him + J: so at the end
2 sn't speak English as a first language + but it says here you'll see here people from all over
3 y cancer-free for five years before doctors will say he's cured and it's + now we move up + t
4 enic highway + o-r for something different + it says float above the colors in a hot air balloon
5 J: it says to make time for this museum J: it says admire the famous paintings + statues +
6 and Billy says + so don't forget to write well it says Mark White is a writer at Walker Publicat
7 side + V: now for a breath of fresh air + so it says for a breath of fresh air + walk along Fift
8 ays don't worry + about getting wet + but she says don't worry about getting wet + that's par
9 t the real problem goes deeper + and Harvey says what do you think Mark's problem is + J
0 t he wasn't mature enough to handle it + so it says and to judge by the way he's reacting + I

N

Concordance

51 rty + STANDING in New York + Harbor + 'nd it says standing in New York Harbor the Statue of
 52 + Monica explains to Harvey the situation + she says Harvey + I'm a little worried about Mark +
 53 rants + J: mm mh + she has been doing that it says for over + one hundred years so + a LON
 54 e + and purple + also if you have a chance + it says hike or bike along one of the many mounta
 55 ly + his chronic health problem disappeared + it says his chronic health problem disappeared +
 56 ays his chronic health problem disappeared + it says his doctors couldn't understand it + V: oka
 57 e loves it + and audiences love him + V: and it says here that they smile + as soon as he appe
 58 knesses that are holding him back + so Harvey says you're right + he agrees with Monica + V:
 59 pany + but also about his career + and Harvey says okay + I'll have the chat with him + it say
 60 d + it would help to defuse his anger + and he says + she says it would also give Mark + an op
 61 ay + J: Billy says that's how you improve + it says writing isn't easy + but then nothing of valu
 62 before landing in a huge swimming pool and it says in summer people can stand at the bottom
 63 ds work + Mark replies by saying + I'll say + he says you put red ink all over it + maybe I should
 64 one day + even put an ice show on Broadway it says whatever the challenge + Scott will no dou
 65 be + a united nations experience in itself + J: it says if you decide + to + urm + to ride in one of
 66 s + and it says it lie-s in these mountains and it says that Lake Placid lie-s in these mountains +
 67 he started the Stars on Ice tour in 1986 + and it says during the past 10 years the popular tour +
 68 t + at the moment he is irritated with me + she says + I think it would be best + or it would be th
 69 o you think Mark's problem is + J: and Monica says well + I can only think of one thing + and
 70 rvey asks him + how's it been going and Mark says + not very well + he says Monica's always
 71 e cancer it says + he would + beat it it says + it says Scott was going to beat the cancer + and
 72 he says maybe I should just rip it up + and he says + start over again + write a new article but
 73 iter + they'll all tell you that it's hard work and it says if writing is such a chore in one's first langu
 74 t New York's Adirondack Mountains + + J: 'nd it says fall is a particularly spectacular time to visi
 75 ularly spectacular time to visit + J: mm + well it says that the cold air transforms the green fores
 76 u see Mark + ability alone just isn't enough + it says you have to be pleasant and reasonable +
 77 ve + and it says + he just stopped growing + it says here doctors couldn't discover why + V: a
 78 ion + and Mark should know that + and Monica says he does + she says the article is just a su
 79 + one hundred years so + a LONG time + but it says here today she opens her arms to millions
 80 looks more like it needs major surgery + and it says here that they are in Harvey's office in con
 81 our Beekeeper's Monthly article back + Monica says I just finished reading it + and I'm afraid it
 82 anything right + but Mr. Walker disagrees + he says well she doesn't complain to me + she doe
 83 s + almost always need revision + and Harvey says that but articles almost always need revisi
 84 second language + but never fear + our writer says + there's hope + it says + you can refine
 85 too at all there is to see in New York State + it says you'll flip too + at all there is to see in New
 86 een going and Mark says + not very well + he says Monica's always griping about my work + a
 87 practiced hard + and last October he skated + it says he skated in a benefit on TV for the cancer
 88 t he grew normally until the age of five + and it says + he just stopped growing + it says here d
 89 Scott could be + an Olympic champion + and it says that she believed in him + it says up until
 90 kay + 'nd then it tells us to go on from there + it says stop at the Empire State Building + 'nd wh
 91 ack just for a minute though Josh on line 32 + it says that + perhaps this weakness was holding
 92 the top of the last column there on page 7 and it says that Scott got back on the ice soon after hi
 93 er Monica has made some marks on it + and he says + she says to him + it needs work + Mark r
 94 down either + he just keeps on skating + well it says Scott l-ives to skate + and Scott l-ives to s
 95 s well + I can only think of one thing + and she says + we passed him by for that assistant edito
 96 s I just talked to him about one of his articles + saying that I just talked to him about an article +
 97 mind is bland + writing + or ban bland writing it says + so bland writing can also be something t
 98 ould just rip it up and start all over + J: and he says maybe I should just rip it up + and he say
 99 orry about getting wet + that's part of the fun it says + besides you can get water proof clothing
 100 ssistant editor position remember + so Harvey says + oh yes + he remembers + I remember +

N

Concordance

101 im + it needs work + Mark replies by saying + I'll say + he says you put red ink all over it + may
 102 begin today's lesson by begin today's lesson by saying that Scott Hamilton + champion figure sk
 103 e at the moment + and it says + urm well she says at this moment + at the moment he is irrita
 104 know that + and Monica says he does + she says the article is just a surface problem notic
 105 lympic triumph + Scott turned professional + it says he continued to win competitions J: but it
 106 the windows of many shops and boutiques oh it says here you can look in many shops and bouti
 107 says do you want to do it + or should I + V: she says + well + he's quite irritated with me at the
 108 us to keep in mind some simple rules + and it says use your words you know + it says don't j
 109 ou improve your writing skills anyway + J: Billy says that's how you improve + it says writing is
 110 + you have excellent verbal skills + J: but he says + you + to to supervise others well + you
 111 ce writing aren't very far away + so we begin + saying for starters + and the first one Billy talk
 112 s that they try to SOLVE problems + now we're saying that just a walk down the streets + can b
 113 I told him to make some changes + but Harvey says but articles always + almost always not alw
 114 riters + J: and Mark is surprised to hear that he says + really + I'm really one of the best writers
 115 im for taking the time to talk to him and Harvey says + I have too Mark + what was that V: wel
 116 s more angry and unhappy than usual + so she says I just talked to him about one of his articles
 117 + Scott didn't take it that seriously + because it says here that after his mother's dea + death +
 118 ou ask them + they'll tell you the same thing + it says + writing is hard work + if you ask any writ
 119 'll be able to get an overview of the city J: 'nd it says when you come down from the Empire Sta
 120 s quite irritated with me at the moment + and it says + urm well she says at this moment + at th
 121 any mountain urm trails to see the colors + as it says here you can also drive along a scenic hig
 122 + he placed ninth + in the Senior Nationals + it says soon after that + his mother died of cance
 123 Billy gives us is to write for the reader + and it says think about how your writing will come acro
 124 practice your writing is on the internet + and it says you can use everything from e-mail + to o
 125 smile + as soon as he appears on the ice + J: it says + he thrills them with his spins + jumps + a
 126 cross + how will it sound to the reader + and it says don't leave any questions in the reader's m
 127 e twists + and then turn + and then flip + well it says that + you'll flip too at all there is to see in
 128 never fear + our writer says + there's hope + it says + you can refine your writing skills in Engli
 129 at Lake Placid lie-s in these mountains + and it says ski jumpers still practice here year around
 130 eds to talk to him + but who's going to do it + he says do you want to do it + or should I + V: sh
 131 that Monica is speaking now to Mark + and she says here's your Beekeeper's Monthly article ba
 132 e told his parents he wanted to try + skating + it says remarkably as soon as he started to skate
 133 ys his doctors couldn't understand it + but Scott says he just skated out of it + and he said he sk
 134 irst visit + it says it's the United Nations + and it says the representatives from countries + V: 'n
 135 ching up Mark says + touching up + huh + he says looks more like it needs major surgery +
 136 cuisine from around the world + V: and finally it says here you can experience a different countr
 137 ly he had a new goal + in his life V: okay + so it says from 1981 to 1984 + Scott won both the U.
 138 practice here year around + V: it's interesting it says ski jumpers will practice here year around
 139 doctors couldn't understand it + V: okay + so it says his doctors couldn't understand it + but Sc
 140 sentatives from countries + V: 'nd notice here it says that they try to SOLVE problems + now w
 141 is on the Cave of Winds tour + V: but our writer says don't worry + about getting wet + but she
 142 hite is a writer at Walker Publications + and it says he writes articles for several of Walker's
 143 o be something that you want to avoid J: Billy says good writing tastes good + he says use v
 144 nt to experience the roaring water below + so it says here + walk around the base of the falls on
 145 has no idea why we decided as we did + and it says + Monica tells Harvey that Mark simply fee
 146 her Olympic champions + we're continuing on it says in March of 1997 + Scott faced another ch
 147 + to me + V: mm mh + well Harvey goes on to say + well actually we both think you're one of o
 148 reacting + I guess we were right + and Monica says that's true + unfortunately he has no idea
 149 you practice the more fun it will be + and Billy says + so don't forget to write well it says Mark
 150 t says he continued to win competitions J: but it says Scott wanted to do more than compete +

N

Concordance

151 lly the HOME of 1980 Winter Olympics + and it says it lie-s in these mountains and it says that
152 it says he was diagnosed with cancer + and it says that he didn't let fear conquer him + he wo
153 ys use variety in style and word choice + well it says here if you ask a friend or teacher to read
154 es + and it says use your words you know + it says don't just pick words out of the dictionary +
155 e says to him + it needs work + Mark replies by saying + I'll say + he says you put red ink all o
156 nship + and + the World Championship + and it says here + he went to the 1984 Olympics + as
157 s places + 'nd it says WORLD FAMous + 'nd it says it DEfinitely deserves a visit + she says th
158 fear conquer him + he would beat the cancer it says + he would + beat it it says + it says Scott
159 ld beat the cancer it says + he would + beat it it says + it says Scott was going to beat the cance
160 all + urm urm actually write this number + Billy says + link up with + one company + or organi
161 id J: Billy says good writing tastes good + he says use variety in style and word choice + wel
162 + and in fact it also takes + you guessed it Billy says + practice + and although it might surpris
163 ill hurt you and everyone you work with + Mark says I guess you're right Mr. Walker + and he t
164 erything + but a must see on your first visit + it says it's the United Nations + and it says the re
165 d it says revising your writing is your job + so it says revising your writing is your job + and that'

Appendix XVII. The frequency of the steps

in the sentence meaning explanation

All in the concept explanation		Studio Classroom 1998		Studio Classroom 2001	
Paraphrase	257	Paraphrase	163	Comment	23
Comment	237	Comment	153	Metalinguistic expansion	20
Metalinguistic expansion	210	Metalinguistic expansion	109	Paraphrase	18
World knowledge	123	World knowledge	90	World Knowledge	18
Personal ideas	100	Personal experiences	67	Chinese explanation	17
Personal experiences	87	Personal ideas	56	Personal experiences	10
Chinese explanation	45	Sentence reading	31	Sentence reading	7
Sentence reading	40	Recall	22	Personal ideas	5
Recall	31	Listener's background	11	Recall	2
Explanation of explanation *	17	Encouragement	10	Grammar	2
Example	16	Caption reading	8	Encouragement	1
Listener's background	12	Classroom procedure	8	Example	1
Classroom procedure	11	Picture referring	8	Explanation of explanation*	1
Encouragement	11	Suggestion	6	Listener's background	1
Phrase reading	10	Article	3	Total	126
Caption reading	8	Phrase reading	2		
Picture referring	8	Preface	2		
Suggestion	6	Text location reference	2		
Sociolinguistics	4	Title	1		
Article	3	EXM	1		
Text location reference	3	EXVEX	1		
Preface	2	OFR	1		
Grammar	2	SOLING	1		
Activity	1	SUBT	1		
Language comment	1	SUM	1		
Language	1	TT	1		
Offering	1	Total	759		
Subsidiary discourse	1				
Summary	1				
Title	1				
Total	1250				

* Expansion of the vocabulary in the concept explanation

Let's Talk in English

Metalinguistic expansion	34
Paraphrase	25
Comment	24
Chinese explanation	11
Recall	5
Classroom procedure	1
Sentence reading	1
Total	101

Landmark English

Paraphrase	32
Metalinguistic expansion	29
Comment	22
Chinese explanation	10
World knowledge	7
Personal ideas	4
Explanation of explanation*	3
Example	2
Classroom procedure	1
Language comment	1
Language	1
Recall	1
Sentence reading	1
Total	114

Everyone's American English

Personal ideas	34
Paraphrase	19
Metalinguistic expansion	18
Comment	15
Example	12
Explanation of explanation*	12
Personal experiences	10
Phrase reading	8
World knowledge	8
Chinese explanation	7
Sociolinguistics	3
Classroom procedure	1
Personal ideas	1
Recall	1
Text location reference	1
Total	150

Appendix XVIII. Percentages of the most frequently used

steps in the sentence meaning explanation

	Studio Classroom 1998	Studio Classroom 2001	Let's Talk in English	Landmark English	Everyone's American English
paraphrase	21.50%	14.30%	24.80%	28.10%	12.70%
comment	20.20%	18.30%	23.80%	19.30%	10%
metalinguistic expansion	14.40%	15.90%	33.70%	25.40%	12%
world knowledge	11.90%	14.30%	0	6.10%	5.30%
personal experience	8.80%	7.90%	0	0	6.70%
personal ideas	7.40%	4%	0	3.50%	22.70%
Chinese explanation	0	13.50%	10.90%	8.80%	4.70%
example	0.10%	0.80%	0	1.80%	8%
explanation of vocabulary in the explanation	0.10%	0.80%	0	2.60%	8%

**Appendix XIX. The frequency of the steps in the
vocabulary explanation**

All in vocabulary explanation	
Synonymy	168
Definition	89
Vocabulary Context	75
Chinese explanation	74
Personal experiences	59
World knowledge	56
Connotation	49
Personal ideas	38
Example	36
Explanation *	30
Phrase reading	27
Antonymy	23
Word reading	23
Recall	19
Language comment	16
Comment	14
Styles and register	13
Classroom procedure	12
Contrast	10
Polysemy	9
Relations	9
Hyponymy	8
Language	5
Grammar	4
Suggestion	3
Morphology	3
Listener's background	2
Contrast with Chinese	2
Homonymy	2
Encouragement	1
Paraphrase	1
Picture	1
Subsidiary discourse	1
Definition/Grammar	1
Total	883

Studio Classroom 1998	
Synonymy	80
Definition	64
Connotation	35
Vocabulary Context	27
World knowledge	26
Personal experience	23
Example	20
Antonymy	16
Phrase reading	9
Word reading	9
Language comment	8
Relations	7
Contrast	6
Comment	5
Styles and registers	3
Explanation *	2
Listener's background	2
Recall	2
Grammar	2
Morphology	2
Encouragement	1
Picture	1
Total	350

Landmark English	
Synonymy	50
Chinese explanation	47
Vocabulary Context	37
Personal experiences	32
World knowledge	24
Personal ideas	19
Phrase reading	15
Definition	13
Classroom procedure	11
Word reading	11
Example	8
Comment	6
Language comment	5
Connotation	4
Styles and register	4
Language	3
Polysemy	3
Antonymy	2
Contrast with Chinese	2
Relations	2
Explanation *	1
Paraphrase	1
Recall	1
Definition/Grammar	1
VHO	1
Total	303

* Explanation of the vocabulary in the vocabulary explanation

Studio Classroom 2001

Chinese explanation	17
Synonymy	17
Definition	6
Personal ideas	5
Hyponymy	5
Connotation	5
Vocabulary Context	4
Polysemy	4
Recall	3
Contrast	3
Word reading	3
Example	2
Antonymy	2
Comment	1
Phrase reading	1
Grammar	1
Homonymy	1
World knowledge	1
Total	81

Everyone's American English

Explanation *	27
Synonymy	20
Personal ideas	14
Recall	11
Chinese explanation	10
Vocabulary Context	7
Style and register	6
Example	5
Definition	5
World knowledge	5
Personal experiences	4
Suggestion	3
Antonymy	3
Connotation	3
Comment	2
Language comment	2
Language	2
Phrase reading	2
Classroom procedure	1
Subsidiary discourse	1
Contrast	1
Grammar	1
Polysemy	1
Total	136

Let's Talk in English

Hyponymy	3
Recall	2
Connotation	2
Example	1
Language comment	1
Definition	1
Morphology	1
Polysemy	1
Synonymy	1
Total	13

Appendix XX. Percentages of the most frequently used steps in the vocabulary explanation

	Studio Classroom 1998	Studio Classroom 2001	Landmark English	Everyone's American English
synonymy	22.90%	21%	16.50%	14.70%
definition	18%	7.40%	4.30%	3.70%
connotation	10.00%	6.20%	1.30%	2.20%
vocabulary context	7.70%	4.90%	12.20%	3.70%
world knowledge	7.40%	1.20%	7.90%	2.90%
personal experiences	6.60%	0.00%	10.60%	3.70%
example	5.70%	2.50%	0.00%	3.70%
Chinese explanation	0.00%	21%	15.50%	7.40%
personal ideas	0.00%	6.20%	6.30%	10.30%
homonymy	0.00%	1.20%	0.30%	0.70%
hyponymy	0.00%	6.20%	0.00%	0.00%
recall	0.60%	3.70%	0.30%	8.10%
explanation of the vocabulary in the explanation	0.60%	0.00%	0.30%	19.90%
styles and register	0.90%	0.00%	1.30%	4.40%
phrase reading	2.60%	1.20%	5%	1.50%

Appendix XXI. Chinese explanation in

Studio Classroom 2001

Line	Broadcast	Stage	Move	Step	Exchange	Presenter	Text
							(Chinese explanation) (background knowledge about Jane)
120037	SCN	LS1	PRIN	CEX	M	K	(Chinese explanation)
120047	SCN	LS1	PRIN	CEX	M	K	(Chinese explanation) (direct translation)
120051	SCN	LS1	PRIN	CEX	M	K	(Chinese explanation)
120060	SCN	LS1	COEX	CEX	ME	K	(grammar point) (Chinese explanation)
120074	SCN	LS1	COEX	CEX	MB	K	(translation, spelling, tense, homograph, examples) (Chinese explanation)
120087	SCN	LS1	VEX	CEX	M	K	(synonyms, spelling, contrast of synonymous words) (Chinese explanation) (other meanings of the phrase)
120092	SCN	LS1	VEX	CEX	M	K	(Chinese explanation)
120104	SCN	LS1	VEX	CEX	MB	K	(association of words)
120155	SCN	LS2	COEX	CEX	M	K	(Chinese explanation) (direct translation) (examples of lifetime and curiosity)
120156	SCN	LS2	COEX	CEX	MR	V	okay + (Chinese explanation)
120162	SCN	LS2	VEX	CEX	M	K	(stresses in the word chimpanzee) (you can also say chimps)(spelling)
120163	SCN	LS2	VEX	CEX	MR	V	I agree
120164	SCN	LS2	VEX	CEX	M	K	C-H-I-M-P-S (Chinese explanation)
120174	SCN	LS2	VEX	CEX	MB	K	(comparison of observe and perceive and spelling of perceive) (Chinese explanation)
120181	SCN	LS2	VEX	CEX	M	K	(Comparison of realize and know)
120192	SCN	LS2	COEX	CEX	MB	K	(Chinese explanation)
120198	SCN	LS2	COEX	CEX	M	K	(Chinese explanation)
120201	SCN	LS2	COEX	CEX	ME	K	(Chinese explanation)
120206	SCN	LS2	VEX	CEX	MB	K	(Chinese explanation)
130025	SCN	LS1	PRIN	CEX	M	K	(Chinese explanation)

130036	SCN	LS1	VEX	CEX	MB	K	(Chinese explanation) (comparison of love and affection)
130047	SCN	LS1	VEX	CEX	I	V	how do you say that in Chinese?_RQ
130048	SCN	LS1	VEX	CEX	R	K	(Chinese translation) ^mmh^
130054	SCN	LS1	VEX	CEX	MB	K	(Chinese explanation) (spelling of ticklish)
130062	SCN	LS1	COEX	CEX	M	K	(Chinese explanation)
130074	SCN	LS1	COEX	CEX	M	K	(Chinese explanation) (comparison of force and make)
130075	SCN	LS1	COEX	CEX	MR	V	mmh +
130082	SCN	LS1	COEX	CEX	M	K	(Chinese explanation) (about the punctuation in the sentence)
130134	SCN	LS2	COEX	CEX	M	K	(Chinese explanation)
130141	SCN	LS2	VEX	CEX	MB	K	(Chinese explanation)
130152	SCN	LS2	COEX	CEX	M	K	(Chinese explanation)
130161	SCN	LS2	VEX	CEX	M	K	(Chinese explanation)
130162	SCN	LS2	VEX	CEX	MR	V	okay +
130164	SCN	LS2	COEX	CEX	M	K	(Chinese explanation) (comparison of preserve and conserve and examples)
130165	SCN	LS2	COEX	CEX	MR	V	okay
130170	SCN	LS2	VEX	CEX	M	K	(Chinese explanation) (spelling and examples of endangered)
130183	SCN	LS2	COEX	CEX	M	K	(Chinese explanation)

Appendix XXII. Definitions and examples of interactional features

Part I. The following interactional features are about the **exchange structure** of the conversations between the presenters.

Reference number	Interactional feature	Symbol
I-1. All the presenters' utterances to the listeners are considered monologue moves	Monologue	M
I-2. In order to help to examine the linguistic devices used to shift the interaction mode from conversation to monologue, the beginning of the monologue is marked.	Beginning of monologue	MB
I-3. In order to help to examine the linguistic devices used to shift the interaction mode from monologue to conversation, the ending of the monologue is marked.	Ending of monologue	ME
I-4. The response move in the monologue is not intended to be a real response move, but an uptake (See II-1 below). Presenters use it to take their turns to present to the listeners.	Response in the monologue	MR
I-5. An initial move is the first move in an exchange structure in the conversation between the presenters.	Initiation	I
I-6. A response move is to respond to the initial move in the conversation.	Response	R
I-7. A follow-up move is to acknowledge or accept the outcome of the interaction, to evaluate the correction of the response, to show an appreciation of the response, to show a change of state of knowledge, etc.	Follow-up	F
e.g.		
M 10090	V also JUMPS + they have to jump up in the AIR + sometimes they spread legs very quickly ^mm mh^ and BACK down again +	
ME 10091	V and he also does his incredible FLIPS + in the air and back + you know + front ways and around to his BACK	
I 10092	J oh I know + I COULD do ## them too	
R 10093	V # ((laughing)) you COULD do them too	
F 10094	J yes + they're not THAT hard	
I 10095	V I think teacher Anna can do THAT((laughing))	
R 10096	J ((laughing))	
MB 10097	J well it says <i>at the END of his perFORMances</i> +	
M 10098	J and + the TIME on the ICE would be the perFORMANCE +	
M 10099	J it says <i>loud apPLAUSE always fills the + + urm + the + AIR +</i>	
M 10100	J and that's the + the SOUND of applause fills the AIR + people CLAPping their HANDS + at the END of Scott's perFORMANCE	
MR 10101	V right +	
M 10102	V it's just a SIGN of + + of + of + appreciation + or an expression of apPROval you really enJOY something + you will apPLAUD	

Part II. The following interactional features are about the **turn-taking system** of the conversations between the presenters.

Reference number	Interactional feature	Symbol
II-1.	Uptake	UT
By an uptake, the presenters may take over the turn of the previous presenter by acknowledging receipt of what the previous presenter said and/or evaluating it before going on. In a conversation, an uptake is often triggered off by an <i>appealer</i> (See II-5 below) in the previous presenter's turn.		
e.g.		
APL → 10003	V	we're beginning a new lesson + and a new month topic aren't we
UT → 10004	J	that's right +
10005	J	welcome to February +
II-2.	Link	LK
A link is also used to take over the previous presenter's turn, often realized by a conjunction such as <i>and, but, because, and so</i> .		
e.g.		
170164	K	and of course the charge that went on the credit card + for those clothes would be + taken ^mm mh^ off + so he wouldn't have any + charges on those credit cards + the four + that he had previous to the + platinum card
170165	K	and + that was the second part to the solution
LK → 170166	T	so he take + he took all those clothes back +
170167	T	Sandy thinks well sounds like a good answer +
II-3.	Interruption	INTP
The presenter can interrupt the previous presenter's utterance to gain the floor.		
e.g.		
70078	J	<u>/why</u> do you think our viewers want to improve their writing in English?_RQ
70079	V	oh I think many of them want an opportunity to be able to + communicate with other people + perhaps have pen pals ## in other countries
INTP → 70080	J	# mm mh maybe you like to major in English ^mm mh^ in in school if you can write well that will + obviously help your speaking as well
II-4.	Prompt	PP
The presenter may strongly <i>prompt</i> the other party to respond by making such acts as <i>greetings, questions, offers and invitation</i> .		
e.g.		
PP → 120202	K	now do you have to be asleep + when + you + dream?
120203	V	no you can dream + even when you're awake +
II-5.	Appealer	APL
The presenter also uses an <i>appealer</i> as an explicit signal to the other presenter to make appropriate feedback. <i>Appealers</i> such as <i>tags, right, ok</i> and <i>you know</i> often occur in a separate tone unit with a rising tone. (See the example of II-1.)		

Part III. The following interactional features are about the **social strategies** used in the conversations between the presenters.

Reference number		Interactional feature	Symbol
III-1.		Backchannel	BC
		Backchannels, such as <i>mm mh</i> , <i>yes</i> and <i>right</i> , are used to show the presenter's engagement or involvement.	
e.g.	170115	T and we can also say teach someone a lesson ^mmh^ + and that is a little bit different if ##	
	170116	K # we don't mean like (Chinese, the first one)	
	170117	T no +	
	170118	T to teach someone a lesson means + I'm going to correct your behaviour + ^yes^ + maybe even by punishing you + ^yes^ + to teach you a lesson	
BC →			
III-2		Empathizer	EP
		Empathizers, such as <i>you know</i> and tags, are used to intensify the relationship with the other presenter in the interaction.	
e.g.	160071	K we sometimes in Canada will say PEACHY keen	
	160072	T uhuh + I HEARD that too	
	160073	K yeah +	
EP →	160074	K you know somebody might say + well + what do you think about that? + oh PEACHY keen	
	160075	T means REALLY good	
	160076	K ((laughing))	

Appendix XXIII. The frequency of the interactional and relational features in ETRPs

Interaction type	Studio Classroom 1998				Studio Classroom 2001				Let's Talk in English				Landmark English				Everyone's American English											
	Monologue		Con-versation		Monologue		Con-versation		Monologue		Con-versation		Monologue		Con-versation		Monologue		Con-versation									
	V	J	V	J	V	A	K	V	A	K	H	B	M	H	B	M	T	K	L	T	K	L	B	E	A	B	E	A
Presenter	24	24	8	8	12	12	7	9	8	8	16	13	7	5	4	-	46	40	22	17	19	3	17	6	13	15	14	3
Turn	5	4	6	3	5	5	-	4	2	2	3	3	-	4	2	-	10	6	-	5	8	-	-	-	-	4	3	-
Uptake	5	7	-	-	3	2	1	-	-	1	3	2	-	-	-	-	7	2	-	-	-	-	1	-	-	1	-	-
Link	-	-	-	3	-	-	-	2	1	4	-	-	-	1	1	-	-	-	-	3	1	-	-	-	-	1	-	-
Prompt	1	-	-	-	-	-	1	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	1	-	-
Appeler	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3	-	-	1	-	-	-	-	-	1	-	-
Interruption	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	20	10	1	-	2	-	-	-	-	1	5	-
Backchannel	2	1	-	1	1	-	-	2	1	1	-	-	-	-	-	-	-	-	-	-	2	-	-	-	-	1	2	-
Empathiser	15	14	6	8	10	14	4	8	4	9	6	5	-	5	5	-	40	18	1	9	13	-	1	2	-	9	10	-
Total	3	-	-	-	1	-	-	2	-	-	3	-	1	-	-	-	2	-	-	-	-	-	5	-	-	-	-	-
Imperative	-	-	-	1	-	-	-	1	1	3	-	-	-	1	1	-	-	-	-	2	-	-	-	-	-	-	-	-
Wh-interrogative	-	-	-	2	-	-	-	1	-	1	-	-	-	-	-	-	-	-	-	1	1	-	-	-	-	1	-	-
Polar interrogative	1	-	-	-	-	-	1	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-
Tagged declarative	-	-	-	-	-	-	1	-	-	-	1	-	-	-	-	-	-	-	-	1	-	-	8	-	-	2	-	-
Obligation	-	-	-	-	-	-	1	-	-	-	1	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-

Appendix XXIV. The frequency of the steps realized by the presenters in the monologue or conversation mode

Studio Classroom 1998

J in monologue	V in monologue	J in conversation	V in conversation
92	Sentence reading	75	Personal experiences
73	Paraphrase	44	Personal ideas
49	Comment	23	Comment
47	World knowledge	16	World knowledge
42	Classroom procedure	5	Greeting
42	Metalinguistic expansion	4	Metalinguistic expansion
37	Synonymy	4	Lesson topic
31	Definition	4	Sociolinguistics
15	Lesson review	4	Connotation
15	Vocabulary Context	3	Activity
13	Listener's background	2	Classroom procedure
12	Personal experiences	2	Definition
12	Lesson topic	2	Article
12	Connotation	2	Listener's background
12	Lesson topic	2	Offering
11	Recall	2	Recall
11	Phrase reading	2	Definition
10	Offering	1	Classroom procedure
9	Encouragement	1	Preface
9	Personal ideas	1	Antonymy
9	Leave taking	1	Vocabulary Context
8	Precursor	1	Style and register
8	Preface	1	Total
8	Programme series	197	190
8	Classroom directive		
7	Classroom directive		
6	Example		
6	Personal experiences		
6	Language comment		
6	Text location reference		
6	Antonymy		
5	Picture referring		
4	Leave taking		
4	Suggestion		
4	Date		
3	Invitation		
3	Satisfaction		
3	Contrast		
3	Relations		
3	Word reading		
3	Picture referring		
3	Assuring		
3	Word reading		
2	Caption reading		
2	Explanation *		
2	Identification		
2	Assuring		
2	Welcoming		
1	Aside		
1	Greeting		
1	Language comment		
1	Summary		
1	Thanking		
1	Title		
1	Grammar		
1	Total		
647			

131	Sentence reading
90	Paraphrase
76	Comment
55	Metalinguistic expansion
53	World knowledge
43	Synonymy
30	Definition
24	Offering
23	Classroom procedure
23	Lesson review
23	Welcoming
18	Preface
17	Connotation
16	Lesson topic
14	Greeting
14	Phrase reading
13	Listener's background
12	Encouragement
12	Precursor
11	Personal ideas
11	Recall
10	Classroom directive
10	Vocabulary Context
9	Example
9	Personal experiences
9	Language comment
9	Leave taking
8	Invitation
8	Antonymy
7	Text location reference
6	Caption reading
6	Summary
6	Thanking
6	Word reading
6	Picture referring
5	Assuring
5	Aside
4	Identification
4	Leave taking
4	Programme series
4	Satisfaction
4	Suggestion
4	Relations
4	Title
3	Contrast
3	Morphology
2	Activity
1	Date
1	Explanation *
1	Sociolinguistics
1	Subsidiary discourses
1	Grammar
1	Style and register
1	Total
865	

J in monologue	V in monologue	J in conversation	V in conversation
92	Sentence reading	75	Personal experiences
73	Paraphrase	44	Personal ideas
49	Comment	23	Comment
47	World knowledge	16	World knowledge
42	Classroom procedure	5	Greeting
42	Metalinguistic expansion	4	Metalinguistic expansion
37	Synonymy	4	Lesson topic
31	Definition	4	Sociolinguistics
15	Lesson review	4	Connotation
15	Vocabulary Context	3	Activity
13	Listener's background	2	Classroom procedure
12	Personal experiences	2	Definition
12	Lesson topic	2	Article
12	Connotation	2	Listener's background
12	Lesson topic	2	Offering
11	Recall	2	Recall
11	Phrase reading	2	Definition
10	Offering	1	Classroom procedure
9	Encouragement	1	Preface
9	Personal ideas	1	Antonymy
9	Leave taking	1	Vocabulary Context
8	Precursor	1	Style and register
8	Preface	1	Total
8	Programme series	197	190
8	Classroom directive		
7	Classroom directive		
6	Example		
6	Personal experiences		
6	Language comment		
6	Text location reference		
6	Antonymy		
5	Picture referring		
4	Leave taking		
4	Suggestion		
4	Date		
3	Invitation		
3	Satisfaction		
3	Contrast		
3	Relations		
3	Word reading		
3	Picture referring		
3	Assuring		
3	Word reading		
2	Caption reading		
2	Explanation *		
2	Identification		
2	Assuring		
2	Welcoming		
1	Aside		
1	Greeting		
1	Language comment		
1	Summary		
1	Thanking		
1	Title		
1	Grammar		
1	Total		
647			

J in monologue	V in monologue	J in conversation	V in conversation
131	Sentence reading	75	Personal experiences
90	Paraphrase	44	Personal ideas
76	Comment	23	Comment
55	Metalinguistic expansion	16	World knowledge
53	World knowledge	5	Greeting
43	Synonymy	4	Metalinguistic expansion
30	Definition	4	Lesson topic
24	Offering	4	Sociolinguistics
23	Classroom procedure	4	Connotation
23	Lesson review	3	Activity
23	Welcoming	2	Classroom procedure
18	Preface	2	Definition
17	Connotation	2	Article
16	Lesson topic	2	Listener's background
14	Greeting	2	Offering
14	Phrase reading	2	Recall
13	Listener's background	2	Definition
12	Encouragement	1	Classroom procedure
12	Precursor	1	Preface
12	Personal ideas	1	Antonymy
11	Recall	1	Vocabulary Context
11	Classroom directive	1	Style and register
10	Vocabulary Context	1	Total
10	Example	197	190
9	Personal experiences		
9	Language comment		
9	Leave taking		
8	Invitation		
8	Antonymy		
7	Text location reference		
6	Caption reading		
6	Summary		
6	Thanking		
6	Word reading		
6	Picture referring		
5	Assuring		
5	Aside		
4	Identification		
4	Leave taking		
4	Programme series		
4	Satisfaction		
4	Suggestion		
4	Relations		
4	Title		
3	Contrast		
3	Morphology		
2	Activity		
1	Date		
1	Explanation *		
1	Sociolinguistics		
1	Subsidiary discourses		
1	Grammar		
1	Style and register		
1	Total		
865			

* Explanation of the vocabulary in the concept or vocabulary explanation

Studio Classroom 2001

V in monologue	23
Sentence reading	23
Comment	15
World knowledge	13
Paraphrase	12
Metalinguistic expansion	12
Classroom procedure	10
Invitation	6
Chinese explanation	5
Offering	4
Recall	4
Leave-taking	3
Precursor	3
Title	3
Definition	3
Synonymy	3
Personal ideas	3
Lesson topic	2
Preface	2
Welcoming	2
Connotation	2
Classroom directive	1
Encouragement	1
Explanation *	1
Greeting	1
Identification	1
Listener's background	1
Assuring	1
Satisfaction	1
Thanking	1
Caption reading	1
Grammar	1
Homonymy	1
Word reading	1
Total	143

A in monologue	14
Metalinguistic expansion	14
Sentence reading	12
World knowledge	12
Comment	10
Paraphrase	5
Synonymy	5
Recall	4
Definition	4
Leave-taking	2
Precursor	2
Preface	2
Aside	1
Chinese explanation	1
Encouragement	1
Example	1
Personal ideas	1
Connotation	1
Contrast	1
Vocabulary Context	1
Grammar	1
Homonymy	1
Word reading	1
Total	83

V in conversation	25
Role play	7
Classroom procedure	6
Personal experiences	3
Comment	3
Personal ideas	3
Summary	3
Lesson topic	2
Hyponymy	2
Synonymy	2
Chinese explanation	1
Classroom directive	1
Example	1
Preface	1
Antonymy	1
Connotation	1
Contrast	1
Vocabulary Context	1
Homonymy	1
Total	62

K in conversation	39
Role play	3
Classroom procedure	3
Hyponymy	3
Synonymy	3
Personal ideas	3
Comment	2
Chinese explanation	1
Personal experiences	1
Lesson topic	1
Summary	1
Antonymy	1
Contrast	1
Vocabulary Context	1
Definition	1
Homonymy	1
World knowledge	1
Total	63

* Explanation of the vocabulary in the concept or vocabulary explanation

K in monologue	30
Chinese explanation	30
Leave-taking	2
Synonymy	2
Comment	1
Personal ideas	1
Paraphrase	1
Phrase reading	1
Precursor	1
Recall	1
Sentence reading	1
Connotation	1
World knowledge	1
Total	43

A in conversation	22
Role play	6
Comment	4
Personal ideas	3
Personal experiences	2
Summary	2
Synonymy	2
Example	1
Sentence reading	1
Vocabulary Context	1
Definition	1
Grammar	1
Homonymy	1
Total	45

Let's Talk in English

B in monologue		30
Sentence reading		18
Metalinguistic expansion		14
Paraphrase		12
Comment		7
Offering		4
Lesson review		4
Recall		3
Invitation		3
Lesson topic		3
Precursor		3
Preface		3
Classroom procedure		2
Encouragement		2
Greeting		2
Identification		2
Leave-taking		2
Title		2
Connotation		2
Personal ideas		2
Example		1
Language comment		1
Definition		1
Polysemy		1
Synonymy		1
World knowledge		1
Total		123

H in monologue

Sentence reading	20
Comment	14
Paraphrase	11
Metalinguistic expansion	11
Preface	9
Offering	6
Precursor	6
Lesson review	5
Lesson topic	4
Recall	3
Classroom directive	2
Classroom procedure	2
Identification	2
Leave-taking	2
World knowledge	2
Personal ideas	1
Invitation	1
Assuring	1
Total	102

M in monologue

Chinese explanation	13
Offering	4
Classroom procedure	3
Leave-taking	2
Total	22

B in conversation

Metalinguistic expansion	3
Personal ideas	2
Sentence reading	2
Comment	1
Programme series	1
Definition	1
Hyponymy	1
Morphology	1
Total	12

H in conversation

Metalinguistic expansion	4
Comment	2
Personal ideas	2
Preface	2
Hyponymy	2
Programme series	1
Total	13

Landmark English

T in monologue	
Synonymy	32
Comment	27
Sentence reading	26
Paraphrase	20
Vocabulary Context	17
Classroom procedure	14
World knowledge	14
Metalinguistic expansion	11
Phrase reading	10
Definition	9
Word reading	7
Personal ideas	5
Leave-taking	5
Offering	5
Example	4
Preface	4
Homonymy	4
Chinese explanation	3
Date	3
Grammar context	3
Grammar reading	3
Language	3
Recall	3
Connotation	3
Style and register	3
Personal expreiecnnes	2
Explanation *	2
Greeting	2
Language comment	2
Lesson review	2
Lesson topic	2
Precursor	2
Satisfaction	2
Text location reference	2
Welcoming	2
Aside	1
Classroom directive	1
Encouragement	1
Grammar contrast	1
Invitation	1
Title	1
Contrast with Chinese	1
Definition/Grammar	1
Relations	1
Total	267

K in monologue

Sentence reading	28
Comment	19
Synonymy	18
Metalinguistic expansion	16
Paraphrase	13
Vocabulary Context	13
World knowledge	11
Classroom procedure	8
Example	6
Definition	6
Offering	5
Phrase reading	5
Personal ideas	4
Language comment	4
Word reading	4
Language	4
Precursor	3
Antonymy	3
Chinese explanation	2
Classroom directive	1
Encouragement	1
Personal expreiecnnes	1
Explanation *	1
Grammar context	1
Lesson review	1
Preface	1
Recall	1
Satisfaction	1
Connotation	1
Contrast with Chinese	1
Relations	1
Style and register	1
Total	182

T in conversation

Personal ideas	18
Personal expreiecnnes	17
World knowledge	9
Identification	6
Grammar context	4
Language	4
Vocabulary Context	4
Role play	2
Comment	1
Explanation *	1
Metalinguistic expansion	1
Total	67

K in conversation

Personal expreiecnnes	18
Personal ideas	14
Identification	10
World knowledge	7
Grammar context	4
Language	3
Vocabulary Context	3
Role play	1
Metalinguistic expansion	1
Total	61

L in monologue

Chinese explanation	56
Personal ideas	2
Personal expreiecnnes	1
World knowledge	1
Total	60

L in conversation

Personal ideas	3
Personal expreiecnnes	2
Identification	2
Language	2
Total	9

Everyone's American English

B in monologue	23
Explanation *	13
Synonymy	11
Classroom procedure	11
Paraphrase	11
Sentence reading	9
Comment	7
Phrase reading	7
Text location reference	6
World knowledge	6
Metalinguistic expansion	5
Example	5
Personal ideas	4
Personal experience	4
Offering	4
Recall	4
Classroom directive	3
Invitation	3
Lesson topic	3
Suggestion	3
Vocabulary Context	3
Greeting	2
Identification	2
Language comment	2
Language	2
Leave-taking	2
Sociolinguistics	2
Antonymy	2
Connotation	2
Style and register	2
Welcoming	2
Aside	1
Chinese explanation	1
Lesson review	1
Preface	1
Assuring	1
Subsidiary discourse	1
Contrast	1
Definition	1
Grammar	1
Word reading	1
Total	171

E in monologue	16
Sentence reading	12
Explanation *	12
Metalinguistic expansion	8
Paraphrase	7
Synonymy	6
Classroom procedure	6
World knowledge	5
Comment	4
Definition	4
Style and register	3
Phrase reading	3
Vocabulary Context	2
Identification	2
Leave-taking	2
Precursor	2
Preface	2
Recall	2
Example	1
Personal ideas	1
Language comment	1
Lesson topic	1
Sociolinguistics	1
Text location reference	1
Antonymy	1
Connotation	1
Homonymy	1
Total	105

B in conversation	
Personal ideas	22
Example	5
Personal experience	5
Recall	3
Comment	2
Explanation *	2
Listener's background	2
World knowledge	1
Total	42

E in conversation	
Personal ideas	21
Personal experience	5
Example	4
Recall	3
Comment	2
Explanation *	1
Listener's background	1
Total	37

* Explanation of the vocabulary in the concept or vocabulary explanation

A in monologue	18
Chinese explanation	2
Example	2
Identification	2
Leave-taking	2
Personal experience	1
Vocabulary Context	1
Total	26

A in conversation	
Personal ideas	8
Example	1
Explanation *	1
Total	10

Appendix XXV. The frequency of the topic types in the conversations

All in the conversation		198
Personal experiences		182
Personal ideas		89
Role play		61
Comment		48
World knowledge		21
Metalinguistic expansion		18
Classroom procedure		18
Identification		12
Lesson topic		12
Vocabulary Context		11
Example		11
Greeting		9
Language		9
Recall		9
Sociolinguistics		9
Grammar context		8
Connotation		8
Hyponymy		8
Definition		7
Synonymy		7
Listener's background		6
Summary		6
Activity		5
Explanation *		5
Preface		4
Sentence reading		4
Antonymy		4
Article		3
Offering		3
Subsidiary discourse		3
Homonymy		3
Chinese explanation		2
Programme series		2
Contrast		2
Style and register		2
Classroom directive		1
Paraphrase		1
Grammar		1
Morphology		1
Total		804

Studio Classroom 1998		142
Personal experiences		88
Personal ideas		46
Comment		30
World knowledge		12
Metalinguistic expansion		11
Greeting		9
Lesson topic		9
Sociolinguistics		7
Connotation		5
Activity		4
Definition		3
Article		3
Classroom procedure		3
Listener's background		3
Offering		3
Recall		3
Antonymy		2
Vocabulary Context		2
Style and register		2
Paraphrase		1
Preface		1
Sentence reading		1
Total		387

Studio Classroom 2001		86
Role play		15
Classroom procedure		10
Personal experiences		10
Personal ideas		7
Comment		7
Synonymy		6
Summary		5
Hyponymy		3
Lesson topic		3
Vocabulary Context		3
Homonymy		2
Chinese explanation		2
Example		2
Antonymy		2
Contrast		2
Definition		2
Classroom directive		1
Preface		1
Sentence reading		1
Connotation		1
Grammar		1
World knowledge		1
Total		171

* Explanation of the vocabulary in the concept or vocabulary explanation

Let's Talk in English		7
Metalinguistic expansion		4
Personal ideas		3
Comment		3
Hyponymy		2
Preface		2
Programme series		2
Sentence reading		2
Definition		1
Morphology		1
Total		25

Landmark English		37
Personal experiences		34
Personal ideas		18
Identification		16
World knowledge		9
Language		8
Grammar context		7
Vocabulary Context		3
Situational play		2
Metalinguistic expansion		1
Comment		1
Explanation *		1
Total		136

Everyone's American English		46
Personal ideas		9
Example		9
Personal experiences		6
Recall		4
Comment		4
Explanation *		4
Listener's background		3
Subsidiary discourse		3
World knowledge		1
Total		85

Appendix XXVI. Percentages of the most frequently addressed topic types in the conversations

	Studio Classroom 1998	Studio Classroom 2001	Landmark English	Everyone's American English
personal experience:	36.70%	5.80%	27.20%	10.60%
personal ideas	22.70%	5.80%	25%	54.10%
Comment	11.90%	4.10%	0.70%	4.70%
World knowledge	7.80%	0.60%	11.80%	1.20%
Metalinguistic expansion	3.10%	0.00%	1.50%	0.00%
Role play	0.00%	48.50%	2.20%	0.00%
classroom procedures	0.80%	8.80%	0.00%	0.00%
Identification	0.00%	0.00%	13.20%	0.00%
Language	0.00%	0.00%	6.60%	0.00%
Example	0.00%	1.20%	0.00%	10.60%
Recall	0.80%	0.00%	0.00%	7.10%