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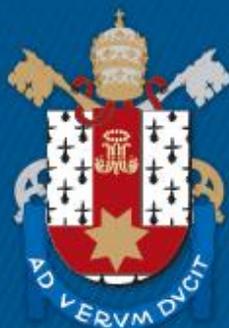
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AN ANALYSIS OF THE USE OF DISCOURSE MARKERS IN AN ONLINE COURSE

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Pontifícia Universidade Católica
do Rio Grande do Sul

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Área de concentração: Linguística

Orientadora: Prof^a. Dr^a. Cristina Becker Lopes Perna

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PORTO ALEGRE

2023

To all stubborn teachers who still try to make a difference.

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“Language is the foundation of civilization. It is a glue that holds people together (...)”

(VILLENEUVE, et al., 2016)

ABSTRACT

Linguists have extensively studied the use and function of discourse markers (DMs). The present research focuses on the use of DMs in a virtual classroom from an EMI extension course classroom. The investigation of the oral production of online classes at a pragmatic level is justified due to the importance of pragmatic aspects in environments of intercultural communication. For that, it is necessary to question whether DMs are more common to organize discourse or express intersubjective functions. In addition, do some of the DMs observed in the *corpus* classify outside of the functional categories described in the theoretical background? That way, the main objective is to analyze the spontaneous oral production of the online course in regard to the use and function of DMs. The study is characterized as a qualitative and exploratory research with a longitudinal approach based on non-participant observation. The methodology is grounded on the concepts of conversation analysis, *corpus* linguistics, and *corpus* pragmatics. The data is collected from the virtual meetings recordings conducted through a video conferencing platform. The *corpus* was transcribed through the software CLAN (*Computerized Language Analysis*). The results show that in some cases DMs were employed with a different function than the ones described in the literature or even with a weaker meaning when inside of sequences of DMs. Most of the observed DMs performed the function of organizing the discourse. At the end of the study, the entirety of the *corpus* was analyzed and further discussed in terms of the use and function of DMs in the context of online ESL classes. The discussion was established from both a theoretical and pedagogical standpoint. Future research could focus on the analysis of specific DMs in the context of L2 classrooms and on the explicit teaching of DMs to ESL learners.

Keywords: discourse markers; *corpus* linguistics; *corpus* pragmatics; conversation analysis; online course.

RESUMO

O uso e a função de marcadores discursivos (MDs) têm sido amplamente estudados por linguistas. A presente pesquisa tem enfoque no uso de MDs em uma sala de aula virtual de um curso de extensão em língua inglesa. Devido à importância de aspectos pragmáticos em ambientes de comunicação intercultural, justifica-se a presente investigação da produção oral de aula online em níveis pragmáticos. Para tanto, é necessário questionar se o uso de MDs é mais comum como forma de organização do discurso ou de expressão de funções intersubjetivas. Além disso, estariam alguns dos MDs observados no *corpus* classificados em outras categorias funcionais que não as descritas no referencial teórico? Dessa forma, o objetivo principal é de analisar as interações orais e espontâneas do curso *online* acerca do uso, função e frequência de MDs. O estudo caracteriza-se como uma pesquisa qualitativa e exploratória, com uma abordagem longitudinal baseada em observação não-participante. A metodologia fundamenta-se na análise da conversa, linguística de *corpus* e pragmática de *corpus*. O *corpus* foi coletado a partir de gravações de aulas de um curso de extensão *online* realizado por plataforma de videoconferência. A transcrição do *corpus* foi realizada pelo software CLAN (*Computerized Language Analysis*). Os resultados demonstram que, em alguns casos, MDs foram empregados com funções diferentes das descritas na literatura ou com significado diluído quando dentro sequências de MDs. A maior parte dos MDs observados desempenharam função de organização do discurso. Ao final do estudo, a totalidade do *corpus* foi analisada e uma discussão aprofundada do uso e função de MDs no contexto de sala de aula *online* foi discutida, por um viés tanto teórico como pedagógico. Pesquisas futuras poderiam focar-se na análise de MDs específicos em contextos de aulas *online* e no ensino explícito de MDs em salas de aula de língua estrangeira.

Palavras-chave: marcadores discursivos; linguística de *corpus*; pragmática de *corpus*; análise da conversa; curso online.

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LIST OF ABBREVIATIONS

CA – Conversation Analysis

CAPES – Coordenação de Aperfeiçoamento de Pessoal de Nível Superior

CL – *Corpus* Linguistics

CLAN – Computerized Language Analysis

CNPq – Conselho Nacional de Pesquisa

CP – *Corpus* Pragmatics

DM – Discourse Marker

EFL – English as a Foreign Language

EMI – English as a Medium of Instruction

ESL – English as a Second Language

III – Illustration-Interaction-Induction framework

L1 – First Language

L2 – Second Language

LDM – Linking Discourse Marker

PAL – Portuguese as an Additional Language

PDM – Proactive Discourse Marker

PM – Pragmatic Marker

PPP – Present-Practice-Produce approach

PUCRS – Pontifícia Universidade Católica do Rio Grande do Sul

RDM – Retroactive Discourse Marker

SLA – Second Language Acquisition

TBLT – Task-based Language Teaching

UPLA – Uso e Processamento de Língua Adicional

LIST OF SYMBOLS

- Micropause of less than 0.3 seconds
- : Extension of the sound
- Interruption in speakers' turns
- ? Question rising
- [Top begin overlap
-] Top end overlap
- [Bottom begin overlap
-] Bottom end overlap
- @ Used to identify speakers in their turns in transcription

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1 INTRODUCTION

This research proposes to investigate discourse markers (DMs), which are a type of pragmatic marker (PM), regarding their use, function, and frequency. The use of DMs is analyzed through the spontaneous oral production of an instructor and students in an online extension course. The participants include both native and non-native speakers of the English language. The *corpus* is composed of the recordings of online meetings promoted by a university. We analyze them to characterize the use of DMs and to categorize them in terms of function. This is discussed from a theoretical and pedagogical standpoint, in order to promote the debate on the use and function of DMs in educational environments.

The present chapter explains the organization of the thesis, contextualizes the theme of the study, presents the state of the art of research on PMs and DMs, and also includes the research questions and objectives, as well as justifies the choice for the topic. The second chapter, the theoretical framework, conceptualizes and presents the theoretical basis upon which the study is built. Those concepts include: English as Second Language (KLEIN, 1986; COOK, 2010); English as a medium of instruction (EMI) (GRADDOL, 2006; BALL & LINDSAY, 2013; DEARDEN, 2015; PUSEY, 2020); metalinguistic and (meta)pragmatic awareness (PRATT & GRIEVE, 1984; PRATT & NESDALE, 1984; TUNMER & HERRIMAN, 1984; GOMBERT, 1992; BARDOVI-HARLIG, 1996; BARDOVI-HARLIG & DORNYEI, 1998; RICHARDS & SCHMIDT, 2010; van COMPERNOLLE & KINGINGER, 2013; McCONACHY & SPENCER-OATEY, 2020; USÓ-JUAN & MARTÍNEZ-FLOR, 2021); explicit teaching and learning (McCARTHY & CARTER, 1995; WILLIS, 1996; RICHARDS & RODGERS, 2001; BROWN, 2006; RICHARDS & SCHMIDT, 2010; JONES, 2011; RAHIMI & RIASATI, 2012; JONES & CARTER, 2014; ALRADDADI, 2016; ALRADDADI, 2019); motivation in language learning (KRASHEN, 1985; GUILLOTEAUX & DÖRNYEI, 2008); pragmatics (LEECH, 1983; LEVINSON, 1983; FRASER, 1990, 1996; YULE, 1996, O'KEEFFE, CLANCY, & ADOLPHS 2011; AIJMER, 2015); and pragmatic markers (SCHIFFRIN, 1987; FRASER, 1990, 1996; VERSCHUEREN, 1999; CARTER & McCARTHY, 2006; AIJMER ET AL., 2006; AIJMER, 2015).

The third chapter is titled *Discourse Markers*, introducing and discussing the class of pragmatic markers (PMs) as described by Schiffrin (1987), Fraser (1990, 2021), Schourup (1999), Carter & McCarthy (2006), Fung & Carter (2007), and categorized by Fraser (2021). The fourth

chapter explains the chosen methodology (LARSEN-FREEMAN & LONG, 1991; GIL, 2002) and approaches for this study, such as conversation analysis (SEEDHOUSE, 2005; WALSH, 2006; TEN HAVE, 2007; BRYMAN, 2012), *corpus* linguistics (McENERY & HARDIE, 2012; O'KEEFFE & McCARTHY, 2012), and *corpus* pragmatics (AIJMER & RÜHLEMANN, 2015; ROMERO-TRILLO, 2018). It also contextualizes the *corpus* and the software (MacWHINNEY, 2000, 2023) used to transcribe it, which draws on the transcription conventions by Jefferson (1972). Then, the analysis and discussion are developed, displaying excerpts from the transcriptions. These excerpts are then analyzed and categorized in terms of the use and function of the DMs discernible in the *corpus*. A brief discussion follows the analysis to situate the current state of the present research. The last chapter presents final considerations as well as reflections of the implications of the obtained results.

1.1 CONTEXTUALIZATION OF THE THEME

In the past decade or so, a few studies (BUYSSE, 2012, 2017, 2020; LI, 2020) were conducted to investigate specific PMs in terms of use, function, and frequency. Buysse (2020) conducted quantitative corpus-driven research on the use of the PMs “actually” and “in fact” among English learners with Dutch or French as their first language (L1) in comparison to native speakers of English. He found that even though those markers function similarly, “actually” is more common for native speakers and Dutch-speaking learners, while “in fact” happens more frequently among French-speaking learners. Before that, Buysse (2017) had also investigated, through mixed *corpus*-based research, the use of the PM “you know” among native speakers and learners of English. They found that learners used it in a similar way compared to native speakers, albeit less frequently. Similarly, Li (2015), using a *corpus*-based quantitative approach, looked into the production of the PM “actually” among Chinese learners of English as a Foreign Language (EFL) and native speakers of English. The author found that the latter used it more often and employed more pragmatic functions to it than non-native speakers. In the same vein, Buysse (2012) compared the use of the DM “so” among Dutch-speaking learners and native speakers of English through a *corpus*-driven mixed research approach. He found that learners used it more frequently than native speakers in the reference *corpus*, although the same functions were found in both *corpora*.

Investigating a *corpus* based on native English oral production via recordings, Cuenca & Crible (2019) studied the co-occurrence of DMs to identify and differentiate the juxtaposition and combination of markers such as “and so” and “and then” in a qualitative *corpus*-based research design. As for a language other than English, Schepers (2021) and Quadros (2019) conducted research on the use of markers of Portuguese as an Additional Language (PAL). Schepers (2021) worked to characterize the use of PMs among learners of PAL, through mixed research that made use of *corpus* linguistics (CL) and *corpus* pragmatics (CP), and was able to observe some type of transfer from a first or additional language. Quadros (2019) analyzed the production from PAL classrooms in quantitative *corpus*-based research using conversation analysis (CA), and described the DMs that resulted from the *corpus* in terms of functional categories. DMs were also explored in teachers’ discourse by Özer & Okan (2018), who compared their use among Turkish teachers and native teachers of EFL, regarding variety and frequency in a quantitative *corpus*-driven research design that employed CL’s standpoints. They found that Turkish teachers, in their EFL classrooms, in comparison to native teachers, underused DMs. Another important study was conducted by Fung & Carter (2007), who analyzed the use of DMs among Chinese learners of English through mixed *corpus*-based research. They found that, even though there are differences in use between natives and learners, DMs seem to assist in the development of discourse while also expressing textual and interpersonal functions. The present state of the art inspired the questions and objectives for this research, which will be presented in the next subchapter.

1.2 RESEARCH QUESTIONS AND OBJECTIVES

Taking all of this into account, we propose the question of whether the use of DMs is more common as a way of organizing the discourse in educational environments, rather than performing an intersubjective function. In addition, do some of the DMs observed in the *corpus* classify outside of the functional categories described in Fraser (2021)? In an effort to address and answer these questions, our main objective is to analyze the spontaneous oral interactions in an online course in terms of use and function of DMs. For that, we intend to:

- (1) identify the use of DMs between the instructor and the students;
- (2) characterize the use of DMs by native and non-native speakers of English;

- (3) classify the use of DMs based on their functional categories; and
- (4) discuss the results from both a theoretical and pedagogical perspective.

1.3 JUSTIFICATION

The choice to study the oral production of DMs in an online class at a pragmatic level is justified by the importance of pragmatic aspects in environments where intercultural communication takes place. Since pragmatic competence plays a decisive role in social interactions, it is relevant to investigate the use and function of pragmatic elements, such as DMs, to provide insight into the matter. Through the discussion on how DMs are used and how they function in educational settings, we wish to add to the topic and, hopefully, help researchers and teachers better explore DMs in their practices.

For that reason, the next chapter delves into the theoretical framework which grounds the present study. It contains the definitions of English as a Second Language (ESL) according to Klein (1986) and Cook (2010), and English as a medium of instruction (EMI), according to Graddol (2006), Ball & Lindsay (2013), Dearden (2015), and Pusey (2020). The concepts of metalinguistic awareness and (meta)pragmatic awareness are introduced based on the works by Pratt & Grieve (1984), Pratt & Nesdale (1984), Tunmer & Herriman (1984), Gombert (1992), Bardovi-Harlig (1996), Bardovi-Harlig & Dörnyei (1998), Richards & Schmidt (2010), van Compernelle & Kinginger (2013), McConachy & Spencer-Oatey (2020), and Usó-Juan & Martínez-Flor (2021).

In order to help in the discussion, some definitions and studies on explicit teaching and learning are covered through the views of McCarthy & Carter (1995), Willis (1996), Richards & Rodgers (2001), Brown (2006), Richards & Schmidt (2010), Jones (2011), Rahimi & Riasati (2012), Jones & Carter (2014), Alraddadi (2016), and Alraddadi (2019). The chapter also introduces Krashen's (1985) and Guilloteaux & Dörnyei's (2008) view on motivation in language learning. It conceptualizes pragmatics, through the works of Leech (1983), Levinson (1983), Fraser (1990, 1996), Grice (1991), Yule (1996), and Aijmer (2015), as well as PMs in the views of Schiffrin (1987), Fraser (1990, 1996), Verschueren (1999), Carter & McCarthy (2006), Aijmer et al. (2006), O'Keeffe, Clancy, & Adolphs (2011), and Aijmer (2015). The concepts introduced compose a necessary basis to understand the perspective of the research and the principles that are needed for the posterior analysis and discussion.

2 THEORETICAL FRAMEWORK

This chapter introduces the concepts and theories in which this study is constructed, as mentioned in the introduction. In the first subchapter, EMI is defined and situated by Graddol (2006), Ball & Lindsay (2013), Dearden (2015), and Pusey (2020). The concepts of metalinguistic knowledge and awareness (PRATT & GRIEVE, 1984; TUNMER & HERRIMAN, 1984; RICHARDS & SCHMIDT, 2010), (meta)pragmatic awareness (PRATT & NESDALE, 1984; GOMBERT, 1992; BARDOVI-HARLIG, 1996; BARDOVI-HARLIG & DORNYEI, 1998; van COMPERNOLLE & KINGINGER, 2013; McCONACHY & SPENCER-OATEY, 2020; USÓ-JUAN & MARTÍNEZ-FLOR, 2021), explicit teaching and learning (McCARTHY & CARTER, 1995; WILLIS, 1996; RICHARDS & RODGERS, 2001; BROWN, 2006; RICHARDS & SCHMIDT, 2010; JONES, 2011; RAHIMI & RIASATI, 2012; JONES & CARTER, 2014; ALRADDADI, 2016; ALRADDADI, 2019), and motivation in language acquisition (KRASHEN, 1985; GUILLOTEAUX & DÖRNYEI, 2008) are introduced in the sequence. After that, pragmatics, as a field, is explained through the works of Levinson (1983), Leech (1983), Grice (1991), Fraser (1990, 1996), Yule (1996), and Aijmer (2015). Finally, PMs are described and illustrated according to Schiffrin (1987), Fraser (1990, 1996), Verschueren (1999), Carter & McCarthy (2006), Aijmer et al. (2006), O’Keeffe, Clancy, & Adolphs (2011), and Aijmer (2015). This last subchapter presents further details and exemplifies the four classes of PMs as introduced and described by Fraser (1996).

Defining the concepts of ESL and EMI is relevant to the present study because they represent the educational environment in which the *corpus* was collected. This is discussed in the next subchapter.

2.1 ENGLISH AS A SECOND LANGUAGE AND ENGLISH AS A MEDIUM OF INSTRUCTION

Since the *corpus* was collected in a specific context of an extension course held in English in a Brazilian university, it is paramount that we define and discuss some distinctions related to this special type of teaching. In this subchapter, we will briefly delineate the terms ESL and EFL, as well as EMI.

Even though there used to be a more conceptually defined distinction between the terms ESL and EFL, in this paper we will employ the umbrella term of ESL to refer to the context approached in this study. While in the past EFL was used broadly to indicate language that is acquired in an environment that is not commonly used and ESL for the cases where the second language (L2) serves as a tool alongside the L1 (KLEIN, 1986), we will make no distinction between these two senses. According to Cook (2010), this distinction between ESL and EFL simplifies the dimensions of these two types of learners and situations in which languages can be acquired.

English as a Medium of Instruction (henceforth EMI) is the teaching of different subjects in English in contexts where the L1 is not English. It is also relevant here since the educational environment of the *corpus* is a course in a university in the south of Brazil, with Portuguese as L1. According to Dearden (2015, p. 4), EMI is “the use of the English language to teach academic subjects in countries or jurisdictions where the first language (L1) of the majority of the population is not English.” The author highlights that there is a “fast-moving worldwide shift, in non-anglophone countries, from English being taught as a foreign language (EFL) to English being the medium of instruction (EMI) for academic subjects such as science, mathematics, geography and medicine” (DEARDEN, 2015, p. 4).

More specifically, Ball & Lindsay (2013, p. 44) affirmed that “English-medium instruction (EMI) in tertiary education is a significant growth area.” This conforms to Graddol’s (2006, p. 76) report that “over half the world’s international students are taught in English.” Thus, EMI is considered an interdisciplinary activity since teachers focus on teaching their specific subjects and not in teaching ESL. Pusey (2021, p. 6) argues that “planning for EMI programs involves stakeholders from multiple academic departments with diverse disciplinary traditions,” such as political science, history, anthropology, linguistics, and education (PUSEY, 2021).

Another relevant concept for the context of an EMI course, in which different individuals with distinct cultural backgrounds interact with one another, is that of intercultural communication. According to Jandt (2018, p. 73), through the lens of the study of cultures, “communication is the means by which individuals having one group identity interact with individuals with other group identities.” This is not just a matter of interaction between different nationalities, but of diverse cultural groups maintaining communication in an intercultural setting. The author (JANDT, 2018, p. 228) goes on to define intercultural communication effectiveness as “the degree of the source’s

success in accomplishing the goals set out for the interaction.” In the case of an EMI course, this would be communication that succeeds with minimal misunderstanding, making it an effective communication in the classroom.

All these notions are important to this research because some aspects of the language, such as pragmatics, are key for successful communication¹, i.e. communication that occurs with little to no misunderstanding issues, in intercultural contexts like EMI courses. In order to develop pragmatic competence, it is argued that learners must achieve some sort of metalinguistic awareness, which could be further advanced through explicit teaching. These concepts are introduced in the next subchapter.

2.2 (META)PRAGMATIC AWARENESS AND EXPLICIT TEACHING AND LEARNING

In ESL classrooms, it is important that teachers offer opportunities for learners to raise their metalinguistic and (meta)pragmatic awareness, since they are vital to the acquisition and internalization of forms and structures from the target language. This could be achieved through explicit teaching methodologies.

According to Richards & Schmidt (2010, p. 362), metalinguistic knowledge is the “knowledge of the forms, structure, and other aspects of a language, which a learner arrives at through reflecting on and analyzing the language.” This metalinguistic knowledge is the goal of metalinguistic awareness, which is defined by Pratt & Grieve (1984, p. 2) as “the ability to think about and reflect upon the nature and functions of language.” Similarly, Tunmer & Herriman (1984, p. 12) affirmed that it is “the ability to reflect upon and manipulate the structural features of spoken language, treating language itself as an object of thought.”

More specifically in terms of pragmatics, which is further elucidated in the next subchapter, there is the concept of (meta)pragmatic awareness. Pratt & Nesdale (1984) talked about pragmatic awareness as related to the awareness about the relationships between the linguistic system and the context. Gombert (1992) described metapragmatics as the awareness of the relations that exist between the linguistic system and the context. He stated that metapragmatic awareness is the combination of knowing the social and cultural norms that lead to the production of an appropriate

¹ According to Stephens et al. (2010, p. 14428), “communication is a shared activity resulting in a transfer of information across brains.” They found in their research that the level of understanding indicates successful communication, which requires the active engagement of the listener.

message in a given context, monitoring the referential adequacy of the produced messages, and possessing the competence to understand the aspects of the connection between the language and the contexts in which it is used.

Metapragmatic awareness is defined by van Compernelle & Kinginger (2013, p. 284) as “knowledge of the social meaning of variable second language forms, how they mark different aspects of social context or personal identities, and how they reference broader language ideologies.” They also believed it to be a separate concept from pragmatic awareness, being the former related to the awareness of sociopragmatic meaning potential and the latter regarding pragmalinguistic forms², even though they work in parallel (van COMPERNOLLE & KINGINGER, 2013). Concurrently, McConachy & Spencer-Oatey (2020, p. 394) talked about pragmatic awareness as a term “used to express learners’ ability to detect pragmatically (in)appropriate language use”, while metapragmatic awareness focuses on the “learners’ ability to verbalize the social meanings of language use” (McCONACHY & SPENCER-OATEY, 2020, p. 395). Also, McConachy & Spencer-Oatey (2020) explained that:

[...] approaches to pragmatic awareness within the interlanguage paradigm have been based upon a view of the pragmatic domain as a system of mappings between forms, function, and features of context which constitute the pragmatic norms of a particular language. (p. 418)

Furthering that statement, they say that it relates to how learners’ awareness of such mappings compares to the reality. That way, according to the authors, the development of (meta)pragmatic awareness is aligned with the understanding of sociopragmatic concepts and the recognition of dynamic social meanings and how it shapes the way interactions are constructed and interpreted (McCONACHY & SPENCER-OATEY, 2020). Bardovi-Harlig & Dornyei (1998) conducted research on learners’ ability to detect pragmatic improprieties related to politeness in ESL and EFL contexts. The study examined video recordings and the data showed that the learners were frequently more able to identify grammatical errors than pragmatic ones. These results point to a difficulty in the development of pragmatic awareness sans instruction in ESL contexts. Bardovi-Harlig (1996) had already argued that pragmatic awareness should be part of the

² According to O’Keeffe, Clancy, & Adolphs (2011), sociopragmatics refers to the knowledge of how to make adequate choices in specific contexts and with specific goals, and pragmalinguistics refers to the knowledge of the dimension of possible options when performing pragmatic actions.

objectives of classroom instruction. According to Usó-Juan & Martínez-Flor (2021), even though studies on pragmatic development within the interlanguage and intercultural paradigm have suggested that awareness-raising is an effective approach to develop learners' L2 pragmatics, instruction still focuses more on grammar points instead of the development of pragmatic competence inside the classroom.

A way to develop pragmatic competence in ESL classrooms is through explicit instruction. According to Brown (2006, p. 254), explicit learning is a process which “involves conscious awareness and intention” to learn. Similarly, Richards & Schmidt (2010, p. 274) defined that it is “accompanied by awareness that one is learning.” They explained that explicit learning is “more conscious” (RICHARDS & SCHMIDT, 2010, p. 274) than implicit learning since it takes place through intentional strategies and operations. Jones (2011, p. 24) also added that, not only is the learner aware of what has been learned, but “[they] can state (verbally or in writing) what they have learnt.” He stated that, in terms of language teaching, explicit learning is more closely related to the knowledge of rules (JONES, 2011). Along those lines, Rahimi & Riasati (2012, p. 73) explained that it is considered to be “an active process where students seek out the structure of information that is presented to them.”

As for what this means in language teaching settings, Richards & Schmidt (2010, p. 211) defined explicit teaching as “an approach in which information about a language is given to learners directly by the teacher or textbook.” In parallel, Jones (2011, p. 50) specified that it incorporates activities in which the learners have to “produce samples of the target language or to discover rules about it,” such as memorization. As reported by Rahimi & Riasati (2012, p. 73), explicit teaching “involves directing student attention toward a specific learning objective in a highly structured environment,” i.e., the teacher should direct the instruction of language items in a logical order, and by means of techniques of demonstration, explanation, modeling, and practice (RAHIMI & RIASATI, 2012).

As reported by Rahimi & Riasati (2012), there is a general scarcity in explicit teaching of DMs in language classrooms. However, they defended the inclusion of DMs in EFL classrooms, “considering the common use of discourse markers in everyday spoken discourse of native speakers and the important role that DMs play in the coherence and naturalness of speech” (RAHIMI & RIASATI, 2012, p. 71). There have been some studies conducted in the efforts of researching the effects of explicit teaching DMs in language classrooms. Jones (2011) investigated

the effectiveness of two explicit teaching methods to explore spoken DMs among Chinese learners in an English-speaking country and found that both frameworks helped learners to increase the usage of the target DMs when compared to the control group. Rahimi & Riasati (2012) examined the effect of explicit instruction in comparison to implicit teaching regarding the oral production of EFL learners. Their results made evident that the use of DMs in learners' speech was increased when they were taught explicitly. Similarly, Jones & Carter (2014) also explored the effectiveness of two explicit teaching frameworks of spoken DMs and discovered a positive impact on the output of DMs among the experimental teaching groups. Comparatively, Alraddadi (2016) studied the effects of explicit teaching of spoken structural DMs on EFL learners' presentation production and observed that the two explicit teaching methods investigated helped learners to increase their use of structural DMs. More recently, Alraddadi (2019) conducted another study comparing two methods of explicit instruction of structural DMs and their effects in the oral production of EFL learners. The researcher's results indicated that teaching structural DMs explicitly, no matter the method, had positive impact in the use of the target DMs in learners' oral presentation.

The explicit teaching frameworks investigated in recent studies include Present-Practice-Produce (PPP) [e.g., JONES, 2011; JONES & CARTER, 2014; ALRADDADI, 2016; ALRADDADI, 2019], Illustration-Interaction-Induction (III) [e.g., JONES, 2011; JONES & CARTER, 2014], and Task-Based Language Teaching (TBLT) [e.g., ALRADDADI, 2016; ALRADDADI, 2019].

Richards & Rodgers (2001, p. 246) defined PPP as "a detailed set of sequential steps to follow in the classroom." According to Alraddadi (2016, p. 18), "the PPP model is a form-focused approach and is common in that many teachers use it and many textbooks are based on it." The sequencing of a lesson that makes use of PPP is detailed by Richards & Schmidt (2010, p. 447-448): (1) presentation: new items are introduced, explained, and demonstrated; (2) practice: new items are practiced, moving from controlled to less controlled activities; and (3) production: students work with items in a freer way, with less or little control.

According to McCarthy & Carter (1995, p. 217), III is "designed to raise conscious awareness." The authors described the three steps involved in this methodology: (1) illustration: real data is presented in terms of choices of form relative to context and use; (2) interaction: learners are introduced to activities that focus on interpersonal uses of language; and (3) induction: learners are encouraged to notice features and interpersonal functions on the data (McCARTHY & 1995,

p. 217). They defended that this framework “has considerable potential for a more rapid acquisition by learners of fluent, accurate, and naturalistic conversational and communicative skills” (McCARTHY & CARTER, 1995, p. 217). Similarly, Jones (2011, p. 55) argued that III “seeks to build learners’ understanding of why and when speakers use certain forms in speech and writing, in the belief that this awareness will help learners to notice these features in input so that they may become intake.”

A definition of TBLT was provided by Richards & Schmidt (2010, p. 585) as “a teaching approach based on the use of communicative and interactive tasks as the central units for the planning and delivery of instruction. Such tasks are said to provide an effective basis for language learning.” Alraddadi (2016, p. 19) affirmed that “in this approach, language is viewed as a means of communication and learners are encouraged to use the language,” meaning that communicative tasks are the main focus of TBLT. Three stages of this approach were listed in Willis (1996, p. 52): (1) pre-task, which includes an introduction to the topic and the task; (2) task cycle, which is composed by the moments of execution of the task, preparation for the report of the task, and presentation of the reports to the class; and (3) language focus, in which the analysis and practice occurs.

However, comprehensible input and explicit instruction may not be enough for learners to acquire certain structures and features of a language as motivation is also an important part of language acquisition. Guilloteaux & Dörnyei (2008) also talked about it in terms of language acquisition and learning contexts. For them, motivation “provides the primary impetus to initiate second or foreign language (L2) learning and later the driving force to sustain the long and often tedious learning process” (GUILLOTEAUX & DÖRNYEI, 2008, p. 55). If the learners do not possess enough motivation, they may not achieve long-term goals. The authors explained that even appropriate curricula and good teaching are not enough to warrant achievement if students are not minimally motivated in the classroom (GUILLOTEAUX & DÖRNYEI, 2008).

The concept of pragmatics, and its principles, is introduced in the next subchapter. This notion explains and relates to the understanding of why it is useful and effective to develop pragmatic competence through (meta)pragmatic awareness raising and explicit teaching and learning in L2 classrooms.

2.3 PRAGMATICS AND ITS PRINCIPLES

Pragmatics is elemental to the present study because, by defining the field and its principles, it is possible to construct the basis on which the research is developed. This relates to the object of study, which is set in an EMI educational environment context, and also the central aim, which is to investigate pragmatic features being used inside said context.

Pragmatics was defined by Levinson (1983) as the study of language use. He affirmed that it is the study of the relationship between language and context. According to Leech (1983), some principles of pragmatics involve the processability principle, as to suggest that utterances should be easy to process, and principles of politeness, as to advise that a social equilibrium should be maintained in talk exchanges. Grice (1991) also described some conversational principles as he introduced the cooperative principle and its maxims. Grice's cooperative principle brought attention to the assumptions and inferences involved in the cooperative efforts that humans make to understand each other. On the other hand, Yule (1996, p. 3) outlined that "pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader)." For him, pragmatics involves the interpretation of what people mean in a context and how this context may influence what is uttered. O'Keeffe, Clancy, & Adolphs (2011) defended that, in any language, what is said oftentimes is different from what is meant, i.e., form is frequently distinct to content. For the authors, "pragmatics does not assume a one-to-one relationship between language form and utterance functions, but is concerned instead with accounting for the processes that give rise to a particular interpretation of an utterance that is used in a particular context" (O'KEEFFE, CLANCY, & ADOLPHS, 2011, p. 2). Accordingly, Aijmer (2015, p. 195) suggested that "pragmatics involves principles and maxims which are needed for the interpretation of utterances and lexical elements." For her, these principles serve as a framework for human communication and include cues such as that speakers should be coherent, rational, economical, polite, etc.

Fraser (1996, p. 322) viewed pragmatics as "an account of the process by which the language user takes a sentence representation provided by the grammar and, given the context in which the sentence is uttered, determines what messages and what effects the speaker has conveyed." According to him, the focus of his work lies in how the linguistically encoded information of sentence meaning can indicate the direct message intended by the speaker. The

author also talked about the concept of direct message potential, which he assumed that every sentence possesses. This potential derives from sentence meaning and is representative of what may be communicated through the utterance. In Fraser's 1996 publication, the author explored the message potential that comes from the meaning of the sentence before any other consideration or context comes into play. In his previous work, Fraser (1990, p. 385) affirmed that sentences encode a content meaning, or propositional content, which he defined as the "explicit representation of some state of the world that the speaker intends to bring to the hearer's attention by means of the literal interpretation of the sentence." The content meaning essentially grasps what the speaker is communicating and holds the basic message of the utterance. Furthermore, Fraser (1990) stated that each sentence also encodes some pragmatic information, which signals the speaker's communicative intentions. He called these signals PMs and defended that they express direct, i.e., not implied, messages that a speaker means to convey by uttering a sentence. Following that, Fraser (1996, p. 323) outlined that the sentence meaning can be divided into two parts: the propositional content, i.e., content meaning, and "everything else." The latter includes mood markers and lexical expressions, which belong in the non-propositional portion of the sentence meaning.

Fraser (1996) identified this "everything else" that is separate from the propositional content as PMs, which is detailed in the next subchapter.

2.4 PRAGMATIC MARKERS

As introduced in the last subchapter, Fraser (1996) defined PMs as everything that is not part of the propositional content and that which signals the speaker's potential communicative intentions. According to him, they carry meaning; however, they only apply to the direct basic message of the sentence. In other words, they are outside of the content meaning but signaling indirect messages related to it. As reported by the author, PMs appear mostly in a sentence-initial position, but they may move to a medial or final position. In a previous work, Fraser (1990) illustrated that sentence meaning splits into two parts: content meaning and pragmatic meaning. According to him, the latter could be divided into three categories: basic PMs, commentary PMs, and parallel PMs. In a later work, Fraser (1996) separated PMs into four types. The first one is the basic markers, which signal the force of the basic message. The second type is the commentary markers, which are optional and signal the message force and content. Following, are the parallel

markers, that signal a distinct message from the basic and commentary messages and are optional. Finally, discourse markers, which are also optional and signal how the basic message relates to the preceding discourse. Fraser (1996) provided some examples for each of the types described, which will be explained and exemplified below:

- **Basic Markers**

Basic markers, as described by Fraser (1996), express essentially the force of the basic message, which includes the sentence mood and lexical expressions. Some examples of basic markers provided by Fraser (1996, p. 323) are as follows (PMs indicated in bold by the author):

- a. **I regret** that he is still here.
- b. **Admittedly**, I was taken in.

According to Fraser (1996), the PM in (a) expresses regret and the PM in (b) expresses admission, which is the basic message of the sentences, respectively.

- **Commentary Markers**

Fraser (1996, p. 323) explained commentary markers as signaling the message force and the content at the same time. The provided examples are the following (PMs indicated in bold by the author):

- a. **Stupidly**, Sara didn't fax the correct form in on time.
- b. **Frankly**, we should be there by now.

He stated that the PM in (a) represents a report of how the speaker sees Sara's actions, i.e., a comment. In (b), the PM is signaling that the basic message will not be welcomed by the hearer.

- **Parallel Markers**

Parallel markers, on the other hand, express a distinct message from the basic and commentary messages, according to Fraser (1996, p. 323). He provided examples of this class (PMs indicated in bold by the author):

- a. **John**, you are very noisy.

b. **In God's name**, what are you doing now?

In sentence (a), the speaker is conveying a different message than the basic one, signaled by calling the addressee. The PM in (b) expresses exasperation, which is also distinct from the basic message.

- **Discourse Markers**

Finally, DMs are defined by Fraser (1996, p. 324) as signaling a message that specifies how the basic message relates to the discourse that precedes them. The examples provided by him, include (PMs indicated in bold by the author):

- Jacob was very tired. **So**, he left early.
- Martha's party is tomorrow. **Incidentally**, when is your party?

For Fraser (1996), the PM in (a) expresses that the following report is a conclusion conveyed by the foregoing sentence. In sentence (b), the PM is signaling that the basic message that follows represents a change of topic.

Fraser (1996, 324) summarized and emphasized (in bold by the author) that “a basic marker signals the force **of** the basic message”, while “a commentary marker signals a message which comments **on** the basic message”, and “a parallel marker signals a message **in addition to** the basic message”. Finally, “a discourse marker signals the **relationship** of the basic message to the foregoing discourse.” The author also stated that basic, commentary, and parallel markers carry representational meaning, as they express concepts, while DMs present a procedural meaning since they establish how the sentence relates to the foregoing discourse. For Aijmer (2015), while PMs do have lexical meaning, they all carry procedural meaning sooner than conceptual meaning since they are not related to entities, activities, or attitudes. These notions of markers help build the view explored in this study, that markers represent meanings related to the basic message but fall outside of the scope of propositional content expressed by it.

Fraser (1996) explained that, since PMs are part of the non-propositional content of a sentence, there is no overlapping between them and lexical expressions in terms of function. According to him, when an expression functions as a PM, it is not a part of the propositional content and does not function as if it were. In addition, if an expression functions as one of the types of PMs described by Fraser (1996), it will not function as a different type of PM. That leads to the

conclusion that two meanings of an expression can coexist without problems, with the meanings for PMs and lexical words assuming different places on the sentence and presenting different functions. Aijmer et al. (2006) explained the notion of core meaning, or basic meaning, as the central semantic meaning that serves as input for the pragmatic meaning. To that, Aijmer et al. (2006, p. 102) advised that “we should not ask whether a given form is a pragmatic marker or not, but rather whether a given use of a given form can be considered a pragmatic marker.”

Fraser (1996, p. 324) illustrated this coexistence of meaning in example (1), but also alerted to cases of ambiguity, in which it may be difficult to determine if an expression is a PM or a lexical word without correct punctuation, as in example (2). In this case, it is not clear if “now” functions as a marker or as a lexical word, in a written utterance, since there is no comma that could indicate a shift of the adverb “now.” The author stressed that PMs summon from all segments of grammar, such as verbs, nouns, adverbs, and idioms. They can all serve as PMs and yet, for the most part, the meaning remains the same and only their function will differ (PMs indicated in bold by the author).

- (1) **Truthfully**, you should have answered truthfully.
- (2) Now where are we?

Aijmer (2015) stressed that PMs carry a diversity of functions and are difficult to define and that the relationship between their form and function is complex. Carter & McCarthy (2006) reinforced that PMs function outside the structural limits of the sentence. The authors explained that they include stance markers, interjections, hedges, and DMs, which serve as indicators of the speaker’s intentions related to organization, structure, and monitoring of discourse. According to Aijmer (2015), PMs can also be used to facilitate the processing of utterances, thus contributing to fluency. For her, PMs should be considered in terms of the cognitive processes and social factors involved in language use and context. In that vein, the author highlighted the reflexivity and indexicality of PMs. For Verschueren (1999), they indicate the presence of metapragmatic awareness, as they trace changes in the context and demonstrate a level of reflection on the language. As for indexicality, Schiffrin (1987) recognized the property of pointing forward and backward in discourse present in PMs, which can be used to index the speaker’s identity and social relations.

DMs were defined by Schiffrin (2001, p. 57) as “sequentially dependent elements which bracket units of talk.” She saw them in relation to units of talk, as opposed to a view based on more defined units such as sentences or propositions. According to her, if they were only considered in terms of propositional meaning, some markers would be dismissed. For Schiffrin (2001, p. 57), markers “work at different levels of discourse to connect utterances.” For Fraser (1990, p. 383), DMs are expressions that “signal a sequential relationship between the current basic message and the previous discourse.” He saw them, at the time, as a subclass of commentary PMs, and later in Fraser (1996) as their own class of PMs. In Fraser (1996), he maintained that DMs signal the relationship between the basic message and the preceding discourse.

Similar to Fraser’s definition, Aijmer et al. (2006) described discourse particles as markers inside the category of PMs that do not add to the propositional, truth-conditional content. For them, PMs include subcategories such as politeness markers, hesitation markers, and discourse-organizational markers. Relatedly, Carter & McCarthy (2006, p. 208) reported DMs as “words and phrases which function to link segments of the discourse to one another in ways which reflect choices of monitoring, organization, and management exercised by the speaker,” as a way of marking the speaker’s attitudes and organizing the structure of discourse.

To sum it up, markers are expressions that act on other levels of discourse and serve to connect utterances. They are not part of the propositional content of a message but rather indicate the speaker’s intentions related to it. DMs are not to be mistaken with lexical expressions in terms of function since they appear outside of the sentence and work to express a sequential relationship between a basic message and their preceding discourse. This type of discourse-organizational PM is further explained and illustrated in the next chapter. Firstly categorized by Fraser (1996) as a subclass of PMs and later considered as their own class of markers in Fraser (2021), their subclasses are classified and detailed next.

3 DISCOURSE MARKERS

Previously considered a subclass of PMs by Fraser (1996), DMs are treated as their own class in this chapter, according to the work by Fraser (2021). They are defined based on the works by Schiffrin (1987), Fraser (1990; 2021), Schourup (1999), Carter & McCarthy (2006), and Fung & Carter (2007) and categorized according to Fraser's (2021) account. The first subchapter explains and exemplifies the class of retroactive DMs and their subclasses in the next subsections. The class of linking DMs is illustrated in the following subchapter, along with their subclasses. In the third subchapter, the class of proactive DMs and their subclasses are described. Finally, a few possibilities for the sequence of classes are displayed and elucidated.

According to Fraser (1990), DMs must be interpreted as carrying a separate pragmatic meaning that expresses the speaker's communicative intention. He affirmed that DMs "have a core pragmatic meaning, a meaning separate from any content meaning of the homophonous form, and a meaning which signals how the speaker intends the message following to relate to the foregoing discourse" (FRASER, 1990, p. 394). Schourup (1999) alerted that DMs have a meaning that is different from the other categories of PMs since they do not add to the representative sentence meaning. Following that, Fraser (2021) stated that DMs are homophonous to their corresponding lexical items, but are, in fact, independent entities that possess different meanings. Similarly, Carter & McCarthy (2006) stated that DMs are lexical sooner than grammatical, but should be viewed as a class of their own.

For Schiffrin (1987, p. 315), markers "propose the contextual coordinates within which an utterance is produced and designed to be interpreted." Moreover, Carter & McCarthy (2006) defined that DMs belong outside of the clause structure and serve as indicators of formality and the speaker's feelings regarding the interaction, as well as to organize the discourse. According to Fung & Carter (2007, p. 411), DMs are "intra-sentential and supra-sentential linguistic units which fulfill a largely non-propositional and connective function at the level of discourse." In their view, they signal the transitions in conversation, the relation of the utterance to the foregoing context, and the relationship between the participants and the message.

In a current approach, Fraser (2021, p. 316) defined DMs as "the glue that holds the meaning of the utterance together and gives it character." According to him, they are pragmatic units, with pragmatic functions, that serve to modulate the message, thus making the conversation

sound more fluid and natural. Following that, the author defended that DMs are words or phrases used as guidelines of what is said and what to expect of what follows. Some of the functions described by Fraser (2021) include connecting and organizing the discourse, expressing attitude, and even predicting how the utterance is perceived. Fraser (2021) maintained that the use and function of DMs and lexical items do not overlap, as DMs' definitions are different from the grammatical functions of their corresponding homophonous forms. That way, their interpretation may be close, not as much, or distant from one of the semantic meanings of the lexical word.

Schourup (1999) associated some characteristics to DMs. The most prominent, according to him, is their connectivity, as they serve to relate two textual units. He also talked about their optionality, both syntactically and semantically, since their removal does not affect the sentence. Similarly, their non-truth-conditionality means that they do not contribute to the proposition in terms of truth conditions. Schourup (1999) mentioned their weak clause association, as they occur outside of the syntactic structure or, at best, loosely linked to it. Another characteristic is their *initiality*, since they will usually introduce the discourse segments that they are marking, i.e., pre-sentence of the utterance. Finally, he asserted the orality of DMs, as they will mostly happen during speech.

Regarding their properties, Fraser (2021) stressed that DMs happen in the pre-sentence but can also appear medially or finally, as opposed to lexical items, which occur inside of the sentence. He also maintained that DMs are optional and do not affect the truth conditions of the sentence and that they reflect the speaker's intentions. The author stated that they convey a message that is other than the main point of the utterance and that they may present a number of core meanings. According to him, DMs may appear alone or followed by other DMs. To sum it up, Fraser (2021) suggests that DMs are optional, repeatable, standalone, and not modifiable by adverbs. That means that DMs are not essential when uttering a sentence but that they add different pragmatic meanings and messages related to the sentence meaning.

As for classification, Fraser (2021) differentiated the DMs into three types: retroactive DMs, linking DMs, and proactive DMs. Retroactive DMs (RDMs) express the speaker's view of the previous message. Linking DMs (LDMs) present a change in the speaker's perspective toward the foregoing utterance. Proactive DMs (PDMs) reflect the view that the speaker has about the preceding discourse. These types are split into other subcategories, which are exemplified in the next subchapters.

3.1 RETROACTIVE DISCOURSE MARKERS

RDMs present the view of the present speaker of the message conveyed by the first speaker. Like other types of DMs, RDMs usually occur in an utterance-initial position and they look back and comment on the previous message. Their subtypes are exemplified below.

- **Concern RDMs**

According to Fraser (2021, p. 321), Concern RDMs signal a concernment related to the previous message. Some examples of this type of DM are as follows (primary form emphasized in bold by us):

- (1) **oh**, oh man, gosh, wow, really

Fraser (2021, p. 323-324) explained that they can manifest alone, in a thread of different subclasses, or from the same subtype. The provided examples of combinations included (Concern RDM in bold; other RDMs in italics as our emphasis):

- a. A: Please stop.
B: **Oh**, if you insist.
- b. A: This hurts.
B: **Oh, gosh**. You seem ok to me.
- c. A: I want to keep that cat.
B: **Oh my god**, *no*. Take it out of here.

- **Consideration RDMs**

Fraser (2021, p. 321) explained that Consideration RDMs signal some type of contemplation in response to the previous discourse. The cited examples are the following (primary form emphasized in bold by us):

- (2) **well**, hold it, let's see, wait, maybe so

They may also appear either alone or in a combination of DMs of their own subclass or DMs of other subclasses. Fraser (2021, p. 323-324) exemplified this type of RDM with the sentences (Consideration RDM in bold, other RDMs in italics as our emphasis):

- a. A: Come here.
B: **Well**, if you insist.
- b. A: What is this?
B: **Well, let's see**, it looks like a joint.
- c. A: [silence]
B: **Well**, *I agree*. Your silence strongly suggests contempt.

- **Conclusionary RDMs**

According to Fraser (2021, p. 321), Conclusionary RDMs serve to conclude a topic expressed in a preceding message. He presented a few examples of this subclass of RDMs (primary form emphasized in bold by us):

- (3) **ok**, yes, yup, sure, no, nope

Fraser (2021, p. 321,323, 324) affirmed that they can happen either alone or in a string of other DMs, as per the following examples (Conclusionary RDMs in bold, other RDMs in italics as our emphasis):

- a. A: Stop.
B: **Ok**, if you insist.
- b. A: May I see that?
B: **Ok, sure**. You may in fact have it.
- c. A: I broke the window.
B: *Oh, well...* **Ok**. I guess you can pay for it.

3.2 LINKING DISCOURSE MARKERS

LDMs indicate a change of perspective of the topic presented in the preceding message, according to Fraser (2021). LDMs usually happen initially in relation to the sentence uttered by the present speaker. They serve to connect, in a way, what is about to be said with what has been said. Their subclasses and respective examples are introduced next.

- **Contrastive LDMs**

Fraser (2021, p. 325) stated that Contrastive LDMs expand on the interpretation of the previous utterance, usually in a dissonant sense. He cited the following as examples for this type of RDM (primary form emphasized in bold by us):

(1) **but**, however, still, instead, rather, nevertheless, on the other hand, on the contrary, in contrast

Contrastive LDMs, in Fraser's (2021, p. 324 and 326), may happen alone or in a sequence, as demonstrated in the following examples (Contrastive LDMs emphasized in bold by the author):

- a. A: Jack doesn't want to come with us.
B: **But!** I don't really give a damn.
- b. A: You are wrong.
B: **Nevertheless**, rather than argue, I'm leaving.
- c. A: You are wrong.
B: (**But**)³ (**On the other hand**), I am sympathetic to your cause.

- **Elaborative LDMs**

Elaborative LDMs, for Fraser (2021, p. 326), represent an expansion of the meaning of the previous sentence, in a dissonant way. Some of the Elaborative LDMs include (primary form emphasized in bold by us):

(2) **and**, also, furthermore, moreover, likewise, in addition, besides, in other words, above all

They also happen alone or in a thread of DMs, according to Fraser (2021, p. 325-326), as indicated in the examples below (Elaborative LDMs emphasized in bold by the author):

- a. A: I made Jake angry.
B: **And** – what the devil did you say to him to make him so mad?
- b. A: The project is finished.
B: (**And**) **Furthermore**, I am delighted.

- **Inferential LDMs**

Fraser (2021, p. 327) described Inferential LDMs as signaling the content implied by the previous sentence, usually as a general implication of what may follow. They are exemplified as below (primary form emphasized in bold by us):

³ The parentheses indicated in this and the next examples were added by Fraser (2021) to indicate that the DM inside of them are optional and could be included to form a sequence of DMs.

- (3) **so**, therefore, then, thus, as a result, consequently, for that reason, accordingly

According to Fraser (2021, p. 327-328), they can occur alone or with a primary LDM followed by a secondary LDM, as in the following example (Inferential LDMs in bold, other LDMs in italics as our emphasis):

- a. A: Henry has arrived. **So (as a result)**, we may expect confusion.
- b. A: We don't seem to have bus fare.
B: **So thus**, I guess we'll have to stay.
- c. A: I don't drink milk.
B: **So, instead**, you drink beer?

3.3 PROACTIVE DISCOURSE MARKERS

PDMs provide information regarding the speaker's feelings on the content of the preceding utterance, i.e., they reflect the attitude of the present speaker towards the first speaker. According to Fraser (2021, p. 329), there are six categories of PDMs as discriminated below, along with examples provided by him.

- **Summary PDMs**

Summary PDMs seem to sum up the preceding discourse in order to resume the sentence that follows. Fraser (2021, p. 329) provided some examples of Summary PDMs and an example sentence to follow (DM emphasized in bold by the author):

- (1) anyway, in particular, continuing, to repeat, that reminds me
 - a. A: I'm ready to leave. But **that reminds me**, you are due for a bath, young man.

- **Attention PDMs**

Attention PDMs act to draw attention to the following utterance. According to Fraser (2021, p. 329), the examples and example sentences for this type of PDM are as follows (DM emphasized in bold by the author):

- (2) look, listen, in fact, look here, mark my words, hear me out
 - a. A: What are we going to do now that we're lost?

B: **Look**, stop bitching.

- **Epistemic PDMs**

Epistemic PDMs seem to be related to an introduction of a piece of knowledge or information regarding the foregoing discourse. Fraser (2021, p. 329) provided some examples of this PDM and a sentence to illustrate it (DM emphasized in bold by the author):

- (3) y’know, I mean, I guess, personally, when you think about it
- a. A: Where are we now?
- B: (Oh) **Y’know**. I haven’t the slightest idea (y’know)⁴.

- **Commentary PDMs**

Commentary PDMs appear to provide some type of observation related to the preceding sentence. This class is divided into four subclasses, which are detailed as follows, along with examples provided by Fraser (2021, p. 330). The examples are emphasized in bold by the author.

- Assessment Markers

These markers act in assessing the message conveyed previously by the first speaker.

- I. fortunately, admittedly, surely, obviously, luckily, sadly
- a. A: We got lost.
- B: (But) **Fortunately**, a police officer happened by (fortunately).

- Manner-of-speaking Markers

This type of Commentary PDM is related to the way the present speaker delivers their message.

- II. bluntly/frankly/candidly [speaking]
- a. A: Mark, do something.
- B: (Well) **Frankly**, Harry, I don’t know what to do.

⁴ Some DMs are repeated inside of parentheses, as included by Fraser (2021), to represent that they could not only appear in a pre-sentence position, but also in a medial or final position.

- Evidential Markers

These markers seem to introduce logical sequences concerning the following discourse uttered by the first speaker.

III. clearly, of course, after all, certainly, conceivably

a. A: Will he go?

B: (Yes) **Certainly**, he will go (certainly).

- Hearsay Markers

This type of PDM refers to pieces of information related to the previous message that the present speaker is not sure about.

IV. reportedly, allegedly

a. A: Where is he?

B: **Reportedly**, in bed.

- **Illustrative PDMs**

Illustrative PDMs seem to be used when the present speaker wants to illustrate a point related to the preceding discourse. Fraser (2021, p. 330) provided some examples of this type of PDM, along with an example sentence (DM emphasized in bold by the author):

(5) for example, to clarify, namely, before I forget

a. A: What can we use for a guide?

B: (Well) **For example**, let's use this.

- **Topic Change PDMs**

Topic change PDMs serve to shift the topic to another one that is to be introduced by the present speaker. Some examples were provided by Fraser (2021, p. 330) and also illustrated by him in an example sentence, as follows (DMs emphasized in bold by the author):

(6) first, finally, turning, next, incidentally

a. A: Where do we go from here?

B: **First**, let's summarize where we are.

3.4 SEQUENCE OF CLASSES

According to Fraser (2021), in most cases, there are no more than two DMs in a string. However, they may appear in a number of possible sequences. Other than being followed by DMs of the same class, there are instances of threads of two or more DMs of different classes. This is illustrated next with examples provided by Fraser (2021, p. 331-334). The examples are all emphasized in bold by the author.

- **RDM + LDM**

This sequence may manifest with a primary RDM (oh, well, ok) followed by a primary LDM (but, and, so) or even a primary LDM with a secondary LDM, as in the following example (DMs in bold):

- a. A: I want to help you.
B: **Oh, but (instead)** you're not old enough.

- **Primary LDM + RDM**

This combination appears as a primary LDM being followed by one or more RDMs, as evident in the example below (DMs in bold):

- a. A: You know you lied to the cops.
B: **And (besides), well (Ok)**. I am truly sorry.

- **RDM + Primary LDM + RDM**

This string of DMs presents as a primary LDM between two RDMs, as per the example that follows (DMs in bold):

- a. A: I don't want to go. **Oh, but ok.** I'll see the change.

- **RDM + PDM**

This thread happens when an RDM occurs before one or more PDMs, as the following examples show (DMs in bold):

- a. A: Do you like my brother?
B: **Oh, well, frankly,** your brother is a creep.

- **LDM + PDM**

This sequence happens when a primary LDM is followed by one or more PDMs, as illustrated below (DMs in bold):

- a. A: I washed the dishes.
B: **So, (therefore) that said,** why didn't you go?

- **RDM + LDM + PDM**

This combination possesses at least one representative of each DM class conveyed by the present speaker, as per the example sentence that follows (DMs in bold):

- a. A: Can't we please stop now?
B: **Ok. But look,** I don't have any money.

In sum, DMs are pragmatic units that possess pragmatic functions. This means that they present a pragmatic meaning that is distinct from the content meaning of a sentence and from their homophonous form, i.e. a lexical item with a semantic meaning. Because of that, they do not contribute to the truth-conditional propositional meaning of the sentence. They serve to modulate the message and connect two textual units. They are also optional since they work outside of the syntactic structure and often appear in a pre-sentence position. Fraser (2021) divided DMs into three different functional categories: retroactive, as to look back and comment on the previous

sentence; linking, to represent a change in perspective and connect the message to the preceding one; and proactive, which reflects the feelings and attitude of the speaker about the foregoing utterance.

In the next chapter, the methodologies and approaches chosen to analyze DMs in the *corpus* will be further detailed, as to conceptualize and explain the way the pragmatic phenomenon is perceived and treated in this study.

4 METHODOLOGY

The present chapter discusses the approaches used for this study, along with the methods that were chosen to best analyze DMs in the available *corpus*. The approaches and methodologies described here are a set of procedures used for the analysis of spontaneous oral interactions in an online course, and more specifically the use of DMs by the instructor and the students, which was noticeable from the *corpus*. In order to identify the DMs and discuss the results of the analysis, the work was grounded on these concepts and methods.

In the first subchapter, the research approaches are discussed, as to characterize the research and its methodological view stands and explain the perspective of the researcher toward the study. The second subchapter delves into the data collection and analysis processes, in which the process for gathering and handling the data is detailed. This subchapter is divided into four sections, in which the course and the participants are introduced, along with the instruments used for the research and an explanation of the data processing. There, the information related to the course and its participants is further detailed. The software used for the data processing portion of the work is also introduced there, along with a description of the symbols used for the transcription. Finally, at the end of the chapter, the choice of approaches and methods is justified and explained, as to define where the present research stands methodologically.

4.1 RESEARCH APPROACH

The present study may be defined as a qualitative and exploratory research with a longitudinal approach based on non-participant observation. Larsen-Freeman & Long (1991) described the qualitative methodology as an “ethnographic study in which the researchers do not set out to test hypotheses, but rather to observe what is present with their focus, and consequently the data, free to vary during the course of the observation” (LARSEN-FREEMAN & LONG, 1991, p. 52). According to the authors, some characteristics of the qualitative paradigm include the use of qualitative methods, which are more subjective and process-oriented. They also defined that the qualitative methodology is concerned with understanding human behavior in a naturalistic, uncontrolled, and exploratory way (LARSEN-FREEMAN & LONG, 1991). For Gil (2002), qualitative research is dependent on factors such as the collected data, the *corpus* extent, the

research instruments, and the theoretical postulates. He described qualitative analyses as a sequence of activities in which the data is selected, categorized, and interpreted. The author also pointed out that in this type of research, the starting categories are usually modified along the way to reach broader and more significant ideals (GIL, 2002).

This research may also be considered exploratory as it seeks to explore a linguistic phenomenon inside of a context and in a data-driven way. Gil (2002) outlined that exploratory research aims to provide familiarization with the problem to make it explicit or to create a hypothesis. The author stated that the planning involved in this kind of research is flexible to allow for a consideration of the diverse aspects related to the fact (GIL, 2002). According to Larsen-Freeman & Long (1991), the exploratory aspect is related to the qualitative paradigm, as this type of methodology is considered discovery-oriented, therefore intending to explore phenomena. That way, the present research can be considered exploratory as it intends to explore phenomena through the classification and organization of data to describe the observable relationships in a particular issue.

The concept of longitudinal approach, or case study, is also related to the present study, as it deals with the analyses of few subjects over a period of time. For Larsen-Freeman & Long (1991, p. 53), a longitudinal approach, or case study, “typically involves observing the development of linguistic performance, usually the spontaneous speech of one subject, when the speech data are collected at periodic intervals over a span of time.” The authors believed this approach falls into at least three of the qualitative paradigm characteristics: (1) naturalistic, as it makes use of spontaneous speech; (2) process-oriented, because it is developed over time; and (3) ungeneralizable, since it deals with very few subjects (LARSEN-FREEMAN & LONG, 1991). For Gil (2002), some purposes of case studies include exploring real-life situations in which the limits are not clearly defined, describing the context situation, formulating hypotheses, and explaining the causal variables of certain phenomena (GIL, 2002).

This study also falls into the category of non-participant observation, in which, according to Larsen-Freeman & Long (1991, p. 60), researchers “do not entertain any hypothesis at the outset of a study.” This kind of observation also implies that researchers are not engaging directly while observing. For the authors, this method allows for a “detailed and comprehensive description of subjects’ SLA behavior” (LARSEN-FREEMAN & LONG, 1991, p. 61). They also defended that, since there is no starting hypothesis, the researchers are free to explore potential factors related to

the object of study. That way, a non-participant observation may be considered hypotheses-generating because the researchers' perspectives are not limited, and "they can look for patterns in naturally occurring data and, once detected, generate hypotheses which might account for them (LARSEN-FREEMAN & LONG, 1991, p. 61).

This study will also make use of the concept of CA, which is defined by Seedhouse (2005, p. 165) as a "methodology for the analysis of naturally-occurring spoken interaction." For Ten Have (2007), CA encompasses studies of people engaging in interactive talk exchanges, in a broader sense. However, for him, in a restricted sense, CA is a tradition of sociological analysis "based on observations of people in interaction but ultimately oriented to the construction of a system of conceptual distinctions" (TEN HAVE, 2007, p. 5). That way, Seedhouse (2005) affirmed that CA is concerned with the social act. According to him, CA studies do not perceive the language as a system independent from its use, thus making its main interest the talk-in-interaction.

Seedhouse (2005) went on to ascertain CA's interest in the organization and order of social actions. For the author, "this organization and order is one produced by the interactants *in situ* and oriented by them; it can therefore only be understood from the participants' perspective" (Seedhouse, 2005, p. 166). This notion aligns with the emic viewpoint⁵ in CA, that is, the focus on "participants' perspective within the interactional environment in which the talk occurs" (SEEDHOUSE, 2005, p. 166). According to Seedhouse (2005), the analyst has to trace how the participants are analyzing and interpreting each other to establish an understanding of the progress of such interactions. Another notion related to CA is ethnomethodology, which, according to Seedhouse (2005), serves as a base for CA, in relation to epistemology. Bryman (2012) also believed this to be the case, as he understands ethnomethodology as "the job of the social scientist to gain access to people's 'common-sense thinking' and hence to interpret their actions and their social world from their point of view" (BRYMAN, 2012, p. 30).

As one of the principles of CA described by Seedhouse (2005) is that the analysis should be bottom-up and data-driven, it is logical that the data should not be approached with prior assumptions. Related to that, Bryman (2012) outlined that in CA the talk is to be recorded and then transcribed, "so that the detailed analyses are concerned with uncovering the underlying structures of talk in interaction and as such with the achievement of order through interaction" (BRYMAN,

⁵ As opposed to the etic perspective, which studies behavior from outside of a particular system as an initial approach to it. The emic viewpoint deals with studying behavior from inside the system.

2012, p. 522). Therefore, according to him, “an initial route into CA often begins with the analyst noticing something significant in or striking about the way that a speaker says something” (Bryman, 2012, p. 523). After such recognition, the analyst can then generate an emphasis on what was said and on what functions it serves inside of that context.

Walsh (2006) said that, although discourse in L2 classrooms is not exactly the same as casual conversation, there are good reasons for using CA in research focused on that context. He defended that what happens between teachers and learners in a classroom may be described as “conversation”, as it is “for the most part, two-way; it entails turn-taking, turn-passing, turn-ceding and turn-seizing; it makes use of topic switches and contains many of the features of ‘ordinary’ conversation such as false starts, hesitations, errors, silence, back channeling and so on” (WALSH, 2006, p. 52).

Another concept ingrained in this study is that of CL. According to McEnery & Hardie (2012), CL is the study of language data on a large scale made through computer-based analysis of an extensive collection of transcribed texts. The authors highlighted that CL is focused on a set of methods and procedures for studying language. However, this set is not fixed and defined. McEnery & Hardie (2012, p. 1) argued that “differences exist within *corpus* linguistics which separate out and subcategorize varying approaches to the use of *corpus* data.” O’Keeffe & McCarthy (2012) stated that CL supplies a medium that facilitates the empirical analysis of language. For them, it contributes to the definition and description of the language. McEnery & Hardie (2012) stated that CL deals with a set of machine-readable texts, the *corpus*, that serve as a foundation to explore specific research questions. The authors also described that “*corpora* may encode language produced in any mode – for example, there are *corpora* of spoken language and there are *corpora* of written language” (McEnery & Hardie, 2012, p. 3).

Along with that, this research also incorporates the method of CP. According to Aijmer & Rühlemann (2015), CP combines methodologies from both pragmatics and CL, representing an intersection of the two fields. They stressed that CL uses authentic language data as a basis for linguistic research, which is distant from the traditional approach of made-up examples. For Romero-Trillo (2017, *apud* Romero-Trillo, 2018, p. 114), CP is “the science that describes language use in real contexts through *corpora*.” This is possible because *corpora* are including whole texts with background information on the participants and the context. For pragmatic research, this represents a means to analyze pragmatic features in a wider sense. Romero-Trillo

(2018) also emphasized the benefit of learner *corpora* in CP, as it represents a dynamic approach for looking into L2 learners' language use inside of a linguistic context. According to him, CL in L2 studies expands the scope of analysis to how the real-world context influences learners' production. He defended that "the combination of *corpus* linguistics and L2 pragmatics opens new perspectives because it focuses on the target language of the real world and L2 learners' language in the real world" (ROMERO-TRILLO, 2018, p. 114).

4.2 DATA COLLECTION AND ANALYSIS

The *corpus* for the present study is based on authentic⁶ and naturally occurring spoken interactions collected from classes of an online extension course. The data collection process and analysis are discussed in the next sections, along with information on the context of the *corpus* and related to instrumentation and data processing.

4.2.1 The context

The *corpus* was collected from classes of the extension course called "Music, Movements, Movies, and Moments: The African American Experience in the United States" and was promoted by the Pontifical Catholic University of Rio Grande do Sul (PUCRS) in collaboration with the Regional English Language Office of the U.S. Embassy in Brazil. The content-based English language course of an EMI type happened between April 29, 2021 and July 15, 2021, and focused on the social and cultural aspects of African American history and movements in the U.S. It is important to notice that the instructor of this course was an English native speaker, while the students were all non-native speakers. This course was supposed to be held in person; however, due to the Covid-19 pandemic, the classes had to take place online. The *corpus* is made from recordings of the online meetings conducted through the videoconferencing platform Zoom. The collected data accounted for approximately 16 hours of recorded time in total. The *corpus* was stored by the host professor via Google Drive for the entirety of the research and made available

⁶ As opposed to interactions made-up for the purpose of research or for the classroom. According to Stempleski (1987) authentic interactions present real language and provide an authentic look on the culture related to it.

to the researcher afterwards. The recordings of the lectures, drawn from this specific context, represent the *corpus* that is analyzed here.

4.2.2 The participants

The group of participants in the research was diverse and comprised of the instructor and the students, including the researcher, the host professor, and the course moderator. These participants were the subjects that were observed during the course. The course instructor was an English native speaker, while the rest of the participants were non-native speakers of English as an L2. All the students were informed of the research on more than one occasion and advised regarding its implications. All of the students informed to be willing to participate and thus signed an online informed consent form that was hosted via Google Forms (see appendices A and B). The data from the form is automatically stored within the Google account responsible for it, which is managed by the professor in charge of the research group Use and Processing of Additional Language (UPLA)⁷.

It is also important to highlight that the informed consent form signed by the instructor was translated into English while the informed consent form signed by the non-native speaker students followed the format in Portuguese suggested by PUCRS and their Research Ethics Committee and that was previously approved for the “umbrella” project of the research group UPLA. The fifteen willing participants were anonymized for this study. Most of them were non-native speakers of English in their twenties who had at least a college degree, who spoke two or more languages other than their mother tongue, and that identified themselves as experienced speakers of the English language.

4.2.3 Instrumentation

The only instrumentation conducted outside of the analysis process included a consent form and a few socioeconomic questions, which are present in the attachments section of this thesis. The informed consent form signed by the willing participants was followed by a few questions asking for information regarding language and education. This instrument does not serve as a way to elicit data to be analyzed, since this study is qualitative rather than quantitative, but as a frame of

⁷ Research group URL at CNPq's platform: <https://dgp.cnpq.br/dgp/espelhogrupo/0705653235733182>

reference for the language knowledge of the participants. The form asked for some information, including their nationality, age, level of education, their self-declared proficiency level in English, and a list of the languages the participants speak along with the ages in which they started studying said languages.

4.2.4 Data processing

The *corpus* for this research was analyzed through the software CLAN (*Computerized Language Analysis*). This software was designed by MacWhinney and written by Leonid Spektor at Carnegie Mellon University. At first, intended to be used to investigate children's language acquisition, the software serves to analyze transcribed data in the CHAT format (MacWHINNEY, 2000; MacWHINNEY, 2023). It has been used in analysis based on CA and it makes use of the transcription conventions described by Jefferson (1972). For this study, a training manual designed by Hazel & Mortensen (2015) was used, along with the more up-to-date manual provided by MacWhinney (2023) on the developers' website. The software is user-friendly and allows researchers to automatically transcribe media (either audio or video files) effectively. The symbols chosen for the transcription are adapted from the ones indicated by the software, as follows:

Table 1 – List of symbols used for the transcription

SYMBOL	MEANING
.	Micropause of less than 0.3 seconds.
(1.3)	Pause either within a speaker's turn or in between two speakers. The seconds are represented by the numbers inside the parentheses.
:	Extension of the sound.
-	Interruption.

Table 1 – List of symbols used for the transcription – Continued.

SYMBOL	MEANING
CAPS	Indicates emphasis or that the speaker spoke at a higher volume.
?	Question.
[]	Top overlap symbols that indicate the beginning and the end, respectively, in speakers' turns.
[]	Bottom overlap symbols that indicate the overlapped utterances, marking the beginning and the end of it.
@	Used before the speaker's name to identify them in each turn.
((comment))	Used to express any comments that are not part of what was said, as to provide information on the context. The comments are made under each turn that they are related to.

Source: adapted from the CLAN Software (MacWHINNEY, 2023).

The present study is characterized as qualitative research because it is aligned to the attributes related to the qualitative paradigm, such as being naturalistic, as it makes use of spontaneous speech, and being process-oriented, since it is an ethnographic study. It is also an *ungeneralized* investigation, since there are few subjects involved and dynamic, as the data is not fixed at the start of the study. Other approaches chosen for this work are also justified conceptually, as in the case of the longitudinal approach, which seeks to analyze phenomena inside of a specific context, in this case, the context of online classes of an extension course promoted by a university in a bilingual environment. The non-participant observation approach is also aligned with this research, as the researcher did not attempt to set hypotheses from the beginning and was an observing participant in the course with an insider perspective. The researcher was present during the sessions and also had access to the recordings, being able to rely on both synchronous and asynchronous observation. These approaches allowed the study to be discovery-oriented, as to investigate phenomena based on the observations that were available from the *corpus*.

Apart from the approaches described previously, three methods were chosen to support the present research. The first is the method of CA, which is used in the analysis of natural and

spontaneous spoken interaction, as is the case in this study. These naturally-occurring interactions, collected from the recordings of the classes, constitute the *corpus* that is to be analyzed. For that, the methods of CL and CP were used since this work deals with language data analysis of the language used in real contexts, in this specific case the language used between the English native speaker instructor and the non-native speaker students of a university course held in English. Although CA and CL are epistemologically distinct, according to Steve Walsh in an interview with *BELT Journal*, using both methodologies presents the advantage of knowing where to look in the data, as CL offers a holistic perspective and CA is focused on the details (PERNA, 2018). The phenomena is analyzed by taking this specific context into account, as the use of DMs by the instructor and students is discussed in the next chapter.

Excerpts from the transcription of the *corpus* are introduced in the following chapter, through an analysis that makes use of the methodologies and research approaches described in the present chapter. The results are also presented and discussed next in a theoretical and pedagogical view, as to explore the data in terms of consistency and variety.

5 ANALYSIS AND DISCUSSION

Based on the research approaches and methodologies defined previously, this chapter presents the analysis of excerpts from the transcriptions of the *corpus*, based on the categories of DMs as described by Fraser (2021). The analysis introduced in the next subchapter is based on a theoretical stand view, examining the use and function of the DMs discernible in the excerpts from the *corpus*. In the last subchapter, the results are presented and discussed in terms of variety and consistency.

5.1 CORPUS ANALYSIS AND DISCUSSION

The *corpus* analysis in this subchapter is developed based on the functional categories of DMs as described by Fraser (2021). Each recorded class from the *corpus* is divided into a different bullet point, in which the selected segments are presented, along with their context, and then discussed in a theoretical standpoint.

- **Recorded class #1**

Participants: INS | female | Teacher
 HOS | female | Teacher
 STU01 | male | Student
 STU02 | female | Student

In the first recording, which was also the first time the instructor was meeting the students, there were some discernible occurrences of DMs being used either alone or in a string of two or three. A few excerpts from this class will be highlighted and discussed below. The instructor is indicated by @INS, the host professor by @HOS, the course moderator by @MOD, and the students will appear as @STU along with a number that indicates the order in which they appear in the excerpts.

@INS: **And so** hm we will talk about some things that if you want to do to elevate your writing so it can be considered for publication hm that would be advised- an opportunity for you **And then,**

finally, I want to stress that participants in the course will- this course is sponsored by the: uh RELO Office in Brazil and the RELO, Regional English Language Office⁸ is a part of the US Embassy in Brazil, so that is who will award the certificates for participation in this course However, to receive the certificate, you must attend at least seventy five percent of our class meetings, and that is in large group meeting **Of course**, the hope is that you will also participate in the small group meetings.

((The instructor is introducing the course and explaining the schedule and expected activities.))

In this excerpt, at the beginning of the lecture, the instructor was talking about the timeline and structure of the course. The combination of DMs “and so” is made of the primary elaborative LDM (and) followed by the primary inferential LDM (so). In this case, “and so” seems to be functioning jointly more to add and expand on the previous message than to add and then make an implication about the preceding utterance, which is the descriptor used in Fraser (2021) for this type of LDM (so). After that, there was a thread of three different DMs “and, then, finally”, which is a sequence of the primary elaborative LDM (and), a secondary inferential LDM (then), and a topic change commentary PDM (finally). This sequence (and then finally) appears to function to expand on what was said before to then change to the topic that was introduced next. In this case, the LDM “then” seems diluted in the middle of the combination of DMs and not expressing the function indicated by Fraser (2021). Lastly, there was one evidential commentary PDM (of course) being used alone as to introduce a message deemed obvious by the speaker (as in, it is evident that the instructor would like the students to join her on the extra weekly meetings). In those three cases, the DMs seem to function mostly as a way to organize the discourse. It could be argued that the use of “of course” in that excerpt may also have an intersubjective function, as to mark the instructor’s feelings about the attendance of the discussion group meetings.

The next excerpt was taken from the moment after the instructor finishes her introduction to the course and asked the students if they had any questions about the course organization and schedule. She used the conclusionary RDM “okay” as a way to conclude what was being said before (DM in bold).

@INS: OKAY any questions before we proceed?

((After the instructor finishes explaining the course and schedule.))

⁸ RELO Office’s website: <https://br.usembassy.gov/pt/education-culture-pt/ensino-e-aprendizado-de-ingles/>

The following excerpt happened just before the instructor announced that she was going to start her lecture. The host professor then suggested that the students should introduce themselves. The conversation happened as follows (DMs in bold):

@HOS: I don't know if you plan to do this afterwards but I would like to hear a little bit about the participants.

@INS: YES, yes **Let me see**, **No** let's do that now.

((The host professor asks the instructor about students' introductions.))

In this case, the instructor used the secondary consideration RDM "let me see" while contemplating the possibility of students' starting their introductions at that moment, as to express that she is considering her course of action. Then she used the secondary conclusionary RDM "no" in order to conclude that what she had expressed was going to happen in the preceding discourse and go on with the introductions.

In the excerpt that follows, the instructor started to explain how the reader's theater⁹ activity that she planned was taking place. For that, she started with the primary inferential LDM "so" to connect the utterance to the last one. It is not clear if the instructor intended to imply that the "liberties" she took with the text were the effect the students were seeing on the screen, with the poem divided with readers' parts, or if "so" in this case is concluding what was mentioned before to then introduce a new message in her discourse. That way, it could be argued, in this context, that "so" is not functioning as an implication, as is described of an inferential LDM by Fraser (2021). She also used the epistemic PDM "y'know" in a way that appears to try to draw on the shared knowledge of the structure of such a text to describe how the reading was going to go (DM in bold).

@INS: **So**, I took some liberties (laugh) in dividing the poem hm with readers hm **y'know** just-breaking it up for where it felt to me hm the best places for all of us together to read.

((The instructor is explaining an activity in which the students have to read a poem together.))

After a moment of pause among the readers, during the activity, the instructor called the next reader by name to check if he was following the text. The conversation transcribed below

⁹ In these activities the instructor selects a poem for the students to read together and discuss. The first one is "The Hill We Climb" by Amanda Gordon, which was read in President Joe Biden's inauguration.

happened as the instructor was trying to help the student locate his part in the readings. Finally, she decided to read it herself (DMs in bold).

@INS: @STU01?

@STU01: Well hm· I'm lost.

@STU02: [Do you hear me]?

@INS: YES I heard you, yes mhm **So** we are at 'we lay down', do you see it We lay down our arms.

@STU01: No, it's too small here but let's try

@INS: **Oh:**

@STU01: Sorry, and I-I'm wearing glasses, I'm trying

@STU01: Someone take over.

@INS: **Okay**, I'll do that one.

((The instructor is calling the next student to read, as he seems to be lost.))

The three DMs that appeared in this excerpt are the primary representatives of each of the subclasses of RDMs. The primary consideration RDM “well”, used by the student, is related to the preceding discourse and expresses a contemplation on his part, as he was probably trying to locate in the text the portion that he was supposed to be reading. In her response, the instructor uses the primary inferential LDM “so” to connect her answer to what she said previously, in what seems to be an implication that the part in the text she was uttering at that moment was the part that the student should be reading next. She then used the primary concern RDM “oh”, likely to articulate concernment regarding the foregoing discourse. To conclude the conversation and resume the readings, the instructor employs the primary conclusionary RDM “okay”, in a way to organize the discourse.

Toward the end of the first lecture, the instructor was scheduling the discussion group meetings. In the selected excerpt she employed the primary inferential LDM “so” as to connect to what was said before, but in this case the marker does not appear to function to express an implication. Then she used the secondary elaborative LDM “also” to add new information to what she was saying before. The instructor also employed the sequence of DMs “and so”, made from the primary elaborative LDM (and) and the primary inferential LDM (so), to include information and connect her next message to the previous one, but once again the function that the sequence seems to express is just to expand on the interpretation of the last utterance. The inferential LDM “so” does not act to signal an implication in this segment when combined with the elaborative LDM

“and”. As she was explaining the importance of them all agreeing to a specific time, especially considering the different time zones, the instructor mentioned that in the past none of her students attended a particular meeting. At this moment, she used “so” again to signal a content that was implied in the last utterance, as in “it is preferable that this does not happen again” (DMs in bold), which is the function an inferential LDM should have, according to Fraser (2021).

@INS: So I'm going to get that and, **also**, I need you all to let me know the best times because hm we have to have- we will have four hm small groups so that we can have hm more conversation in our discussion hm **and so** I need to know the best times for you to schedule them, I didn't want to go ahead and schedule them and nobody's there but me, which has happened (laugh) **So** we want to keep that from happening this time.

((The instructor is scheduling extra discussion meetings with the students.))

- **Recorded class #2**

Participants: INS | female | Teacher

HOS | female | Teacher

STU01 | male | Student

At the beginning of the second recording, the instructor was organizing the class activities and talking about the agreed time for the discussion group meetings. In the following excerpt, she employed a sequence of two DMs, the primary conclusionary RDM “okay” and the primary elaborative LDM “and”. This combination seems to function to conclude the preceding sentence and add more information (DMs in bold).

@INS: I want to send to you a link and go on and download it because it's the lyrics to some songs and it's the: poem¹⁰ that we will use for our first activity. **Okay and** hm the other thing I want to tell you is based on your responses, it looks like Tuesday morning at ten thirty and Thursday at eighteen hundred will be our discussion group opportunities.

((The instructor is starting the class and scheduling the discussion group meetings.))

Next, the host professor noticed that one of the students was still not present at that moment and she asked another student with whom he is friends to message him to share the link to the

¹⁰ “A Hymn to the Evening” by Phillis Wheatley: <https://www.poetryfoundation.org/poems/143633/a-hymn-to-the-evening>

meeting on Zoom. In this, the student used the epistemic PDM “I guess” to express the shared knowledge that one of the ways that he could reach the other student instantly would be to text him via Facebook’s instant messenger. Following this, both the host professor and the instructor employ the primary conclusionary RDM “okay” as a way to conclude this conversation to resume the class (DMs in bold).

@STU01: Yeah, I-I don't have his phone number on me here but hm I can send him through instant messaging, **I guess**, through Facebook.

@HOS: **Okay**.

@STU01: I'll try that, alright.

@INS: **Okay**, there's the link.

((The host professor is trying to get in touch with a student that had not yet joined the meeting. She asks another student to send him a message and share the link to the meeting.))

After this, the instructor proceeded with the class and, in two distinct moments, employed different types of DMs. In her explanation of the lecture’s topic, she used the primary contrastive LDM “but” to expand on the interpretation of the previous message in a dissonant sense. Then, there was a combination of DMs, with the primary elaborative LDM “and” followed by the secondary elaborative LDM “so”. In this case, the inferential LDM “so” seems to be diluted in the sequence, not functioning to express an implication on the preceding message. Finally, she used the evidential commentary PDM “of course” in a way to emphasize that, because of his actions, it was evident that the African American community would celebrate Abraham Lincoln (DMs in bold).

@INS: The United States relented and allowed them to be able to fight hm in the United States Army as well, **but** hm again their role was very limited to drummers and fife in band.

...

@INS: **And so** hm after the civil war there were commemorations for Abraham Lincoln, **of course**, in the African American community because he: hm did the emancipation proclamation and was responsible for freeing all of the enslaved people in the Confederate States and then afterwards the: hm thirteenth amendment freed all enslaved people throughout the country.

((The instructor proceeds with the class.))

- **Recorded class #3**

Participants: INS | female | Teacher
 STU01 | male | Student
 STU02 | female | Student

At the beginning of the third recording, the instructor introduced blues and jazz artists whose videoclips she was going to show the students. In two separate moments, DMs were employed. As she started to talk about them, she used the primary inferential LDM “so” to present her next message, but the function of this LDM seems to be more to conclude the previous moment to introduce the next one than to present an implication of what was said before. She also employed the primary conclusionary RDM “okay” to conclude what she was saying before in order to proceed with the class. Then, while she was talking about one of the artists, she made use of the primary elaborative LDM “and” to signal that the content of her next sentence expands on the meaning of her previous message (DMs in bold).

@INS: **So** let's continue our discussion of the blues: **Okay**, another um famous blues artist was known as Jelly Roll Morton¹¹.

...

@INS: But why- he is famous is because he was a rag time pianist and a jazz band leader **and** hm he was one of the first people- he was jazz's first arranger.

((The instructor is introducing blues and jazz artists and videoclips she is going to show to the students.))

After that, the instructor proceeded with the class and used a sequence of two DMs, the primary elaborative LDM “and” followed by the primary inferential LDM “so”. This string of markers seems to function to add to the previous discourse and yet again the inferential LDM appears to be weakened by the first one (and) and mainly works to emphasize the expansion on the topic (DMs in bold).

@INS: **And so** hm that was when a coalition began to form, that ultimately became- started out as the Niagara- called the Niagara movement- because they could not stay in any hotels.

((The instructor proceeds with the class.))

¹¹ Jelly Roll Morton's biography: <https://www.britannica.com/biography/Jelly-Roll-Morton>

Toward the end of the class, the instructor was assigning the parts for students to read during the reader's theater activity¹². Perhaps because of the online nature of the meeting and possible connection problems, the understanding was compromised and the instructor and students had difficulties communicating and hearing each other. As the instructor was asking for readers, two different students volunteered at the same time, which prompted one of them to settle for another part. In this excerpt, both the student and the instructor employed the primary conclusionary RDM "okay" to finish the conversation and resume the readings. The latter even repeated the DM to reinforce her position and settle the discussion (DMs in bold).

@INS: We need five, six, seven?

@STU02: I can be

@STU01: [Five]

@INS: Okay, let-let me do one at a time then sorry.

@STU01: **Okay**, SIX SIX SIX· six

@INS: [**Okay**] **okay**, great and who's seven?

((Instructor is assigning reading parts among the students.))

In further discussion, the instructor¹³ was talking to the students about Historically Black Colleges and Universities (HBCUs), and she employed the primary contrastive LDM "but" to expand on the interpretation of the previous sentence and express contrast (DM in bold).

@INS: I did not attend an HBCU by the time I was old enough to go to college, the laws had changed and I was being recruited by· hm predominantly white universities· at that time **but**· hm my siblings both went to HBCUs and most of my extended family· and there is nothing like the HBCU.

((The instructor is talking about Historically Black Colleges and Universities.))

As the instructor was finishing the lecture, she uses a combination of DMs, the primary conclusionary RDM "okay" and the primary inferential LDM "so" (DMs in bold). This string seems to represent a conclusion to the topic. In this sequence, the inferential LDM appears weak

¹² "Let America Be America Again" by Langston Hughes: <https://www.poetryfoundation.org/poems/147907/let-america-be-america-again>

¹³ It is important to notice that the instructor is an African American woman, thus this is the reason she was sharing her and her family's experience with HBCUs.

as it does not seem to function to express an implication but rather just accentuates the function of the previous DM (okay).

@INS: **Okay**· so· that i:s where we will stop today, Are there any que:stions, comments?

((The instructor is wrapping up the class.))

While answering one last question from a student, the instructor used the primary inferential LDM “so” to connect her next utterance to the previous message, in what seems to be a way of concluding her last utterance, and the primary elaborative LDM “and” as a way to expand on the content of the previous sentence, as she added her personal experience to the explanation that she had given before (DM in bold).

@INS: **So** when we were talking about African American Vernacular English if we had had ti:me· there was a· hm video from a schoo:l in Detroit where they see: it is important to teach the teachers how to help the students bri:dge their culture· not you're losing it, you're adding something to· who you are· hm **and**· hm I-I do remember just the: importance of being able to codeswitch

((The instructor is answering students' questions about the African American Vernacular English.))

- **Recorded class #4**

Participants: INS | female | Teacher

STU01 | male | Student

STU02 | female | Student

At the beginning of the fourth recorded meeting that composes the *corpus*, the instructor was trying to say something but she appeared to be muted, as no sound was coming off from her end. A student noticed this and warned her that no one could hear her. While doing so, the student employed the primary concern RDM “oh”, as to express his concernment about the situation (DM in bold).

@STU01: **Oh**, I think your microphone is off.

((The instructor is trying to say something but she is muted. A student points out that her microphone is off.))

As the instructor was trying to resolve her issues regarding the microphone connection, she used a combination of two DMs, the primary conclusionary RDM “okay” and the primary inferential LDM “so”, twice as she appeared to be eager to conclude this issue and, in the sequence, resume her lesson (DMs in bold). The inferential LDM “so” seems to enhance the function of concluding the prior topic rather than express an implied message.

@INS: Okay, so I just took this part off· so· we'll keep it over here since it wants to cause problems· **Okay, so** let's continue.

((The instructor is trying to troubleshoot the issue with her microphone.))

The instructor then proceeded with the class. As she was introducing the next video that they were going to watch, she used a string of two DMs, the primary elaborative LDM “and” and the primary inferential LDM “so”, as to add that they are going watch a speech¹⁴ made by one of the personalities she was talking about in the previous discourse, Malcolm X. The inferential LDM “so” appears, once again, weakened as to emphasize the function of the prior DM (and). Right after that, she employs the primary conclusionary RDM “okay” to conclude that part and move on to the next segment (DMs in bold).

@INS: And so hm· I want to: share· this iconic speech.

...

@INS: Oka:y now one thing I did want to mention· was that· hm Malcolm X- his biography- I wanted to refer to hi:s biography· hm it was written by Alex Haley who: hm· wrote the book· Roots.

((The instructor is introducing and then talking about a video that she showed in class.))

When it was time for a break, the instructor employed a combination of the primary conclusionary RDM “okay” and the primary elaborative LDM “and”, in a way to conclude what was being talked about before and to add that it is time to take a break. Following that, she used

¹⁴ Malcolm X's speech "Democracy is Hypocrisy": <https://www.youtube.com/watch?v=qNfAFfu6VD0>

the primary inferential LDM “so” to express that the logical sequence is that they are back at the meeting after ten minutes, which is the agreed-upon time (DMs in bold).

@INS: **Okay** **and** hm it's already a little after two· so I think now is hm· a perfect time for a break· **so** we'll come back after ten minutes and then we will continue looking at the way music· impacted the· movement during the civil rights era.

((The instructor is pausing the class for the break.))

Toward the end of the class, the instructor started to introduce the content that she intended to cover. She then probably noticed that there was not enough time for that and had to make some adjustments on what to share next. In her discourse, she used a thread of three DMs, the primary consideration RDM “well”, followed by the attention PDM “actually”, and the secondary conclusionary RDM “no”. This use of DMs seems to express that the instructor was considering what to do next, trying to get the attention of the class towards the next utterance and conclude what was previously introduced. Then, she employed the primary contrastive LDM “but”, which seems to mark that what she said next differs from what she introduced in her preceding discourse (DMs in bold).

@INS: Hm let's listen· to· some of that transition· hm **Well, actually, no** I wanna make sure we have time for the e:nd so I will give you the links· **But** le:t's talk a bi:t abou:t the wo:men.

((The instructor proceeds with the class and makes adjustments due to time restrictions.))

As the class went on, the instructor once again made use of the primary elaborative LDM “so” to interrupt momentarily a moment in which she was sharing a video to add more information about the topic. The function of “so” is not clear here, but it seems to act to conclude that prior moment so the instructor could share some pertinent information regarding what was said in the video. She also used a combination of the primary contrastive LDM “but” and the commentary assessment PDM “unfortunately”. This sequence introduces a sentence that carries a message that is dissonant with the instructor’s intentions and expresses and assesses her feeling about what is going to be introduced in her next sentence. Finally, she employed the primary contrastive LDM “but” again, this time in a way that appears to be contrasting this initial view of Stevie Wonder with the view the public has of him currently (DMs in bold).

@INS: **So** he was killed because he came down hm· some hm· several white people were allies and came down and were trying to help the people in Mississippi· hm registered to vote and he was murdered.

...

@INS: Hm I tried to find a video of her actually singing a solo from that era· **but unfortunately**, I was unable to-to do so· But hm she: hm again· Martin Luther King· Jr's legacy· are debt is to Coretta Scott King¹⁵.

...

@INS: Stevie Wonder· again· another artist we're gonna do a whole· hm· lesson· o-on Stevie so I won't talk much about him **but** he started out as Little Stevie Wonder· at Motown.

((The instructor proceeds with the class.))

Before the end of the lecture, the instructor started preparing the students for their readings¹⁶. At this point, she used the combination of the primary conclusionary RDM “okay” and the primary inferential LDM “so”, as to conclude the topics that were covered before and link the discourse to the next portion of the class. The inferential LDM (so) acts more as a way to accentuate the force of “okay” than to express the function of inference. After that, there was a moment when the next student to read had not yet come forward. In the sequence, the instructor called this student by name, to which she replied using two different conclusionary RDMs, the primary “okay” and the secondary “yes”, which appears to be a way to conclude this moment so the reader’s theater can resume (DMs in bold).

@INS: **Okay· so·** let's hm· let's pull up our reader's theater, I'm gonna pull mine up too, my copy of it.

...

@STU02: **Yes**, I'm here· **okay**.

((The instructor calls the next student to read.))

¹⁵ Coretta Scott King’s biography: <https://www.britannica.com/biography/Coretta-Scott-King>

¹⁶ Martin Luther King Jr.’s speech “I Have a Dream”: <https://kr.usembassy.gov/martin-luther-king-jr-dream-speech-1963/>

- **Recorded class #5**

Participants: INS | female | Teacher

STU01 | male | Student

In the fifth recorded meeting, after showing a movie trailer¹⁷ to the class, the instructor used the combination of primary conclusionary RDM and the primary inferential LDM “okay, so” as to represent a conclusion to the previous segment (DMs in bold). The function of “so” seems to be diluted inside of the sequence that mainly serves to conclude the prior utterance.

@INS: Okay, so I would recommend both the book and the movie because they are worth your time.

((The instructor is talking about a movie trailer she showed in class.))

As the instructor proceeded with the class, she employed the combination “and so”, with the primary elaborative LDM “and” the primary inferential LDM “so”, yet again to elaborate on what was uttered before. The function of implication that “so” should possess, according to Fraser (2021), is not distinct in this sequence. Following, she used a combination of three different DMs, the primary conclusionary RDM “okay”, the primary inferential LDM “so” and the secondary consideration RDM “let’s see”. This string of DMs may express a conclusion to the preceding topic, the sequence to that, which is linked by “so”, followed by a moment in which the instructor seems to be considering what activity to do next (DMs in bold). But, once again, the inferential LDM “so” does not seem to infer something about what was said before, rather just enhancing the marker “okay” used previously.

@INS: I am aware that many of the images that are exported of African Americans to other countries are very, very negative **and, so:** hm I thought it important to show the response to that.

...

@INS: Okay, so let's see: I had some plans for our second session but we have some time to get going.

¹⁷ Hidden Figures (2016): <https://www.youtube.com/watch?v=VK3FEEfcLxw>

((The instructor proceeds with the class.))

Towards the end of the class, the instructor asked the students to share their impressions on the class and used the combination of DMs “okay, so” again to represent a conclusion to the foregoing topic and sequence to that, which is expressed in the following sentence (DMs in bold). The LDM “so” does not function as to express an implication, as described by Fraser (2021), inside of this sequence.

@INS: **Okay**· **so**· three, two, one, who would like to go first?

((The instructor is asking students to share their takeaways about the class.))

As one of the students volunteered to share his thoughts with the rest of the group, both he and the instructor used the primary conclusionary RDM “okay” to conclude the moment in which the instructor was recruiting volunteers and resume the activity. In his discourse, he used the epistemic PDM “y’know” as he seemed to be trying to reach the shared knowledge of the correct term, which he appeared to have forgotten, along with his peers. Almost immediately he utilized the primary inferential LDM “so” in a way to connect his next sentence and also provoke an inference of what he is about to express among the audience. After this, he employed the evidential commentary PDM “definitely” in order to express that he was certain about watching the movie the instructor had recommended (DMs in bold).

@STU01: **Okay**, I can give one· of the takeaways.

@INS: **O:kay**.

@STU01: Hm· I didn't know about hm the origin of the Buffalo soldiers· hm· **y'know**· thing **so** hm· that-that was interesting, I think· a:nd hm· also about the movie Hidden Figures I bet I'm gonna check it out, **definitely**, and hm I'm gonna look into Muhammad Ali's biography more because I'm also interested in that.

((A student is sharing his takeaway on the class.))

While finishing the class, the instructor made use of the attention PDM “in fact” in her discourse in order to draw attention to what she was sharing in her next utterance (DM in bold).

@INS: They· hm· faced a lot of backlash and **in fact**· not just from· hm· the larger society

((The instructor proceeds with the class.))

- **Recorded class #6**

Participants: INS | female | Teacher

STU01 | female | Student

STU02 | male | Student

STU03 | male | Student

In the next recording, the instructor started the class by using the primary conclusionary RDM “okay”, presumably to conclude the chit-chat that often happens right before the class starts being recorded. She then uses the primary inferential LDM “so” as a way of stating that the next step is for them to start the class. This is almost immediately followed by the epistemic PDM “y’know” to draw from the shared knowledge that since there was a holiday on June 3rd, the instructor would be covering two-classes’ worth of content at that time. She also employed the primary inferential LDM “so” another time as a way to imply that that is the reason why she will be paying attention that she has everything set up (DMs in bold).

@INS: **Okay** everyone **so** today hm **y’know** because we a:re· hm I’m trying to do· hm the two lessons I have kinda spaced them differently not anticipating June third **so**: I want to look at and let me share my screen with and I’m gonna make sure this time that I have the· the audio· here as well

((The instructor is getting started with the class.))

As she was introducing the next topic, the instructor used the combination of the primary conclusionary RDM and the primary inferential LDM “okay so” in what seems to be a way of concluding what she was talking about before. However, the inferential LDM in that sequence does not seem to be functioning as to make an inference about what was said before. After that, she added more information to what she had uttered before by using the primary elaborative LDM “and”. Following that, she made use of the primary inferential LDM “so” at two separate times, but on both moments they seem to be concluding the topic that the instructor was talking before

and preparing for her to introduce the next one. As she appeared to have remembered that she wanted to tell the class another thing, the instructor uses the primary contrastive LDM “but” to contrast with the fact that she had just announced the topic to be discussed next but, in fact, they would take some time to talk about something else (DMs in bold).

@INS: **Okay so** toDAY we're going to continue to look at the cultural context- context and impact and this time we will consider legal decisions, the war on drugs, literature- we're going to continue hm looking at the transition between the sixties, seventies AND eighties **and** that being the context for the history of hip hop **so** let's get going (3.26) **So** today we will continue our conversation we'll explore the cultural context and then we'll compare language use in poetry and music of representative artists (gasp) **BUT** before we do that I want to tell you all something that happened yesterday

((The instructor is introducing the topic that she is about to share with the students.))

In the next segment, the instructor was explaining a topic when she used the string of DMs “so, for example”, comprised of the primary inferential LDM “so”, followed by the illustrative PDM “for example” to present exemplification on the topic. Toward the end of the turn transcribed, she made use of the primary consideration RDM “well” as she was locating what she wanted to talk about in her presentation slide. After that, she employed the attention PDM “actually” to call the students’ attention that she was correcting herself and adding more information to what she had just uttered (DMs in bold).

@INS: It prohibits hm unequal application of voter registration laws hm requirements **So, for example**, prior to this in states hm specially in the south hm many people were required to pay a poll tax hm to: register to vote and they also were given just arbitrary things that they had to do: Sometimes they had to hm pass a literacy test which the irony is maybe the people giving the literacy test wouldn't have been able to pass it hm sometimes they had to quote- be able to say from memory: hm entire sections of the constitution hm it was just very arbitrary but hm the civil rights act of nineteen sixty four hm made that illegal and it al:so: made it such that states that had a **HIS**tory of: putting these practices in place to keep people who were not right from voting hm would have oversight- would have federal oversight **Well** as you can see, at the bottom of that slide Shelby County, which is hm county of- in Tennessee **actually** the county that Memphis, Tennessee is in, versus Hol:der overturned the key provisions of the civil rights act

((The instructor is talking about the Civil Rights Act of 1964.))

The next transcribed segment started with the primary elaborative LDM “and” and it serves the purpose of adding more information to what the instructor was explaining before. After that, she used the assessment commentary PDM “unfortunately” to express her feelings about what she

was uttering, in this case to imply that she was not happy about the fact the state she lived in was trying to pass a law that goes against what was accomplished with the Civil Rights Act of 1964 (DMs in bold).

@INS: A:nd they have hm made it illegal for- to-to take people in like busses to the poll so they basically- the barriers that the civil rights act of nineteen sixty-four hm removed they are enacting laws now that are putting a lot of those things back in place. Texas also recently passed a law and, **unfortunately**, my state of North Carolina is also trying but so far there has been enough of a balance in our state legislature that they have not been successful

((The instructor is talking about Shelby County v. Holder's overturned key provisions.))

Following that, the instructor used the combination of DMs “and so”, that is made of the primary elaborative LDM “and” followed by the primary inferential LDM “so”, in two separate moments to add more information that relates to what she was saying before. Both times the inferential LDM (so) seems to be diluted in the sequence and not to be functioning as to imply something regarding the previous message. In this segment, she also made use of the assessment commentary “sadly” in order to express her feelings about the fact the assassinations were one of the motors for the Civil Rights Act to be passed (DMs in bold).

@INS: Another backlash from that period were assassinations. **and so** there were hm w-what allowed us to pass the: civil rights hm act of sixty-four, **sadly**, hm President Kennedy had put some of these hm these concerns were at the top of his agenda. **a:nd so** he was assassinated in nineteen sixty-three

((The instructor is talking about the backlash from the period of the Civil Rights Act of 1964.))

The instructor used the combination of the primary conclusionary RDM and the primary elaborative LDM “okay so” (DMs in bold) as a way to organize her discourse again in a moment where finishes showing the class a video and immediately starts making comments about it. Again, inside of a sequence, the inferential LDM “so” appears to be weakened and not to have the function to imply, as described in Fraser (2021).

@INS: Okay so (2.77) THAT was one song that was hm a protest song from the thirties¹⁸

¹⁸ “I’ll Be Glad When You’re Dead, You Rascal You” by Louis Armstrong and his Orchestra: <https://www.youtube.com/watch?v=2Qb9Y4WpXxU>

((The instructor is commenting about the video that she just showed to the students.))

In a later moment, the instructor employed the epistemic PDM “y’know” as a way of checking with the students the meaning of the term that she was talking about and expanding on it. She also used the sequence of DMs “and so” to add a more in-depth explanation to what she was uttering (DMs in bold). In this case, apart from the function of expanding on the meaning of what was said before of “and”, the inferential LDM (so) seems to make an inference about the “dog whistles” that the instructor mentioned in her last utterance.

@INS: There were a lot of dog whistles hm and dog whistles being a term for **y’know** there are sounds that-that dogs can hear that hm the rest of us can't pick up· **and so**: hm it was just throwing those bones out to· hm the conservative people who were uncomfortable with a lot of the changes that had happened

((The instructor is talking about the meaning of dog whistle among the conservative people.))

In several moments in which the instructor was commenting about videos or resources¹⁹ that she was sharing with the class, she used DMs to organize her discourse. In the next excerpt, she employed the sequence of DMs “okay so” right after she shows a video as a way to conclude that moment and introduce her comments on it. The inferential LDM “so” appears diluted in the sequence, along with the elaborative LDM (and). She also made use of the primary inferential LDM “so” to resume to showing more resources related to the video. In another excerpt, she used “so” yet again in her discourse, this time to justify why she was showing a resource to the students. In both moments, “so” does not seem to be used as to imply something regarding the preceding discourse. Towards the end of that turn, she used the sequence of DMS “and so” to add something else that is related to the topic that was being discussed while also introducing the next moment in the class (DMs in bold). Nevertheless, this combination of DMs seems to function as to add more information, without any implication resulting from it.

@INS: **Okay· so**· this is an English class, after all· **so** let's look at- I wanted to: hm make sure we don't run out of time before I refer you to this Resource

((The instructor is commenting about a videoclip that she shared with the students and directing them to a resource related to it.))

¹⁹ The poetry of hip-hop: <https://britannicaeducation.com/blog/classroom-hip-hop-playlist/>

@INS: This resource just talks about how: it gives you some songs and it tells you the: hm the benefit to English language: vocabulary: and literacy development: that the songs can be used for: and how they can be used to help students make a connection (3.10) **so** I hm I did want you to see this resource: **and so** (1.58) as we (2.90) wrap UP today: I want you to hear the words of- or a bit about: one of MY heroes: who passed away hm Toni Morrison²⁰

((The instructor is commenting about a resource that she shared with the students and moving on the end of her presentation.))

In an interaction between a student and the instructor, the latter used the sequence of the primary concern RDM and the secondary conclusionary RDM “oh yes” as to express concern and agree with the student’s utterance. The student then employed the primary inferential LDM “so” to introduce the sequence to what she was saying, with the implication that “since the book was sold out we had to read another one in its place.” Some moments later she made use of the secondary conclusionary “yeah” to present her conclusion on the topic (DMs in bold).

@STU01: We were assigned: 'Ja:zz' i:n one of our disciplines here at PUC: but it was the year the she passed and I could not find it anywher[e] They were sold out everywhere

@INS: [Hm] **Oh yes**, I would imagine so

@STU01: **So** (1.21) **yeah**: we ended up reading 'The bluest eye' hm it was: yeah it was so nice

((A student is talking about Toni Morrison's books.))

After that, the instructor was talking about her childhood and her relationship with books and her favorite author. She used the primary inferential LDM “so” to trigger the inference that because she was always carrying a book, she was an avid reader. She also made use of the combination of DMs “and so” to complement what she was uttering. The inferential LDM (so) seems to be weakened in the sequence. As the instructor appeared to change the subject, she employed the sequence of the primary contrastive LDM “but” followed by the secondary elaborative LDM “also” to contrast and add new information. This confirms as she used the primary elaborative LDM “and” when she started the next utterance (DMs in bold).

@INS: I would kick the ball really ha:rd so I had time to pick my boo:k: and run to first base: so I could read my book while I was waiting **So** I was always an avid reader but it was not until Toni Morrison: that I felt I had found an author: who knew my mother: who knew the women in my world:

²⁰ Remembering Toni Morrison by The New York Times: <https://www.youtube.com/watch?v=DIIJ3vjs-KI>

And so hm I always felt very connected to her work· **but also** hm· the- **and** I will say because I'm from a rural community· I did not immediately feel connected to a lot of the work of the rap artists

((The instructor is talking about her first impressions on Toni Morrison's work.))

After she was done with her presentation, the instructor asked the students if they had something to say regarding the contents of the class, to which a student decided to share his remarks. The student started with the primary consideration RDM “well” as he considered what he was about to say. He also used the illustrative PDM “for example” to exemplify the type of protest song he was talking about. Following that, he employed the epistemic PDM “y’know” in a way to check with the audience that they understood what word he was trying to say next (DMs in bold).

@INS: Any hm Any three two ones· Takeaways· Questions· Celebrations?

@STU02: **Well**, I- while you were talking about the: hm protest songs· I tried to remember, to recall the ones that (1.33) we:re meant to be protest songs but end up being like polemics- polemic songs (laugh) like, **for example**, I don't know if you reme:mber hm that was back in nineteen ninety-two· there was this band- this one of the first at least that I know of hm heavy metal· **y'know** hm BAND with the African American hm musicians

((A student is sharing his takeaways about the class.))

While still talking about protest songs, the same student used the illustrative PDM “for example” again to provide an example to what he was talking about. In his following utterance, he started with the string of DMs, “and then of course”, comprised of the primary elaborative LDM (and), followed by a secondary inferential LDM (then) and the evidential PDM (of course) to add more information to his last sentence while making it the obvious logical sequence to it. The implication would be that as President Bush had criticized the song ‘*Cop Killer*’²¹, and it was also evident that the Vice-President had condemned it as well (DMs in bold).

@STU02: Because, **for example**, we-we had hm BUSH himse:lf condemned the song

@INS: YES

²¹ “Cop Killer” by Body Count: [https://en.wikipedia.org/wiki/Cop_Killer_\(song\)](https://en.wikipedia.org/wiki/Cop_Killer_(song))

@STU02: **And then, of course**, hm hm what's- what's his name: Quayle? Hm: the-the vice-president kind of: made it his QUEST: like his-his: o-or vendetta, if you prefer (laugh) hm to hm to-to condemn, to attack the song

((A student is talking about the reception of a protest hip hop song.))

The student continued to talk about the reception of the song by Body Count and how the lyricist responded to it at the time. In his reported speech, he utilized the primary inferential LDM “so” in two separate times to present the implications of “it is a character in the song” and “I am not a cop killer”. He then used the primary consideration RDM “well” to reconsider the way he was phrasing his utterance. At the end of his turn, he employed the combination of DMs “but then anyway”, made by the primary contrastive LDM (but), a secondary inferential LDM (then), and a summary PDM (anyway), as to present the contrastive sequence to what he had uttered before and change the topic. The information shared, and its implication, would be in contrast to what he had said because, even though the lyricist had stated that the cop killer was only a character, they had to remove the song from the radios and include parental advisory of explicit content (DMs in bold).

@STU02: People said that the character: in the song was Ice-T and said no: I'm not cop killer: I remember that I- that there was this article **so** I'm not a co- **well** I'm as much of a cop killer as for example that-that's in the article: as David Bowie is an astronaut: fo[r sing]ing Space Oddity (1.01) or-or Elton Joh:n come on: **So** I- it's a song- it's a character it's an issue and as-as an artist: **but then anyway** hm I- they had to remove the song

@INS: [Hm: hm: hm]

((A student is talking about the song Cop Killer by Body Count.))

Another student decided to add to the same conversation and started his utterance with the primary elaborative LDM “and”. He then used the evidential PDM “of course” to state that it was obvious that the lyricist would have to explain himself in face of the reception of the song. He also employed the combination of DMs “y’know and” as he checked with the audience that they had understood what was the point of the lyricist’s statement and promptly added a comment about it. This is almost immediately followed by the primary contrastive “but” as the student presented his impression on the topic (DMs in bold).

@STU03: **And** hm in a later interview he said I- I- I don't hate cops I hate hm brutal (0.88) cops hm I don't hm hate people I hate people who are racist, he said those words and had to explain himself,

of course, and wanted to make a point there **y'know and** hm **but** hm that was hm that was very intense

((Another student is talking about the statements made by Ice-T regarding the song Cop Killer.))

In a later moment, the instructor was talking about a K-pop artist that had faced backlash and accusations of cultural appropriation. As she was telling the students what the accusers were saying, she used the primary conclusionary RDM “okay” to introduce this information. She also made use of the epistemic PDM “y’know” to draw from the shared knowledge that if a person is Korean and they are using dreads and an African American hairstyle, they may be appropriating a different culture. The implication is presented after the primary inferential LDM “so”, as it would follow that after the perceived cultural appropriation there would be a backlash on it. The instructor then started telling the students how she came to find this news story and used the primary concern RDM “oh” as she tells what she had thought in the moment she had read about it and what she was considering at that time. As she said why she thought to add this conversation to the class, she employed the primary contrastive LDM “but” to explain why something that she had just found out about was related to the topic (DMs).

@INS: Because the guy was supposed to be talking about how proud he was for his Korean heritage but there was an immediate backlash because they're like **okay** but you have dreads and an afro and you have **y'know** you're appropriating African American cul:ture but yet saying that you're talking about how proud you are to be Korean. **So**: hm there was a lot of backlash on it- I just I'll send you all the link but it popped up on my feed- I was like **oh** how timely cause that's what we gonna talk about today. **BUT** I- hm to me why I felt it was relevant because it was an example of how hip hop is so global now

((The instructor is talking about a K-pop artist that faced backlash about cultural appropriation.))

Towards the end of the class, the instructor was talking about a McDonald’s campaign and, when she finished what she was saying, she apparently changed the topic to go back to what was being discussed before, which was Juneteenth, and connect it to what she had just uttered. In order to indicate that, she used the primary contrastive LDM “but” (DMs in bold) and to express a change in topic she used the combination of DMs “but anyway”, comprised of the primary contrastive LDM (but) and a summary PDM (anyway).

@INS: I really loved that McDonald's used to have this campaign called Black History three sixty-five because they were like it really shouldn't be: a month of black history, it's American history **BUT** hm **but anyway** we did not grow up with Juneteenth

((The instructor is talking about black history commemorations.))

- **Recorded class #7**

Participants: INS | female | Teacher

STU01 | male | Student

STU02 | male | Student

STU03 | female | Student

In the seventh recorded class, the instructor utilized the combination of DMs “okay so” right after she showed a video to the students and when she was about to comment on it, as to conclude that moment and introduce the next one. The inferential LDM “so” appears weakened in the sequence, with no implication distinctly being made. After that, she repeated the primary elaborative LDM “and” three times as she appeared to be selecting what information she was going to add to her discourse (DMs in bold).

@INS: **Okay**· **so** eve:n hm Doctor Martin Luther King· hm everyone **and-and-and** as-as we should· we are all very familiar with his 'I have a dream' speech· but people failed to realize as we've discussed he:re that during his time he was considered to be quite a radical· **AND** hm he: was very invo:lved in campaigns for hm poor people for hm low wage workers and so on

((The instructor is commenting about a video she shared with the students.))

In the next excerpt, the instructor presented the sequence to what was being said the video she shared by employing the primary inferential LDM “so”, but rather than imply something about what was said before, “so” appears to be concluding the previous moment. She then added more information related to the topic she is discussing right after she uses the sequence of DMs “and so” (DMs in bold), in which the inferential LDM (so) is diluted inside of the combination.

@INS: **So:** there were· pockets of-of wealth in the African American commu:nity hm despite there being a segregated society· **and so** hm we've been hearing hm quite a bit about the: Black Wall Street in Tulsa, Oklahoma

((The instructor is talking about the topic discussed in a video that she had just shared with the students.))

In a moment when the instructor was contextualizing the topic that she was going to introduce, she made use of the primary elaborative LDM “and” and the combination of the same DM followed by the primary inferential LDM “and so” to add more information to her previous utterances (DMs in bold). However, “so” does not seem to function in an inferential way in that sequence as it appears to emphasize the previous DM.

@INS: Last summer we saw the eruption of protest worldwide. **AND** hm we have seen even in this course hm the trajectory of some of the events that have laid the foundation for the Black Lives Matter Movement. **and so** hm I wanted to end this as we frame where we're going with the idea of Monopoly

((The instructor is contextualizing the topic that she is about to introduce to the students.))

In the next excerpt, the instructor was going through a list of books with the students, and, as to organize her discourse, she employed the string of DMs comprised of the primary elaborative LDM (and) and a topic change PDM (finally), “and finally”, to add more commentary to the topic. She used the primary inferential LDM “so” two times in a row to connect her next utterance with the last one as a way to conclude what she was saying before, which is not the same function described by Fraser (2021) for this type of LDM. The DM “finally” was used again, alone this time, as a way to change the topic to the next moment of the class, the reader’s theater. As she was sending the link of the poem to the students, she made use of the secondary consideration RDM “let’s see” in a way to contemplate what she was doing. The DM “let’s see” was also used in the next excerpt, when the instructor was considering how many students she would ask to volunteer to read the poem²² (DMs in bold).

@INS: **And finally** hm I did not put this book up here but another one is called 'Dear Morton' and is about a high school scholarship student at an Atlanta prep school who becomes hm victim of racial profiling by and off-duty hm police officer who fires at him and his best friend during hm an argument at a traffic light **So** hm **so** these are some resources and I will try to put some links to some other ones hm as well. **Finally**, I would like for us to do a reader's theater with a poem hm **let's see**. I sent you the link

((The instructor is sharing a list of books with the students and directing them to the last activity.))

@INS: **Let's see**. How many readers do we need?

²² “Not an Elegy for Mike Brown” by Danez Smith: <https://poets.org/poem/not-elegy-mike-brown>

((The instructor is organizing the reader's theater and calling students to volunteer to read the poem to the class.))

After the reader's theater, the instructor asked the students to share their takeaways on the class. At that moment, a student used the primary concern RDM "oh" to express that he was considering what word to say next. He also checked with the audience that they knew what he was talking about through the use of the epistemic PDM "y'know" when he rephrased his utterance. Finally, he employed the primary elaborative LDM "and" to add a question to the instructor. As the instructor was answering his question, she also used the epistemic PDM "y'know" to check with the audience that they knew what she meant by 'code switch' (DMs in bold).

@STU01: I think you talked about that· that she was hm brave and· **oh** successful in a white hm mostly **y'know** composed of-of white hm singers and songwriters· **a:nd** hm what I basically would like to share with and then pose a question (laugh) hm hm I-I-I meant to do that since the beginning of the course out of curiosity

((A student is sharing his remarks about the class.))

@INS: I tend to use black and African American interchangeably and I· am probably· not even aware of when I code switch· **y'know** when I use it in on context versus hm probably more in academic setting I'm more probably more inclined to say African American

((The instructor is sharing her thoughts on the use of black versus African American.))

The next excerpt contained two occurrences of the sequence of DMs "and so" that serve to add more information related to the previous message in order to link the two utterances. In both cases, "so" does not appear to present an implication about the previous message. The instructor also used the epistemic PDM "y'know" to connect with the audience and express what most could consider as an appropriate comment to what she was talking about with her colleague. While retelling the story to the students, she also employed the primary consideration RDM "well" as she appeared to be considering what she was about to say next (DMs in bold).

@INS: I was gonna say I was in a class a:nd the hm one of the: one of my colleagues hm was really really LGBTQ activist **and so** he: was talking about hm so many other people who were· administratives and professors· at the university who were not OUT· **and so** my comment to him was **y'know**· maybe they'll come out soon enough I was like **well** maybe: they don't feel maybe they feel like this is who I a:m and I don't have to make a big statement about it

((The instructor is talking to the students.))

One of the students, who had relayed to the instructor that sometimes she had trouble with her internet connection, had left a comment through the chat box. The instructor then shared that information with the rest of the class and made use of the primary inferential LDM “so” (DM in bold) to imply that since the student’s connection was not good, that was the reason why she was leaving a written comment instead of just turning on her microphone.

@INS: Wait, @STU03 @STU03 is giving a comment· I'm gonna read it· hm sometimes she has trouble with her· internet **so**:

((The instructor notices that a student has left a comment in the chat box and decides to read it to the class.))

After that, a student and the instructor were talking about cultural plurality. The student used the primary inferential LDM “so” to conclude his previous statement and, later on, the primary elaborative LDM “and” to add more information to connect to what he had said before. He also employed the epistemic PDM “I mean” to draw from the notion that his audience knew that different states in a country most likely would have different customs. Then, he finished his statement with the sequence of DMs “y’know so”, comprised of an epistemic PDM (y’know) and the primary inferential LDM (so), to refer to the same shared knowledge as the last time he employed an epistemic PDM and, at the same time, connect to the implied meaning of what he had said before “too many peoples inside one country.” The instructor responded to this with the primary consideration RDM “well” as she introduced her thoughts on the topic. She also used the primary elaborative LDM “and” and the primary inferential LDM “so” in two separate times to connect her utterances and add more information. Lastly, she made use of the epistemic PDM “y’know” to check with the students and further explain the cultural meaning of accents like her mother’s (DMs in bold).

@STU02: **So** whenever we go like I don't know to São Paulo to Bahia, **I mean**, they're different worlds **and** hm you can't help but feel displaced· or amazed hm at how different hm things can be **y'know**· **so** too many peoples inside one country

@INS: **Well** I would say we have a lot of variety hm as well· **and** you can hear it in our different· language varieties of English depending upon what· part of the country· you're i:n hm **so** it's really interesting· where we- where my daughter grew up was a-a large military presence so· her accent is so: hm neutral it's not- she can't understand my mother sometimes (laugh) becau:se my mother's accent is so: **y'know** women are the purveyors of the culture and women who have not been· educated hm· will often maintain the accent and the linguistic features that have been passed down

((A student and the instructor are talking about the cultural plurality in Brazil and in the United States.))

At the end of the class, the students and the instructor were brainstorming poems that could be read in the closing ceremony of the course. One of the students used the illustrative PDM “for example” to give his suggestion. After the instructor’s response, he started his utterance with the primary consideration RDM “well”, as he was considering what she had said in her turn. He then repeated the epistemic PDM “I mean” two times in a row to draw from the knowledge that a “non-clean” poem would have at least a couple of words that may not be appropriate to a closing ceremony. He finished his statement using the primary contrastive LDM “but” to conclude, and contrast, that, even though it is not “clean”, the poem did not present swear words. After another student suggested another poem that could be read, the first student began his utterance with the sequence of DMs “wow yeah”, made of a secondary concern RDM (wow) and a secondary conclusionary RDM (yeah) to express his assurance. Then, he used the combination of the epistemic PDM “I mean” followed by the primary elaborative LDM “and” to add and check with the audience that perhaps a shorter poem would not be so impactful. The instructor then concluded the exchange by using the combination of DMs “okay so”, as she is taking notes on their suggestions and moving on to other ones (DMs in bold). This last sequence of DMs seem to function mainly to conclude that moment.

@STU01: Have we read anything by hm Maya Angelou **for example**?

@INS: Hm: I think- did we read (2.57) I don't know if we read it hm I may have read it- I don't know if we read it as a reader's theater: hm w- did you have one in mind?

@STU01: **Well** I did but I think it would fall into the hm: hm non-clean hm (laugh) category hm: I like hm: the: 'No, no, no' poem a lot. **I mean- I mean** there are basically two words that-that are not okay but they are right in the beginning. **but** they are not swear words. like just like more scatological: o[ne]

@STU02: [What] about: @STU01 @STU01 What about 'Still I rise'²³?

@STU01: **Wow yeah** that that-tha-that's clean:r linguistically in comparison to 'No, no, no' though it's the-the-the impact is not hm **I mean** **and** it's shorter- it's shorter yeah hm

²³ “Still I Rise” by Maya Angelou: <https://www.poetryfoundation.org/poems/46446/still-i-rise>

@INS: **Okay** so I wrote that one down

((The students and the instructor are brainstorming suggestions of poems to be read in the closing ceremony.))

- **Recorded class #8**

Participants: INS | female | Teacher

HOS | female | Teacher

STU01 | male | Student

In the next recorded class, the host professor and the instructor started by talking about a TV show²⁴ they had watched. The host professor used the epistemic PDM “I mean” to check with the audience that what she meant by legitimate would be that the show was historically accurate. She repeated the DM “I mean” at the end of her turn to expand on her view on what she meant as ‘very nice’. The primary inferential LDM “so” was used to connect her next sentence to the foregoing message, although no implication was made about the last utterance. She also used the combination of DMs “okay and” to check the pronunciation of the name and add more information about what the TV show portrays. The instructor then employed the sequence of DMs “okay so” to conclude this exchange and move on to the next part of the class (DMs in bold).

@HOS: It was wonderful. It was just exactly the way- I think it's very hm hm legitimate, **I mean**, it follows what we learned in history so hm we-we I- they even have this hm hm episode where they- they she meets DuBois the, you say Dubois yeah **Okay and** they talk about Boo-Booker T Washington so it's very, very nice, **I mean**, it's-it's a good review

@INS: Yeah, I thought they did a good job too, I did. We-we watched it as a- we did a binge watch and watched. **Okay so**, let's get going

((The host professor and the instructor are talking about a TV show.))

In the next excerpts, some combinations of the DMs “okay”, “so”, and “and” were employed. In a moment when the instructor paused a video she was sharing, the instructor used the combination “okay so” to conclude the moment of watching and connect to the comment she was

²⁴ Self Made: Inspired by the Life of Madam C.J. Walker (2020): <https://www.imdb.com/title/tt8771910/>

about to utter. In that same turn, she made use of the primary elaborative LDM “and” to add more information on the topic. The next excerpt is also about presenting commentary on something that was being shared with the students. The instructor started with the string of DMs “okay and so” to conclude her last utterance and move on and connect to her comment on it. However, the functions of concluding and adding information seem to be more distinguishable in the combination. Lastly, she employed the sequence of DMs “and so and” to add another message and connect it to her last sentence (DMs in bold), with the inferential LDM (so) diluted inside of this string of DMs.

@INS: Okay so hm I just wanted you to see the impact that HE had on it becoming a holiday²⁵ and then I wanted to share this resource with you. **AND** it's not just about Stevie Wonder but it's called Tea:ch Rock

((The instructor pauses a video she was sharing to make a comment about it and move on to the next topic she wants to talk about.))

@INS: Okay and so throughout the lessons they have hm as I said, videos that hm reinforce whatever the topic is **and so and** this-this hm particular lesson would be quite useful in perhaps if you were doing an American studies hm course with your students

((The instructor is commenting about some resources²⁶ that she is sharing with the class.))

As the instructor continued to share and comment about some resources and lesson plans with the students, several more DMs were used. The instructor used the combination of DMs “and finally” to organize her discourse and add another message related to what she had uttered before. In another moment, she employed a string of four DMs, “okay so then, of course”, comprised of the primary conclusionary RDM (okay), the primary inferential LDM (so), a secondary inferential LDM (then), and an evidential commentary PDM (of course), in a way to conclude what was being said before and to present a statement that follows logically to the last utterance. At the end of her turn, she used the sequence of “so finally”, made of the primary inferential LDM (so) and a topic change PDM (finally) to organize her discourse and present a final message to what she is saying (DMs in bold), although the combination seems to function more to change the topic than to present an implication.

²⁵ Martin Luther King Jr's day: https://en.wikipedia.org/wiki/Martin_Luther_King_Jr._Day

²⁶ Teach Rock: <https://teachrock.org/>

@INS: Another thing hm that ha:s is that I mentioned the images· that help reinforce the lesson **and finally** (0.81) hm in this particular lesson· the students would get to see the clip of Martin Luther King on The Merv Griffin Show

((The instructor is talking about the last resource she introduced to the students.))

@INS: **Okay· so· then, of course**, the students would have the opportunity to listen to the 'I have a dream' speech which we already heard in this hm in our time together· **so finally**· hm they get to hear this so:ng· by Stevie Wonder

((The instructor is showing the lesson plans in the resource that she is sharing with the class.))

The instructor continued to suggest resources that the students could apply in their own classrooms. As she finished showing a website, she used the combination of DMs “okay and so” to conclude that and add her thoughts on said resource. She also utilized the epistemic PDM “y’know” to check and further evidence that, if their students were interested in music, this website would be an engaging way to teach them. The instructor was showing the website’s features and she made use of several DMs in order to conclude, connect and add information that relates to her last statements, as well as introduce what she was about to say. Some examples of that would be the primary inferential LDM “so”, which appears two times in this excerpt as a way to conclude the previous statement, the primary elaborative LDM “and”, and the primary conclusionary RDM “okay”. She also employed some combinations of DMs to organize her discourse, namely, the string “and then finally” and the sequence “so finally” (DMs in bold), mainly to add information or change the topic.

@INS: **Okay· and so**· hm· I think this is such a powerful tool this teach rock dot org· I just wanna show you some of the other· artists in topics that, **y’know**, if your students have a particu-particular interest· hm this may be a way to engage them

((The instructor is suggesting resources that the class can apply with their own students.))

@INS: You can look based on· subjects· as I mentioned, you can look based on the genre· and then they give you- you can look based on the kinds of activities you want your students to engage in· **so** you see there is one for creative writing which would relate to English hm:· **and** again we can we can make it la- work and make it connect in-in several different ways· hm **and then finally** topics· so: you see it hm allows you to look at the music· hm through the lens of addiction, through the lens of black history, or censorship, LGBTQ history, MATH and so on· **so** I-I highly recommend this resource· a:nd· as always I will give you the link to it (2.45) **okay** (3.95) **so FINALLY** (5.32) I thought· just to show the connection to BraZi:L and Stevie Wonder we'll close ou:t this section· with this little· video

((The instructor is going over a website that she shared with the students and introducing the next topic.))

After showing a video about different handshakes, the instructor used the combination of DMs “okay so” to conclude that moment and present the sequence in which she shared some pictures related to the video. Later, she employed the sequence of two elaborative LDMs, primary and secondary, “and also” to include another message connected to the previous one (DMs in bold).

@INS: Okay· so I hm found a couple of photos· hm of (2.05) this particular hm NBA- I think he was the head of the NBA for a while· and I just thought that it was so interesting how he changed his handshake· based on who he was hm hand- giving a handshake· **AND also** you could tell that he hm ha:d established bonds and relationships with the African American players

((The instructor complementing the topic introduced in a video.))

As she was talking about some similarities in the culinary from cultures that were influenced by African countries, the instructor used the primary elaborative LDM “and” to include more information and connect her previous to her next statements. She repeated the DM “and” two times right at the beginning of her turn, and once more she used that same DM, this time alone. Another two combinations of DMs were also present, “and so” to connect and present a sequence, and “of course and” to add evident information. Toward the end of her turn, she utilized the primary consideration RDM “well” as she was considering that she would not delve deeper into the topic because she was later sharing a video about it (DMs in bold).

@INS: This wonderful- these two wonderful professors who have agreed to host me take me for my first meal· in Brazi:l to a buffet **a:nd** hm **and** I saw the same foo:d· I sa:w· bea:ns and rice and it all had a different name· but it was the same food **and so:** when I looked at it I saw thi:s· **and** this is· African American· influence as you can see hm the African influence on African American food, **of course, and** since· those were the people who were preparing the foo:d for those who had hm enslaved them· hm· much of that that they have brought with them from Africa: such as hm: **well** I won't go into it 'cause because we're gonna look at a video

((The instructor is talking about the similarities in food on cultures that were influenced by countries in Africa.))

When the instructor finished her presentation for the day, she concluded that moment with the primary conclusionary RDM “okay”. Following that, she used the sequence of DMs of the primary inferential LDM (so) and an assessment commentary PDM (honestly), “so honestly”, to

link the sequence to that moment while also expressing her view on the fact that she had finished the presentation earlier than she had anticipated. She later employed the DM “so” again to conclude the previous moment and move on to the next one, which would be to start a conversation around the topic that she had just presented (DMs in bold).

@INS: Some of these are very old like classic cookbooks as well (2.38) **Okay** (2.19) **so: honestly**, everyone that went a lot faster than I thought it was going to go (laugh) I'll stop sharing **so** let's talk about it

((After she had just finished her presentation for the day, the instructor is starting the conversation around the topic.))

A student started sharing his view on the topics discussed in class. In the first excerpt, he added more information to his utterance by using the primary elaborative LDM “and” in two different times. He also made use of the combination of DMs “and and also”, all elaborative LDMs, to include something to his statement. Later, he employed the epistemic PDM “y’know” to draw from the shared knowledge that the dish ‘hoppin’ John’ was similar to a dish commonly eaten in the Northeast of Brazil. As he continued his remarks, the student continued to use the elaborative LDM “and” to add and connect information, as well as the epistemic PDM “y’know” to check with the audience that they knew what he was talking about. He also made use of the illustrative PDM “for example” to provide an illustration to the topic (DMs in bold).

@STU01: **And** hm **and and also** the: hm hm hoppin' John reference **and** hm: **y'know** hm we have that-that here up in the Northeast hm we have something similar

((A student is adding his thoughts to what the instructor was sharing.))

@STU01: Yeah (laugh) yeah basically the same thing they can be as creative as full of movements as hm the one that they call the California: whatever (laugh) very colorful and full of-of gestures or just, **y'know** hitting the bands and etcetera **AND** what called my attention was that the fact that-that-that-that that the presenter talked about the: fact that – you said that that you could recognize hm hm where the person was from just by the gesture and the same happens here: Let's say that, **for example**, hm if you are from: from hm Porto Alegre you would hm people like hm would use a different hm hm handshake than someone from: from Recife

((A students is talking about the different handshakes that a culture can have.))

As the instructor was finishing the class, she used some threads of DMs. The first one in this excerpt was the sequence “okay well”, that she used to conclude and consider what she was

about to say next. Then, she employed the combination “and then” to include information and present the sequence to her utterance. The next excerpt happened after the instructor had showed one last video before the class ended, while she was about to say goodbye to the students. For that, she utilized the primary conclusionary RDM “okay” to finalize the class (DMs in bold).

@INS: **Oka:y well**· what I did was hm· as I said when we-we because we did not have that Ju:ne third meeting I put a couple of the topics together· **and the:n** we were looking a:t· hm:· for next week we had talked about just a wrap up and I was thinking we would have presentations then

((The instructor is starting to conclude the class and talking about what is going to happen in the next class.))

@INS: I thought that was funny (5.52) **OKAY**: I'll set you free (laugh) See you all next week

((The instructor says goodbye to the students after showing one last video.))

- **Recorded class #9**

Participants: INS | female | Teacher

HOS | female | Teacher

STU01 | male | Student

STU02 | female | Student

In the ninth recording, the instructor started by saying the string of DMs “but anyway so”, comprised of the primary contrast LDM “but, the summary PDM “anyway” and the primary inferential LDM “so”. This seems as a way to pose contrast to what she was saying before and change the topic to what she is about to introduce to the class (DMs in bold). The inferential LDM “so” does not appear to function as to imply something, but rather to conclude the previous topic.

@INS: **But anyway so** let's get sta:rted

((The instructor has just started recording and is initiating the class.))

In the next excerpts, the instructor was talking about a situation that happened to Nikole Hannah-Jones at the University of North Carolina. In the first one, she used the primary elaborative

LDM “and” and the sequence of DMs “and so” to include more information to her messages and connect them to the previous ones. During the second excerpt, she employed the epistemic PDM “I guess” to check understanding with the audience regarding what she was talking about. She also used the combination of DMs “and so” to add information to her utterance. Another DM used in her turn is the attention PDM “in fact”, right after the last combination, to call attention to the next sentence she was uttering. At the end of this excerpt, she made use of the string of PDMs “and so unfortunately”, which contain the primary elaborative LDM “and”, the primary inferential LDM “so” and the assessment commentary PDM “unfortunately”, in order to connect and present a sequence to her last message at the same time that she expresses some sort of assessment around the situation that she is sharing with the class (DMs in bold). The inferential LDM (so) in this sequence seems to be weakened as it is not functioning to make an implication regarding the previous message.

@INS: She was recently **hm** inducted into the North Carolina media: and journalism hall of fame: **and** she: has also been at the center of controversy for the last: few weeks over: the very sixteen nineteen Project: THAT **hm** has framed our conversation at the beginning: **and so:** **hm** she was: **hm** supposed to be hired or recruited for a knight distinguished professor post at the university of North Carolina

((The instructor is talking about Nikole Hannah-Jones²⁷.)

@INS: There's been **hm** backlash, **I guess:** this truth: that has been **hm:** put out regarding the other part of our history as Americans that: **hm** many don't want told in that context **and so:** **hm in fact** based on the: the debates that are going forth right now and many of the: North Carolina: the-the United States' states governments what we have been doing here for the last: ten weeks would be: **hm** no longer legal: in those states **and so: unfortunately,** my state- my home state: is where the university of North Carolina at Chapel Hill is:

((The instructor is talking about the repercussion of the topic she is discussing with the students.))

In the next excerpt, the host professor asked the instructor to explain to the class the meaning of “tenured position”. Some parts of the utterances were overlapped, as it is the case in the combination of DMs “oh okay” uttered by the instructor that expressed some concern and consideration around the question, followed by a conclusion to the answer that she intended to give next. She followed that sequence with another use of the primary conclusionary RDM “okay”.

²⁷ Nikole Hannah Jones' website: <https://nikolehannahjones.com/>

Then, the host professor overlapped with the primary elaborative LDM “and”, which was followed by the secondary elaborative LDM “also”, as she included a new message to what she had said before. She also used the combination “and then” to add and infer what was the message that was shared prior by the instructor (DMs in bold).

@HOS: Just to make things clear hm could you tell us what is a tenu:red position, oka:y because hm [our system] here is different yeah?

@INS: [Oh okay] ok[ay]

@HOS: [And hm] also: the fact that she was first denie:d tenured positions right· at hm North Carolina· **and the:n** she refuses this· what I understood?

((The host professor is asking about a position at the university that the instructor has mentioned.))

The instructor continued to explain to the class how the situation with Nikole Hannah-Jones developed. During her explanation she used two sequences of DMs that include the primary inferential LDM “so”. The first one is the combination “so then”, made from two different inferential LDMs, as to connect and present the sequence to the message shared previously. The second one was the string “so of course”, which also contains an evidential commentary PDM (of course), to add the logical sequence to the situation (DMs in bold).

@INS: When· they were going to vote on he:r he went· hm I think they said he went abo:ve· two or three levels of people· to try to get this vote NOT to happen **so then** when they came back to her· they offered her this posi:tion· with a five-year contract· which is NOT what the position was even established for **so, of course**, she rejected it

((The instructor is explaining what happened to Nikole Hannah-Jones at the University of North Carolina.))

In the next segment, the instructor was talking about Albert Einstein and used the primary elaborative LDM “and” to add more information about him that relates to what she was saying before. The epistemic PDM “y’know” was employed to draw from the shared knowledge that Nazi Germany was not safe for Jewish people. The instructor also utilized the combination of DMs “and so” to include and connect a new message to the previous one, with “so” being diluted in the sequence. Finally, the evidential commentary PDM “of course” was used to express that it was evident that the number one university in the US would want Albert Einstein (DMs in bold).

@**INS**: She was worldwide- world known- acclaimed worldwide **AND** Albert Einstein had left Ger:many in front of when, **y'know**, it was obvious that it was not gonna be a safe place for Jewish people **and so**: when he got to the US he was brilliant so, **of course**, Princeton, the number one university in the country, wanted him

((The instructor is talking about Albert Einstein.))

After this moment, a student started sharing his views on another topic that was being discussed in class. He used a combination of a summary PDM and the primary inferential LDM “anyway so” to change the topic and present the sequence to what he was uttering before. He also made use of the primary inferential LDM “so” to connect the prior and following messages. The instructor then employed the sequence of DMs “and y’know” to add to what the student was saying and also to check with the audience that they knew what she talking about in her utterance (DMs in bold).

@**STU01**: What do you say of people that are just living college and they are walking the streets and all of a sudden they are killed by the police so are they criminals No th-they- you think they look like criminals that's something else **anyway so** that that-that that was the talk **so** this notion, this sentence hm raci-racism is pervasive is-is nice, is wonderful

@**INS**: Hm **and, y'know**, something you said about the melting pot even from the time I was a little one I remember thinking it would be more accurate because the idea with the melting pot is the simulation

((A student is sharing his ideas on the topic that is being discussed in class.))

While the instructor was commenting about a resource that she was sharing with the students, she employed several times the sequence of DMs “and so” to include more information to what she is saying, as well as the primary elaborative LDM “and” and the primary inferential LDM “so” separately with a similar purpose. Toward the end of the segment, the instructor used the primary contrastive LDM “but” to deviate from what she was saying before. This would mean that, even though she just said that the teachers were also gifted, the point of the message that she was relaying is that the teachers work with gifted students (DMs in bold).

@**INS**: The idea is integra:ting hm content into language courses **and so**: hm she provides some links in this case o:n anti-racist resources²⁸ but she also do like social emotional development of-of

²⁸ 14 links to anti-racist resources for educators: <https://www.theeslnexus.com/2020/06/14-links-to-anti-racist-resources-for-educators.html>

learners hm and resources to support learners in that way· **so** this particular teacher name i:s Susan she didn't give us her last name and she just· talks about hm· she's an ESL teacher, teacher trainer and a curriculum designer· **and so** these are some materials SHE recommended hm that were anti-racist resources· **and so** hm I like to give you links· that· give you o:ther links **and so** one of the things that she: had up here that I thought was really really good· was this book list· **and so** this is one of the links that if you follow that other page you would get to· **and** it's twenty-fi-
 twenty-three books²⁹ that honor diversity: and have anti-racist· thi:ngs· **and so**: hm one of the books and the book that she has directly at the top is called 'The da:y· you begin'· and this book was special to me· because last semester I taught a course for· gifted teachers- gifted teachers as in· teachers who teach gifted students- I'm sure the teachers were gifted TOO (laugh) **BUT** their goal was to work with students who have extremely high· academical abilities **and so** part of the conversation in gi:fted education has BEEN· hm· that· certain populations of lear:ners are not even identified for participatio:n· **and** a lot of it has to do with their economic- social-economic leve:l- thei:r race· hm their language· hm their home language· **and so**: hm one of the requirements for the course was the teachers had to create a unit· **and so** one of the teachers· created a unit· that began with this book· **so** I was really excited· when I saw that· hm it was also included in the anti-racist lessons· for ESL teachers· **so**: I want you to hear the author of this book rea:ding the story· ca:lled 'The Day you begin'³⁰

((The instructor is commenting on a resource that she is sharing with the students.))

After the instructor showed the video of the author reading the book, she started commenting about it. She used the combination “and so” once more to add information and connect her comment to the message relayed in the video. Then she made use of the primary consideration RDM “well” to address what she was about to say next. The epistemic PDM “y’know” was employed in two distinct times to refer to a shared knowledge regarding the message that she was expressing. Another epistemic PDM, “you know what I mean”, was employed in order for the instructor to check the audience’s understanding of what she was expressing in her utterance. She also utilized the primary contrastive LDM “but” to connect and present a different message than the previous one. Right after that last DM, the combination of DMs “y’know so” was used to check the word that she was about to say and also link the previous message to the next one (DMs in bold).

@INS: **And so**· hm: the reason I like that book too· is because it gi:ves u:s· hm a way to· present anti-racist literature· without it being preaching, **you know what I mean**· It's a- it's a nice story it leaves us with a message but it's NOT· hm· **well** here's the example hm I heard of this little boy who told his mother he didn't want a-another bedtime story· hm: about black people· because at that point he was a little black child adopted by a white mother and she was trying so hard to make sure he had good self-esteem· that she was always reading him stories of the strUGGLE· and about Martin Luther

²⁹ 23 anti-racist and honoring diversity books: <https://www.theeslnexus.com/2019/11/23-anti-racist-and-honoring-diversity-books.html>

³⁰ “The Day You Begin” by Jacqueline Woodson: https://www.youtube.com/watch?v=KDs5d_qFbEs

King and about, **y'know**, hm great· heroes of African American history· but he just wanted to hear about a kid his age· playing ball, **y'know**, who looked like him maybe· **but** hm **y'know so**: that list of the stories· also includes stories that are just delightful stories for children hm to read

((The instructor is commenting about the book read in the video she showed to the class and talking about the book list she had shared before.))

Toward the end of the class, the instructor started to show the poem that the class was going to read during the closing ceremony of the course. She concluded the last moment expressed in a prior message by using the primary conclusionary RDM “okay” as she was trying to share her screen for the students to see the poem. After a few moments, she used the primary inferential LDM “so” to conclude and resume to the next moment. However, this was followed by another DM, this time the secondary consideration RDM “let’s see”, since the instructor was still trying to share her screen with the students. Then, she employed the primary elaborative LDM “and” at two different times to include information that related to what she had uttered previously (DMs in bold).

@INS: Okay· let me share again (7.47) **so** hm: **let's see**· before we go to the last video I want to show you I want to go to our-our hm· poem that we are going to prese:nt hm next week **and** I want to THANK those of you who signed up· hm to read· we still have some spots that need reader **a:nd**· hm· what I wanted to ask- I know there's some sections up here that don't have very much like reader nine, reader te:n, reader eleven, reader twelve hm:· and thirteen

((The instructor is starting to share the poem that will be read next class with the students.))

After showing the poem, the instructor started calling students to read. She concluded the previous moment by uttering the primary conclusionary RDM “okay”. Then, the student who was supposed to be reading also used the DM “okay” to follow that and express that the poem was not visible on the screen. To that, the instructor employed the primary concern RDM “oh” in an overlapped utterance, as to express some type of apprehensiveness about it. The student repeated the DM “okay” because, apparently, she could now see the poem. This seems to be the case because when the instructor checked in with her, the student was overlapping with the previous message by starting to read the first line of the poem. In the end, the instructor concluded again with the DM “okay” (DMs in bold).

@INS: Okay let's go everyone· starti:ng with @STU02 (3.54)

@STU02: Oka:y I cannot see the· the: the [poem]

@INS: [Oh]

@STU02: Okay

@INS: Can you see it [now]?

@STU02: [You] may write me down (1.14) YES· yes· [th]ank you

@INS: [Okay]

((The instructor is calling the students that volunteered to start reading the poem and, as it seems, the poem was not projected to the students yet.))

By the end of the class, the instructor was sharing the closing ceremony program and some details of what would happen then. After checking if she was sharing her screen again, she concluded that moment and moved on to the next one with the combination of DMs “okay so” as she was about to start talking about the program. Then, she used the primary inferential LDM “so” to make an implication about the previous message, meaning that someone from the Embassy would be at the closing ceremony. The epistemic PDM “y’know” was employed to draw from the basic notion of what should be discussed about in ceremonies of that type by entities like the Embassy, that is, to greet everyone and to talk about the program that they supported, and so on. And, to introduce the person that would be giving a speech at the closing ceremony, the instructor used once again the sequence of DMs “and so” to add information and connect her next sentence to the last message uttered.

Later on, the instructor was showing an example of certificate to the students. She utilized a string of four different DMs, “but anyway and so”, comprised of the primary contrast LDM (but), a summary PDM (anyway), the primary elaborative LDM (and), and the primary inferential LDM (so). This combination of DMs seems to function to change the topic to what she was saying about the font of the certificates and introduce her next message which talked about the point of showing an example to the students (DMs in bold).

@INS: Am I sharing?

@HOS: No

@INS: I'm sorry (5.70) **Okay so** here is our program we will have because everybody just about- I don't know. I guess hm they got their shots and so they were free to roam so pretty much most of the people from the consulate in Porto Alegre won't be there **so** we were able to get someone from the Embassy hm to present to give us greetings and to welcome us hm and give us hm, **y'know**, talk a bit about the program from the US hm state department's perspective **and so** the person we will have is...

((The instructor is sharing the program for the last class and explaining it to the students.))

@INS: I need to put this US Consulate General over here and hm it won't be bold like that **but anyway and so** hm just so you can get a sense of how your certificates how it will look

((The instructor is showing an example of how the students' certificates will look like.))

- **Recorded class #10**

Participants: INS | female | Teacher

STU01 | female | Student

STU02 | male | Student

STU03 | male | Student

STU04 | female | Student

MOD | female | Participant

In the last meeting, some students presented topics related to the ones discussed during the course and the closing ceremony took place. During the first presentation, a student used the primary elaborative LDM “and” (DM in bold) to add and connect information related to the previous message that she had conveyed. In this case, she talked about a research project that she had developed at the school where she taught, and then included that a book club was also created alongside it.

@STU01: We had three groups choose (*sic*) to research more and exhibit their project on systemic racism **and** with the parent community we had a book club created hm it was called 'One book, one community' and we read 'The hate you give' hm which was one of the books that was mentioned here in class and the response was amazing

((A student is presenting the project that she did at the school she teaches.))

After the first presentation, the instructor started introducing the next student to present. The primary elaborative LDM “and” was used again to add information relevant to the previous utterance. Then, the primary inferential LDM “so” was used to conclude that moment and connect to the sequence that follows the last message, which in this case would be to welcome the student that is going to present next. He then concluded this moment with the primary conclusionary RDM “okay”. After he announced that he was going to share his screen, he included a new message about the title and scope of his presentation by using the primary elaborative LDM “and”. Similarly, the primary inferential LDM “so” was employed to make an implication about the last message, that is, since his scope was ambitious he would try to keep the presentation short. The primary consideration RDM “well” was utilized in a way to express that the student was contemplating what he was about to introduce in his next utterance. At the end of the transcribed excerpt, the DM “and” was used again to add and connect more information to the previous message (DMs in bold).

@INS: **And** the Title: of his presentation is: 'Black issues, white perspectives· mingling colors'· a:nd it will focus on protest songs· befo:re, during and a:fter the civil war rights movement **so** let's welcome @STU02

@STU02: **Okay** I'll try and share my screen first (1.53) **a:nd** as you could see (laugh) hm what @INS turn presentation is a very ambitious one· **so** I'll try to stick to the: amount of time I was hm: hm: assigned· **Well** hm, first of all, I have to tell you that hm: hm: you know that our cou:rse· the-the title of the course we're taking is composed of four letters, four M letters **a::nd**· what caught my attention was the first one

((The instructor is introducing the next student, who starts his presentation.))

As the student continued to present about protest songs, he used several more DMs, including the illustrative PDM “for example” to illustrate his points in two different moments, one of them being cut short when he interrupted himself and rephrases what he was saying. He also employed the DMs “and”, “so”, and “but” to connect and introduce messages related to the previous ones. The combination of DMs “anyway so”, made from the summary PDM “anyway” and the primary inferential LDM “so”, also appears when the student finished explaining his title choice and changed to the first topic that he wanted to present (DMs in bold).

@STU02: Because if you reme:mber, **for example**, the: hm hm performances that we had· in the Washington hm hm civil rights· hm march i:n nineteen sixty-three, **for exam-** we had· hm MOSTLY· if I'm not mistaken, mostly white artists and that was important because they were very popular **a:nd** hm what people were struggling then· and are still struggling hm hm fighting for is visibility· people

hm **so** it was important to have those artists· **but** hm: hm I'm not sure whether th-there was like hm integrational voices· after all· **Anyway so** I started (inaudible) would be a definition of-of-of the-the protest song

((A student is presenting about protest songs.))

In the next excerpt, the student was talking about a song in specific and he used the epistemic PDM “y’know” (DMs in bold) in two circumstances to check with the audience that they knew which words he was about to say and to buy some time before he said them.

@STU02: 'We shall overcome' was· a traditional tune that was, **y'know**, collected· and (inaudible) Pete Seeger added some verses but hm:· the-the story e-existed prior to hm: Seeger's, **y'know**, recording of it

((A student is talking about a song.))

The student then realized that he was not sharing his screen since he had started his presentation. He concluded that with the primary conclusionary RDM “okay” and quickly changed the topic by uttering the summary PDM “anyway”. After a few seconds, he used the combination of DMs “so yes”, comprised of the primary inferential LDM “so” and the secondary conclusionary RDM “yes” as to conclude and connect the following sentence to the previous message. After this, he used “so” to conclude that and further introduce what he was about to say. Finally, he included more information related to the last utterance by employing the primary elaborative LDM “and” (DMs in bold).

@STU02: **Oka:y** sorry about that **anyway** I-I-I'll I'll go on (laugh) (4.14) **so yes** hm· **So** this is the definition I just talked about:t· **AND** then I came across hm hm: hm· this hm· definition in a ma:gazine online

((After realizing he wasn't sharing his screen, a student starts showing the slides of his presentation.))

The next excerpt presents the transcription of a moment in which the student that was presenting was talking about the lyrics of a song. The epistemic PDM “y’know” was used to draw from the basic knowledge that a person that had been lynched would have been harmed in a way to take their life, such as hanging, which was the case of the lyrics he was discussing. He then connected information related to the previous message by using the primary elaborative LDM “and” when he went on to explain the outcome of the lyrics. The student also expressed an

intersubjective function by employing the assessment commentary PDM “unfortunately”, which seems to convey that he feels bad about the outcome of the song (DMs in bold).

@STU02: It's not mentioned· hm that-that the hm hm: protagonist co:lor but we may infer that she's white, she's upper-cla:ss· and she's she's white and SHE'S the victim of lynching· **y'know**, she's she's she's hang- she's she's she's hanged **and** hm hm at the end of the so:ng that's why she's hm: hm, **unfortunately**, unable to· have- to keep her· hm lunch appointment

((A student is talking about the lyrics of a protest song³¹..))

As the student was about to conclude his presentation, he used more DMs in his discourse. The primary consideration RDM “well” functions as a way for the student to observe what he was saying next and, while he was doing that, he employed the epistemic PDM “y’know” to refer to the fact that the songs he had selected present depressing themes. Then, he made use of the primary contrastive LDM “but” to express that, even though the songs touched sad topics, it was important to talk about them. Finally, the student changed the topic and immediately connected his next utterance to the last one. For that, he used the summary PDM “anyway”, and then later the primary inferential LDM “so” (DMs in bold), which seems to be concluding the previous message in order to introduce the next sentence.

@STU02: Hm:· **well** I-I know that who hm my selection it's not, **y'know**, upli:fiting, sorry it's- **but** hm I think it's important to to:· **anyway** hm **so** this i:s the-the-the the selected part of the song that I chose to-to share with you

((A student is concluding his presentation..))

After that, the next student was called to make his presentation. While he was explaining the term “blues”, he included information that was related to the context of the meaning of “blues” by using the primary elaborative LDM “and”, which was closely followed by the epistemic PDM “y’know”, that was used as a way to draw from the shared knowledge that alcoholism was a problem among African Americans at that time (DMs in bold).

@STU03: One of the first hm: hm mentionings of hm the-the blues comes from this expression 'the blue:· devils'· hm meaning· melancholy and sa:dness· this te:rm comes from Britain around hm: hm the sixteen hu:ndreds to the- to America· a:nd it referred to· intense visual hallucinations· that can

³¹ “Miss Otis Regrets” by Ethel Waters: <https://www.youtube.com/watch?v=gP2UypjZbMo>

accompany severe alcohol withdrawal him: **and** him: **y'know**: it was known that there was a lot of problems: him related to alcohol: him for African Americans back then

((A student is presenting about the blues.))

As the student was talking about some musical instruments, he checked with the audience if they could see his camera so he could show to the class some of them. After confirmation, he concluded and moved on to showing the instruments when he uttered the combination of DMs “okay so” (DMs in bold).

@STU03: I don't know if you can see me- Can you see me here on the screen or just my presentation?

@INS: We can see you too

@STU03: **Okay so**: sometimes they can use a harmonica: or-or even a-a slide back then they would have used a bottle neck slide

((A student is checking if his camera is showing through the presentation so he can show some instruments.))

Later on, that same student was talking about a musician. In this excerpt he used the primary elaborative LDM “and” more than once to include information related to the previous message. He also used the primary inferential LDM “so” in a similar way to connect and present an implied meaning related to the last utterance. The primary contrastive LDM “but” was employed to present the contradictory message that, even though the musician was called to play on stage, he wasn't a good one. In order to check with the audience that he meant that the musician was not a good performer, the student utilizes the epistemic LDM “I mean” (DMs in bold).

@STU03: Then he: gets back him to Robinsonville: him he becomes a street corner musician- not a very talented **and** he tries his luck sometimes during some intermissions during shows: we have the names here of Son House and Willie Brown some of the famous artists back then **and** they let him come: on stage: and play during the intermissions: **BUT** he was not: that: good, **I mean**, he was quite lame: **so** he gets booed out of town

((A student is talking about a musician³²))

³² Robert Johnson: https://pt.wikipedia.org/wiki/Robert_Johnson

The next student to present was analyzing some poems. After she read the first poem, she started her analysis. She presented this sequence through the use of the primary inferential LDM “so” as a way to conclude the previous statement and resume to the next one. Once she finished this moment, she concluded it and follows to the next one by uttering the combination of DMs “okay so”, because then she moved on to read the second poem. The same sequence of DMs, “okay so”, appears again once she had finished reading and continued to the analysis (DMs in bold).

@STU04: **So** I'm going to sta:rt by talking a little bit about the RHYming scheme I want to draw attention to how co:mplex the rhyming scheme in this poet hm is this poem i:s do:ne

((After reading a poem³³, a student starts analyzing it.))

@STU04: This is another hm example of personification (1.86) **oka:y so** NOW by Maya Angelou we have 'Caged bird'

((A student is finishing analyzing a poem and is moving on to the next one.))

@STU04: **Oka:y so** as I: I'm going to kinda follow the same path as the previous poem

((After she finishes reading another poem³⁴, a student explains how she is analyzing it.))

Once all the presentations were concluded, the instructor moved on to thank those students that had accepted the invitation to present during the closing ceremony. In her discourse, she added and connected messages to her acknowledgements by using the primary elaborative LDM “and” and, in another moment, the sequence of DMs “and so” to conclude that moment and connect to the one that would follow next (DMs in bold).

@INS: Thank you: so much hm for your presentations **and** thank you for each of you who continued and finished came to the finishing line in our course **a:nd so** NOW we will have remarks by: our host

((The instructor is thanking the students for being a part of the course.))

After the host professor finished her remarks, the instructor introduced the moderator and asked her to also share some words. The instructor ended this moment by employing the primary

³³ “Sympathy” by Paul Lawrence Dunbar: <https://www.poetryfoundation.org/poems/46459/sympathy-56d22658afbc0>

³⁴ “Caged Bird” by Maya Angelou: <https://www.poetryfoundation.org/poems/48989/caged-bird>

conclusionary RDM “okay”. She also included her next utterance and connected it to the last one by using the primary elaborative LDM “and”. In turn, the moderator also concluded the previous moment with the DM “okay”. Following that, she connected the last and following sentences with the primary inferential LDM “so” as she moved on to what she has to say. In this case, “so” functions more as a way to conclude the previous moment than to present a message implied previously. At the end of her discourse, she further connected what she was saying by utilizing the sequence of DMs “and so” as to expand on what she was saying before (DMs in bold).

@INS: **Oka:y** ano:ther very special perso:n that was so helpful in ou:r course was @MOD **a:nd** hm she will have remarks at this time

@MOD: **Oka:y** Good afternoo:n everyo:ne hm **so** it was a great honor for me to participate in this course

((After the host professor has had her remarks, the instructor introduces the moderator that is going to say a few words.))

@MOD: Thank you so much **and so**: in this course we have the opportunity to study mo:re about the history of America from from a different perspective

((The moderator is finishing her remarks.))

During the last seconds before the final reader’s theater of the course, the instructor was saying a few words and introducing the next moment. She concluded what was being said previously with the primary conclusionary RDM “okay”, then added information and connected the following utterance by the use of the sequence of DMs “and so”. Finally, she added a new message to what she was saying when she used the primary elaborative LDM “and” before she resumed to the next sentence (DMs in bold).

@INS: **Oka:y** one thing that we did together in all of our sessions was our reader's theater as a wrap up to whatever topic we were discu:ssing **and so**: we will wrap up our time together hm this has been a thrill **and** I think the safest thing for me to do: is to go straight to the reader's theate:r before I start blubbering

((The instructor is saying her goodbyes to the class and introducing the reader's theater moment.))

In the next subchapter, the results, reached through the analysis of the *corpus*, are presented along with a theoretical and pedagogical discussion, which explores the data in terms of consistency and variety.

5.2 RESULTS

In this subchapter, the results of the research, reached through the *corpus* analysis, are presented and discussed. The theory presented in the preceding chapters is further connected to the *corpus* through an exploration of the data in terms of variety and consistency. Also, a discussion on the pedagogical implications of the research is developed in the sequence.

The table below (Table 2) represents the numbers of the frequency of use of single DMs and of sequences of DMs inside the utterances that were observed in the *corpus*. The top three most frequent ones include LDMs, the primary inferential one (so) and the primary elaborative one (and), alone, and in a sequence (and so). These DMs are more commonly used to organize the discourse. When analyzing the top ten most frequent DMs in use, it is possible to observe that, even though there are some DMs that serve to express intersubjective functions (e.g., y'know, well, for example), DMs that serve to organize the discourse still occur more frequently (e.g., so, and, okay). It is also evident that some DMs that express some sort of assessment were not used frequently in the participants' discourse (e.g., unfortunately, sadly, honestly). Another thing that is noticeable in the data is that the most frequent sequences are made by only two DMs (e.g., and so, okay so, okay and), while sequences that possess three or four DMs in a thread usually appeared one or two times each in the whole *corpus* (e.g., and then finally, okay and so, but anyway and so).

Table 2 – Frequency of single DMs and sequences of DMs observed in the corpus

SINGLE DMS AND SEQUENCES OF DMS		NO. OF TIMES THEY APPEAR
1	So	43
2	And	38
3	And so	33
4	Okay	28
5	Y'know	22
6	Okay so	18
7	But	14

Table 3 – Frequency of single DMs and sequences of DMs observed in the corpus – Continued.

SINGLE DMS AND SEQUENCES OF DMS		NO. OF TIMES THEY APPEAR
8	Well	11
9	For example	6
10	Oh	5
11	I mean	4
12	Of course	4
13	Let's see	3
14	Okay and	3
15	Also	2
16	And finally	2
17	And then	2
18	And then finally	2
19	Anyway	2
20	Anyway so	2
21	I guess	2
21	In fact	2
22	Okay and so	2
23	So finally	2
24	Unfortunately	2
25	Y'know so	2
26	Actually	1
27	And also	1
28	And and also	1
29	And and and	1
30	And so and	1
31	And so unfortunately	1
32	And then of course	1
33	And y'know	1
34	But also	1
35	But anyway	1
36	But anyway and so	1
37	But anyway so	1
38	But then anyway	1
39	But unfortunately	1
40	Definitely	1
41	Finally	1
43	I mean and	1
44	I mean I mean	1
45	Let me see no	1
46	Of course and	1
47	Oh okay	1
48	Oh yes	1
49	Okay so let's see	1

Table 4 – Frequency of single DMs and sequences of DMs observed in the corpus – Continued.

SINGLE DMS AND SEQUENCES OF DMS		NO. OF TIMES THEY APPEAR
50	Okay so then of course	1
51	Okay well	1
52	Sadly	1
53	So for example	1
54	So honestly	1
55	So of course	1
56	So then	1
57	So yes	1
58	Well actually no	1
59	Wow yeah	1
60	Yeah	1
61	Yes	1
62	Y'know and	1
64	You know what I mean	1
TOTAL OF SINGLE DMS AND SEQUENCES OF DMS		293

Source: Elaborated by the author.

In terms of individual DMs frequency, be it alone or inside of sequences of DMs, Table 3 shows that the primary inferential LDM “so” was the one that appeared the most, followed by the primary elaborative LDM “and”, which was also very frequent in discourse. Again, this table presents results that are similar to Table 2 since the top three most frequent DMs are employed to organize the discourse as well. This is also true when analyzing the top ten most used DMs, because, even though there are some DMs that function to express intersubjective messages, their numbers are not as expressive as the ones of DMs that were used to organize discourse.

Table 5 – Occurrences of individual uses of DMs employed alone or in sequences

DISCOURSE MARKERS		NO. OF TIMES THEY APPEAR
1	So	113
2	And	97
3	Okay	55
4	Y'know	26
5	But	20
6	Well	13
7	Anyway	8

Table 6 – Occurrences of individual uses of DMs employed alone or in sequences – Continued.

DISCOURSE MARKERS		NO. OF TIMES THEY APPEAR
8	Of course	8
9	Then	8
10	Finally	7
11	For example	7
12	I mean	7
13	Oh	7
14	Also	5
15	Let's see	4
16	Unfortunately	4
17	Yes	3
18	Actually	2
19	I guess	2
20	In fact	2
21	No	2
22	Yeah	2
23	Definitely	1
24	Honestly	1
25	Let me see	1
26	Sadly	1
27	Wow	1
28	You know what I mean	1
TOTAL OF DMS USED		407

Source: Elaborated by the author.

When comparing our results with the top 25 most frequent words in the British National *Corpus* (BNC) and the Limerick *Corpus* of Irish English (LCIE), available in O’Keeffe, Clancy, & Adolphs (2011), it is possible to notice some words that frequently appear as DMs, such as “and”, “but”, “yeah”, and “no”. One could argue that, in some of the cases in these two *corpora*, those words may have been employed as DMs, as it is the case in our *corpus*. However, some DMs that were very frequent in our *corpus* do not appear in Figure 2 at all, such as “so” and “okay”.

Figure 1 – Top 25 most frequent words in the BNC and LCIE**Table 1.2** Top 25 most frequent words in the BNC and LCIE

	<i>BNC</i>	<i>LCIE</i>
1	<i>the</i>	<i>the</i>
2	<i>I</i>	<i>I</i>
3	<i>you</i>	<i>and</i>
4	<i>and</i>	<i>you</i>
5	<i>it</i>	<i>to</i>
6	<i>that</i>	<i>it</i>
7	<i>a</i>	<i>a</i>
8	<i>'s</i>	<i>that</i>
9	<i>to</i>	<i>of</i>
10	<i>of</i>	<i>yeah</i>
11	<i>n't</i>	<i>in</i>
12	<i>in</i>	<i>was</i>
13	<i>we</i>	<i>is</i>
14	<i>is</i>	<i>like</i>
15	<i>do</i>	<i>know</i>
16	<i>they</i>	<i>he</i>
17	<i>er</i>	<i>on</i>
18	<i>was</i>	<i>they</i>
19	<i>yeah</i>	<i>have</i>
20	<i>have</i>	<i>there</i>
21	<i>what</i>	<i>no</i>
22	<i>he</i>	<i>but</i>
23	<i>to</i>	<i>for</i>
24	<i>but</i>	<i>be</i>
25	<i>for</i>	<i>what</i>

Source: O’Keeffe, Clancy, & Adolphs (2011).

O’Keeffe, Clancy, & Adolphs (2011) also present the top ten most frequent 2-word, 3-word and 4-word units in LCIE. Although they call it ‘units’, some of them could be employed as DMs. That is the case for the number one most frequent 2-word unit, “you know”, that can function as a DM and is also frequent in our *corpus*. The 3-word unit “yeah yeah yeah” could possibly be used as a DM as well, and even though this specific sequence was not present in our *corpus*, “yeah” appeared in our results being used as a DM. The table introduced in O’Keeffe, Clancy, & Adolphs (2011) does not include a list of 5-word units, but the top two most frequent units, “you know what I” and “know what I mean”, may have been used as the expression “you know what I mean” in some of the cases. This expression can also be employed as an epistemic PDM. Nonetheless, this particular DM was not frequent in our *corpus*.

Figure 2 – Ten most frequent 2-word, 3-word and 4-word units in LCIE**Table 1.3** Ten most frequent 2-word, 3-word and 4-word units in LCIE results per million words

Frequency rank	2-word units		3-word units		4-word units	
1	<i>you know</i>	4406	<i>I don't know</i>	1212	<i>you know what I</i>	230
2	<i>in the</i>	3435	<i>do you know</i>	769	<i>know what I mean</i>	215
3	<i>of the</i>	2354	<i>a lot of</i>	522	<i>do you know what</i>	208
4	<i>do you</i>	2332	<i>you know what</i>	379	<i>I don't know what</i>	134
5	<i>I don't</i>	2200	<i>do you want</i>	373	<i>do you want to</i>	121
6	<i>I think</i>	2003	<i>I don't think</i>	338	<i>are you going to</i>	103
7	<i>It was</i>	1939	<i>you know the</i>	323	<i>you know the way</i>	103
8	<i>I was</i>	1891	<i>you have to</i>	308	<i>I don't know I</i>	91
9	<i>going to</i>	1849	<i>going to be</i>	307	<i>thank you very much</i>	91
10	<i>on the</i>	1801	<i>yeah yeah yeah</i>	297	<i>the end of the</i>	85

Source: O'Keeffe, Clancy, & Adolphs (2011).

Regarding the functional categories of DMs, through the analysis of the corpus it was possible to notice that some of the DMs employed did not follow the same functions as the ones described by Fraser (2021). That was the case mainly for the DM “so”, which was categorized as an inferential LDM by the author. In several excerpts “so” seems to actually serve as to conclude the last message and connect it to the next one. Moreover, when inside of sequences such as “and so” or “okay so”, the latter DM appears to be weakened and to act as to emphasize the function of the first DM in the combination, e.g. to add information or to conclude a message, respectively. This points to the possibility that DMs may behave as having more than one functional category, depending on the context, and that their meaning could be diluted when inside of a string of DMs. Nevertheless, even when a DM categorized as inferential is functioning as conclusionary it is still serving to organize the discourse, rather than to express intersubjective functions.

Another data worth mentioning is that most of the DMs employed served at a structural level, as to organize the discourse of the speakers. This appears to make sense in the *corpus* context, as a classroom environment often displays moments of presentation in which it would be useful to use such types of DMs. Thus, classroom language would explain why DMs that function to organize discourse were so frequent in our *corpus*, because the discourses and conversations analyzed were retrieved from a content-based English course of an EMI type.

At this point, we suggest some strategies that could be employed in L2 classrooms to raise (meta)pragmatic awareness and develop pragmatic competence for learners. The results of this research could be used to guide English language teachers in a selection of discourse-organizational DMs, such as RDMs and LDMs, to teach in their classrooms. The most frequent DMs that were used for discourse organizational purposes, “so”, “and”, “okay”, “also”, “finally”, “then”, and “anyway”, could be explicitly taught, as well as some sequences of DMs that make use of said DMs (e.g., and so, okay so, okay, and finally, and then, anyway so, and also, and then finally). This could be achieved through the use of explicit teaching methods like PPP, III, and TBLT, which were found to help in learners’ acquisition of DMs (JONES, 2011; JONES & CARTER, 2014; ALRADDADI, 2016; ALRADDADI, 2019).

The focus on structural DMs that organize discourse is relevant because they are useful in organizing oral production. That way, the explicit teaching of DMs may help students to improve their presentation skills, especially in opening and closing statements and sequencing. We would suggest that, after explicit instruction, it would be effective to make learners practice the use of DMs in their oral production by organizing presentations on topics that they are interested in or tasks that they would have to present the solution to the rest of the class afterwards³⁵.

The content from the extension course “Music, Movements, Movies, and Moments: The African American Experience in the United States” could even be used as an inspiration to address anti-racist subjects in the classroom, such as the ones that the instructor discussed during the course, as it is a very relevant and current theme in our society. The topic may be, then, related to learners’ own experiences and contexts. Integrating such subjects in the occasion of the explicit teaching of pragmatic aspects could make the acquisition more casual and the context of input/output much richer. Even though pragmatic points are not usually covered in textbooks and in language classrooms in general, it is important to help learners to develop pragmatic competence, as it is an essential part of any language.

The final chapter presents our final considerations on this research. We resume and return to some of the topics that were discussed here. The research questions and objectives are reviewed and discussed as we reflect on the implications of the obtained results. Also, the limitations of the study and suggestions for future research are addressed in the next chapter.

³⁵ We suggest that metapragmatic awareness be incorporated as a criterion on its own accord as to achieve this goal.

6 FINAL CONSIDERATIONS

The present research proposed to investigate DMs in terms of use and function. This was analyzed from a *corpus* of spontaneous oral production of an instructor and students from an online extension course. The participants of this content-based English course of an EMI type included both native and non-native speakers of the English language. The *corpus* was made from recordings of the online meetings that were promoted by PUCRS and the US Embassy in Brazil. These recordings were analyzed to find the use of DMs in the instructor and the students' discourse so that they could be categorized in terms of function, according to Fraser's (2021) account of DMs. The desired discussion for the research was not only theoretical, but pedagogical as well, in the efforts to raise a debate about the explicit teaching of the use and function of DMs in L2 classrooms.

This final chapter retakes the contextualization of the theme and comments on the research questions and objectives to review whether this study was able to answer the questions presented in the introduction and if it has achieved its main objectives. It also intends to resume and reflect on the results, through both a theoretical perspective and a pedagogical standpoint. Finally, the limitations of the study and suggestions for future research are introduced along with final considerations on the topic studied here.

In the past decade or so, there were some studies conducted to investigate the use, function, and frequency of specific DMs among L2 learners of English (BUYSSSE, 2012, 2017, 2020; LI, 2015) and also the effects of explicit teaching DMs in ESL and EFL classrooms (JONES, 2011; JONES & CARTER, 2014; ALRADDADI, 2016, 2019). This is crucial to understand the differences in use of DMs among learners and the need to help students raise (meta)pragmatic awareness towards the use and function of DMs.

Our main objective was to analyze the spontaneous oral interactions inside a context of an online classroom of a content-based English course of an EMI type in terms of the use and function of DMs among the English native speaker instructor and the non-native speaker students. We aimed to identify, characterize, and classify the use of DMs, based on their functional categories. Notwithstanding, we also intended to discuss the found results from both a theoretical and pedagogical perspective. We believe to have achieved that in our analysis, in which the DMs found in the *corpus* were classified according to the categories described in Fraser (2021). The discussion

also suggested a pedagogical view to reflect on ways of teaching DMs in ESL classrooms through explicit teaching methodologies and the importance of doing so.

At the end of the present study, we believe we are able to resume and answer the research questions about the specific context of the *corpus*, that is, the online extension course analyzed here:

a) Is the use of DMs more common as a way of organizing discourse in educational environments, rather than performing intersubjective functions?

In the specific case of the analyzed *corpus*, yes. We have found that the top three most used DMs, either alone or in a sequence, were employed to organize the discourse. The discourse-organizational DMs and the combination “so”, “and”, and “and so” were used frequently in the instructor’s and the students’ speech. Also, when analyzing the individual uses, the top three most used DMs “so”, “and”, and “okay” still performed the function of organizing discourse. While there were several occurrences of DMs being employed to express intersubjective functions, e.g., “y’know” and “of course”, they were not as frequent as the ones that served in a structural level to organize the speakers’ oral production.

b) Do some of the DMs in the *corpus* classify outside of the functional categories described by Fraser (2021)?

Yes. The DM “so”, which was categorized in Fraser (2021) as an inferential LDM functioned, in several cases, more to conclude a topic expressed in the last message and then connect it to one introduced next. However, there were occasions in which “so” performed the function of conveying an implied message that was present in the previous utterance, as classified by the author. Also, it was possible to notice that inside of some combinations of DMs, “so” appeared weakened, as it was functioning to mainly enhance the function of the preceding DM in the sequence. This leads to the thinking that it is possible that some DMs could express more than one function, determined by the context in which they are inserted in. Moreover, when it comes to strings of DMs, in some cases the first DM to be employed seems to be the prevalent one in terms of function since the one that follows may serve to help and emphasize the meaning of the former. That was discernible in sequences such as “and so” and “okay so” in which the first DMs (‘and’

and ‘okay’, respectively) were the ones setting the function. It was also possible to notice that inferential LDMs (e.g. ‘so, ‘then’...’) appeared weakened in combinations of three DMs, like “and then finally” and “okay so let’s see”, where the functions of the first and last DMs would prevail.

The study is justified by the importance of pragmatic aspects in intercultural contexts such as the case of the extension course that composes the *corpus*. DMs are so common in social interactions, and studying the oral production of DMs at a pragmatic level in an educational setting is relevant for a better understanding of how they function and how they can be taught. The results found in this research point to the significance of adequately employing DMs in speech, especially the ones used to organize the discourse. Explicitly teaching different categories of discourse-organizational DMs, such as RDMs and LDMs, to ESL learners might help them develop pragmatic competence and improve their presentation skills. Some of the contributions of this study include theoretical ones since it delineates the theme and includes current theory on it, methodological ones, as it combines more than one method in its research design, and pedagogical ones, because it discusses the topic taking into account a possible applicability while also introducing potential teaching techniques that could be used to explore those pragmatic units inside of a classroom.

Some limitations of the study include issues with research sample and selection due to limited ability to access appropriate and natural output from a classroom setting since it is conceivable that some participants, fully aware that a study was taking place, might have been discouraged or unmotivated to speak and naturally produce significant data. Other limitations are those of time constraints and insufficient sample size, because this research dealt with a narrow number of participants and, although it was longitudinal, it was for a short period of time. Also, additional methods to collect the data could have been applied such as proficiency leveling interviews and/or pre- and post-testing instruments to check the use, function, and frequency of DMs among the participants.

Future research could focus on examining the use of discourse-organizational DMs produced orally by ESL learners for a longer period of time. We also suggest investigating the effects of explicit teaching DMs in the oral presentation skills of learners, with a control group, and especially among Brazilian ESL learners. In the future, we would like to expand the analysis of such important pragmatic aspects and explore these topics on a more thorough and extensive study.

We hope to have added to the discussion and provided insights about the importance of studying and teaching DMs in ESL settings. We would like to suggest that more attention should be given to pragmatic aspects in language classrooms and, with our study, we also expect to inspire researchers and teachers to better explore DMs in their practices.

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APPENDICES

APPENDIX A: INFORMED CONSENT FORM IN ENGLISH

28/05/22, 15:09

Research: Use and Processing of Additional Language

Research: Use and Processing of Additional Language

PONTIFICAL CATHOLIC UNIVERSITY OF RIO GRANDE DO SUL

DEAN OF RESEARCH AND GRADUATE SCHOOL

THE RESEARCH ETHICS COMMITTEE - CEP/PUCRS

INFORMED CONSENT FORM

Dear participant:

You are invited to participate in the research "Use and Processing of Additional Language." The aim of this study is to investigate patterns in the academic language in English, through the study of oral productions made by native and non-native speakers of English. In the present scope of the study, the objective is to verify the linguistic needs of students in academic environments in order to develop and improve assessment materials for the proficiency of English as an additional academic language.

For this study, we will adopt the following procedures: (i) audio and video recording of oral productions in the context of virtual classes; (ii) editing of recordings for the submission of the included methodologies of analysis; (iii) submission of audio and video segments to the analysis methodologies; (iv) technical discussion on the relevance of the employed methodologies via the obtained results.

It will not cost you anything to participate in this study, nor will you receive financial advantage for it. Taking into consideration that in every research that involves human beings there are risks, in this case, the possible risks are of psychological order, for example, possible discomfort or exhaustion as the participant performs the tests. However, all actions will be taken in order for this type of discomfort to not occur.

You will be informed about the study in any aspect that you may wish and you will be free to participate or refuse to do so. You may retract your consent or interrupt your participation at any moment. Your participation is voluntary and refusal of participation will not entail any penalties or modification in the way that you are assisted by the researcher.

The professor in charge of this research is Dr. Cristina Becker Lopes Perna, Full Professor of the Pontifical Catholic University of Rio Grande do Sul - PUCRS. Her address is 6681 Ipiranga Avenue, Porto Alegre/RS, Brazil, phone number: +55 51 3320-3676 (extension 8287).

The researcher will treat your identity with professional standards of confidentiality. The research results will be available upon completion. Your name or any material which may indicate your participation will not be disclosed without your permission. You will not be identified in any publication that may result from this study. The participant will sign this term of consent in two copies, one of which will be in possession of the participant and one which will be kept by the researcher in charge at the School of Humanities at PUCRS.

If you are in doubt about the ethical aspects of this research, you are free to consult:

- The Research Ethics Committee
6690 Ipiranga Avenue, building 40, room 505
Postal code: 90610-900 - Porto Alegre - RS
Phone: 55 51 3320.3345
Business hours: 8:00 a.m. to 12:00 p.m. and 1:30 p.m. to 5:00 p.m.
Site: www.pucrs.br/propesq E-mail: cep@pucrs.br

- Professor Dr. Cristina Becker Lopes Perna
Phone: 55 51 9808-2038 / 55 51 3320-3528 - Extension: 8287
Campus Central: 6681 Ipiranga Avenue - Building 08 - room 401
Postal code: 90619-900 Phone: 55 51 3320-3676
E-mail: letras-pg@pucrs.br

28/05/22, 15:09

Research: Use and Processing of Additional Language

1. Full name

2. Nationality

3. Age

Marcar apenas uma oval.

- <20 years old
- 20 - 25 years old
- 26 - 30 years old
- 31 - 35 years old
- 36 - 40 years old
- >40 years old

4. Level of education

Marcar apenas uma oval.

- High School
- College degree
- Graduate course or higher

5. Proficiency level in English

Marcar apenas uma oval.

- Elementary speaker
- Independent speaker
- Experienced speaker

28/05/22, 15:09

Research: Use and Processing of Additional Language

6. List all the languages that you speak, in the order in which they were acquired (the first being your mother tongue).

7. Report the age at which you started learning your additional language(s)

8. I was informed of the objectives of the study "Use and Processing of Additional Language" in a transparent and detailed manner and cleared out any doubts that I might have had. I know that at any moment in time I may solicit new information and change my decision in participating if I feel so.

Marcar apenas uma oval.

Yes

No

9. I declare that I agree to participate in this study. I received a copy of this informed consent form and I have been given the opportunity to read and clarify any doubts.

Marcar apenas uma oval.

Yes

No

10. Date

Exemplo: 7 de janeiro de 2019

28/05/22, 15:09

Research: Use and Processing of Additional Language

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APPENDIX B: INFORMED CONSENT FORM IN PORTUGUESE

28/05/22, 15:11

Pesquisa: Uso e Processamento de Língua Adicional

Pesquisa: Uso e Processamento de Língua Adicional

PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO GRANDE DO SUL

PRÓ-REITORIA DE PESQUISA E PÓS-GRADUAÇÃO COMITÊ DE ÉTICA EM PESQUISA – CEP-
PUCRS

TERMO DE CONSENTIMENTO LIVRE E ESCLARECIDO

Prezado(a) participante:

Você está sendo convidado(a) a participar da pesquisa “Uso e Processamento de Língua Adicional”. O objetivo deste estudo é investigar os padrões de linguagem acadêmica na língua inglesa, através do estudo de produções orais, realizadas por falantes nativos e não nativos do inglês. No presente recorte do estudo, objetiva-se verificar as necessidades linguísticas do aluno em ambientes acadêmicos para fins de desenvolver e aprimorar materiais de avaliação de proficiência de inglês como língua acadêmica adicional.

Para este estudo, adotaremos os seguintes procedimentos: (i) gravação de produções orais em áudio e vídeo no contexto da sala de aula virtual; (ii) edição das gravações para submissão às metodologias de análise contempladas; (iii) submissão dos trechos de áudio e vídeo às metodologias de análise; (iv) discussão técnica acerca da pertinência das metodologias empregadas a partir dos resultados obtidos.

Para participar deste estudo você não terá nenhum custo, nem receberá qualquer vantagem financeira. Levando em consideração que em todas as pesquisas que envolvem seres humanos existem riscos, neste caso os riscos possíveis são de ordem psicológica, como por exemplo, um possível incômodo ou cansaço sentido pelo participante em realizar os testes. Contudo, todas as providências serão tomadas para que qualquer tipo de desconforto seja evitado.

Você será esclarecido(a) sobre o estudo em qualquer aspecto que desejar e estará livre para participar ou recusar-se a participar. Poderá retirar seu consentimento ou interromper a participação a qualquer momento. A sua participação é voluntária e a recusa em participar não acarretará qualquer penalidade ou modificação na forma em que é atendido pelo pesquisador.

Esta pesquisa tem como professora responsável a Dra. Cristina Becker Lopes Perna, professora titular da Pontifícia Universidade Católica do Rio Grande do Sul – PUCRS. Seu endereço é Avenida Ipiranga, 6681, telefone: (51) 3320-3676 (ramal 8287).

O pesquisador irá tratar a sua identidade com padrões profissionais de sigilo. Os resultados da pesquisa estarão à sua disposição quando finalizada. Seu nome ou o material que indique sua participação não será liberado sem a sua permissão. Você não será identificado em nenhuma publicação que possa resultar deste estudo. O participante assinará este termo de consentimento em duas vias, sendo que uma cópia fica com o mesmo e outra será arquivada pelo pesquisador responsável, no na Escola de Humanidades - Letras/PUCRS.

Em caso de dúvidas com respeito aos aspectos éticos deste estudo, você poderá consultar:

• Comitê de Ética em Pesquisa

Av. Ipiranga, 6690 – P.40 – Sala 505

CEP: 90610-900 - Porto Alegre – RS

Fone: 55 51 3320.3345

Horário de Funcionamento: das 8h às 12h e das 13h30min às 17h

Site: www.pucrs.br/propesq Email: cep@pucrs.br

• Profa. Dra. Cristina Becker Lopes Perna

55 51 9808-2038 ou 55 51 3320-3528 - Ramal: 8287

Campus Central Av. Ipiranga, 6681 – Prédio 08 – sala 401

CEP: 90619-900 Fone: (51) 3320-3676

E-mail: letras-pg@pucrs.br

1. Nome completo:

28/05/22, 15:11

Pesquisa: Uso e Processamento de Língua Adicional

2. Nacionalidade:

3. Idade:

Marcar apenas uma oval.

- Menos de 20 anos
- 20 a 25 anos
- 26 a 30 anos
- 31 a 35 anos
- 36 a 40 anos
- Mais de 40 anos

4. Escolaridade:

Marcar apenas uma oval.

- Ensino Médio
- Ensino superior
- Pós-graduação

5. Nível de proficiência em inglês:

Marcar apenas uma oval.

- Falante elementar
- Falante independente
- Falante experiente

28/05/22, 15:11

Pesquisa: Uso e Processamento de Língua Adicional

6. Liste todas as línguas que você sabe na ordem em que foram adquiridas (a primeira sendo sua língua materna):

7. Informe a idade em que você começou a aprender a(s) língua(s) adicional(is):

8. Fui informado(a) dos objetivos do estudo “Uso e Processamento de Língua Adicional”, de maneira clara e detalhada e esclareci minhas dúvidas. Sei que a qualquer momento poderei solicitar novas informações e modificar minha decisão de participar se assim o desejar.

Marcar apenas uma oval.

SIM

NÃO

9. Declaro que concordo em participar desse estudo. Recebi uma cópia deste termo de consentimento livre e esclarecido e me foi dada a oportunidade de ler e esclarecer as minhas dúvidas.

Marcar apenas uma oval.

SIM

NÃO

10. Porto Alegre, __ de _____ de 2021.

Exemplo: 7 de janeiro de 2019

28/05/22, 15:11

Pesquisa: Uso e Processamento de Língua Adicional

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Google Formulários

APPENDIX C: TRANSCRIPTIONS

TRANSCRIPTION 1

@Begin

@Languages: eng

@Participants: STU02 Student, HOS Teacher, STU01 Student, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|STU02||female|||Student|||

@ID: eng|change_corpus_later|HOS||female|||Teacher|||

@ID: eng|change_corpus_later|STU01||male|||Student|||

@ID: eng|change_corpus_later|INS||female|||Teacher|||

@Media: Recording1, video

*INS: And so hm we will talk about some things that if you want to do to elevate your writing so it can be considered for publication hm that would be advised~ an opportunity for you ·And then, finally, I want to stress that participants in the course will- this course is sponsored by the: uh RELO Office· in Brazil and the RELO, Regional English Language Office is a part of the US Embassy in Brazil, so that is who will award the certificates for participation in this course However, to receive hm the certificate, you must attend at least seventy five percent of our class meetings, and that is hm large group meeting Of course, the hope is that you will also participate hm in the small group meetings.

%com: ((Instructor is introducing the course and explaining the schedule and expected activities.))

*INS: OKAY· any questions before we proceed?

%com: ((After instructor finishes explaining the course and schedule.))

*HOS: I don't know if you· plan to do this afterwards but I would like to hear a little bit about the participants.

*INS: YES, yes Let me see, No let's do that now.

%com: ((The host professor asks instructor about students' introductions.))

*INS: So, I took some liberties (laugh) in dividing the poem hm with readers hm· y'know just~ breaking it up for where it felt to me hm the best places for all of us together to read.

%com: ((Instructor is explaining an activity in which the students have to read a poem together.))

*INS: @STU01?

*STU01: Well hm· I'm lost.

*STU02: [Do you hear me]?

*INS: YES I heard you, yes mhm So we are at 'we lay down', do you see it We lay down our arms.

*STU01: No, it's too small here but let's try

*INS: Oh·

*STU01: Sorry, and I-I'm wearing glasses, I'm trying

*STU01: Someone take over.

*INS: Okay, I'll do that one.

%com: ((Instructor is calling the next student to read, as he seems to be lost.))

*INS: So I'm going to get that and, also, I need you all to let me know the best times because hm we have to have- we will have four hm small groups so that we can have hm more conversation in our discussion hm and so I need to know the best times for you to schedule them, I didn't want to go ahead and schedule them and nobody's there but me, which has happened (laugh) So we want to keep that from happening this time.

%com: ((Instructor is scheduling extra discussion meetings with the students.))

@End

TRANSCRIPTION 2

@Begin

@Languages: eng

@Participants: HOS Teacher, STU01 Student, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|HOS||female||Teacher||

@ID: eng|change_corpus_later|STU01||male||Student||

@ID: eng|change_corpus_later|INS||female||Teacher||

@Media: Recording2, video

*INS: I want to send to you a link and go on and download it because it's the lyrics to some songs and it's the poem that we will use for our first activity. Okay and hm the other thing I want to tell you is based on your responses, it looks like Tuesday morning at ten thirty and Thursday at eighteen hundred will be our discussion group opportunities.

%com: ((Instructor is starting the class and scheduling the discussion group meetings.))

*STU01: Yeah, I-I don't have his phone number on me here but hm I can send him through instant messaging, I guess, through Facebook.

*HOS: Okay.

*STU01: I'll try that, alright.

*INS: Okay, there's the link.

%com: ((The host professor is trying to get in touch with a student that wasn't able to join the meeting and is asking another student to get send him a message and share the link to the meeting.))

*INS: The United States relented and allowed them to be able to fight hm in the United States army as well, but hm again their role was very limited to drummers and-and fife in band.

*INS: And so hm after the civil war there were commemorations for Abraham Lincoln, of course, in the African American community because he: hm did the emancipation proclamation and: was responsible for freeing all of the

enslaved people in the Confederate States and then afterwards the: hm thirteenth amendment freed all enslaved people throughout the country.

%com: ((Instructor proceeds with the class.))

@End

TRANSCRIPTION 3

@Begin

@Languages: eng

@Participants: STU02 Student, STU01 Student, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|STU02||female|||Student|||

@ID: eng|change_corpus_later|STU01||male|||Student|||

@ID: eng|change_corpus_later|INS||female|||Teacher|||

@Media: Recording3, video

*INS: So let's continue our discussion of the blue:s Okay, ano:ther um famous blues artist was known: a:s Jelly Ro:ll Morton.

*INS: But why- he is famous is becau:se he was a rag time pianist and a jazz band leader and hm he was one of the first people- he was jazz's first arranger.

%com: ((Instructor is introducing blues and jazz artists and videoclips she is going to show to the students.))

*INS: And so hm that was when a coalition began to form, that ultimately became- started out as the Niagara- called the Niagara movement because they could not stay in any hotels.

%com: ((Instructor proceeds with the class.))

*INS: We need five, six, seven?

*STU02: I can be

*STU01: [Five]

*INS: Okay, let-let me do one at a time then sorry.

*STU01: Okay, SIX SIX SIX six

*INS: [Okay] okay, great and who's seven?

%com: ((Instructor is assigning reading parts between the students.))

*INS: I did not attend an HBCU by the time I was old enough to go to college, the laws had changed and I was being recruited by hm predominantly white universities at that time but hm my siblings both went to HBCUs and most of my extended family and there is nothing like the HBCU.

%com: ((Instructor is talking about Historically Black Colleges and Universities.))

*INS: Okay, so that is where we will stop today, Are there any questions, comments?

%com: ((Instructor is wrapping up the class.))

*INS: So when we were talking about African American Vernacular English if we had had time there was a hm video from a school in Detroit where they see it is important to teach the teachers how to help the students bridge their culture not you're losing it, you're adding something to who you are hm and hm I-I do remember just the importance of being able to codeswitch

%com: ((Instructor is answering students' questions about the African American Vernacular English.))

@End

TRANSCRIPTION 4

@Begin

@Languages: eng

@Participants: STU02 Student, STU01 Student, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|STU02||female||Student||

@ID: eng|change_corpus_later|STU01||male||Student||

@ID: eng|change_corpus_later|INS||female||Teacher||

@Media: Recording4, video

*STU01: Oh, I think your microphone is off.

%com: ((Instructor is trying to say something but she is muted. A student points out that her microphone is off.))

*INS: Okay, so I just took this part off so we'll keep it over here since it wants to cause problems Okay, so let's continue.

%com: ((Instructor is trying to troubleshoot the issue with her microphone.))

*INS: And so hm I want to share this iconic speech.

%com: ((Instructor proceeds with the class.))

*INS: Okay now one thing I did want to mention was that hm Malcolm X- his biography- I wanted to refer to his biography hm it was written by Alex Haley who hm wrote the book Roots.

%com: ((Instructor proceeds with the class after showing a video to the students.))

*INS: Okay and hm it's already a little after two so I think now is hm a perfect time for a break so we'll come back after ten minutes and then we will continue looking at the way music impacted the movement during the civil rights era.

%com: ((Instructor is pausing the class for the break.))

*INS: Hm let's listen to some of that transition hm Well, actually, no I wanna make sure we have time for the end so I will give you the links But let's talk a bit about the women.

%com: ((Instructor proceeds with the class and makes adjustments due to time restrictions.))

*INS: So he was killed because he came down hm· some hm· several white people were allies and came down and were trying to help the people in Mississippi· hm registered to vote and he was murdered.

*INS: Hm I tried to find a video of her actually singing a solo from that era· but unfortunately I was unable to-to do so· But hm she: hm again· Martin Luther King· Jr's legacy· are debt is to Coretta Scott King.

*INS: Stevie Wonder· again· another artist we're gonna do a whole· hm· lesson· o-on Stevie so I won't talk much about him but he started out as Little Stevie Wonder· at Motown.

%com: ((Instructor proceeds with the class.))

*INS: Okay· so· let's hm· let's pull up our reader's theater, I'm gonna pull mine up too, my copy of it.

%com: ((Instructor is preparing the students for the readings.))

*STU02: Yes, I'm here· okay.

%com: ((Instructor calls the next student to read.))

TRANSCRIPTION 5

@Begin

@Languages: eng

@Participants: STU01 Student, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|STU01||male||Student||

@ID: eng|change_corpus_later|INS||female||Teacher||

@Media: Recording5, video

*INS: Okay, so I would· recommend both the book· a:nd the movie because they are wo:rth you:r ti:me.

%com: ((Instructor is talking about a movie trailer she showed in class.))

*INS: I· am· aware that many of the images that are exported· of African Americans· to other countries a:re very, very negative and, so: hm I thought it important to sho:w· the response to that.

*INS: Okay· so let's see· I had some plans fo:r our second session but we have some time to get going.

%com: ((Instructor proceeds with the class.))

*INS: Okay· so· three, two, one, who would like to go first?

%com: ((Instructor is asking students to share their takeaways about the class.))

*STU01: Okay, I can give one· of the takeaways.

*INS: O:kay.

*STU01: Hm· I didn't know about hm the origin of the Buffalo soldiers· hm· y'know· thing so hm· that-that was interesting, I think· a:nd hm· also about the movie Hidden Figures I bet I'm gonna check it out, definitely, and hm I'm gonna look into Muhammad Ali's biography more because I'm also interested in that.

%com: ((A student is sharing his takeaway on the class.))

*INS: They· hm· faced a lot of backlash and in fact· not just from· hm· the larger society

%com: ((Instructor proceeds with the class.))

@End

TRANSCRIPTION 6

@Begin

@Languages: eng

@Participants: STU03 Student, STU02 Student, STU01 Student, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|STU03||male||Student||

@ID: eng|change_corpus_later|STU02||male||Student||

@ID: eng|change_corpus_later|STU01||female||Student||

@ID: eng|change_corpus_later|INS||female||Teacher||

@Media: Recording6, video

*INS: Okay everyone so today hm y'know because we a:re· hm I'm trying to do· hm the two lessons I have kinda spaced them differently not anticipating June third so: I want to look at and let me share my screen with and I'm gonna make sure this time that I have the· the audio· here as well

%com: ((The instructor is getting started with the class.))

*INS: Okay so today we're going to continue to look at the cultural context- context and impact and this time we will consider· legal decisions, the war on drugs, literature- we're going to continue hm· looking at the transition between the sixties, seventies AND eighties and that being the context for the history of hip hop· so let's get going (3.26) So today we will continue our conversation· we'll explore the cultural context and then we'll compare language use· in poetry and music of representative artists (gasp) BUT before we do that I want to tell you all something that happened yesterday

%com: ((The instructor is introducing the topic that she is about to share with the students.))

*INS: It prohibits hm unequal application of voter registration laws hm requirements So, for example, prior to this in states hm specially in the south hm many people were required to pay a poll tax hm to: register to vote and they also were given just arbitrary things that they had to do· Sometimes they had to hm pass a literacy test which· the irony is maybe the people giving the literacy test wouldn't have been able to pass it hm sometimes they had to quote- be able to say from memory: hm entire sections of the constitution hm it was just very arbitrary but hm the civil rights act of nineteen sixty four hm made that illegal and it al:so: made it such that states that had a HISTory of: putting these practices in place to keep people who were not right from voting hm would have oversight- would have federal oversight· Well· as you can see, at the bottom of that slide Shelby County, which is hm county of- in Tennessee actually the county that Memphis, Tennessee is in, versus Hol:der overturned the key provisions of the civil rights act

%com: ((The instructor is talking about the Civil Rights Act of 1964.))

*INS: And they have hm made it illegal for- to-to take people in like busses to the poll so they basically- the barriers that the civil rights act of nineteen sixty-four hm removed they are enacting laws now that are putting a lot of those things back in place. Texas also recently passed a law and, unfortunately, my state of North Carolina is also trying but so far there has been enough of a balance in our state legislature that they have not been successful

%com: ((The instructor is talking about Shelby County v. Holder's overturned key provisions.))

*INS: Another backlash from that period were assassinations and so there were hm w-what allowed us to pass the: civil rights hm act of sixty-four, sadly, hm President Kennedy had put some of these hm these concerns were at the top of his agenda and so he was assassinated in nineteen sixty-three

%com: ((The instructor is talking about the backlash from the period of the Civil Rights Act of 1964.))

*INS: Okay so (2.77) THAT was one song that was hm a protest song from the thirties

%com: ((The instructor is commenting about the video that she just showed to the students.))

*INS: There were a lot of dog whistles hm and dog whistles being a term for y'know there are sounds that-that dogs can hear that hm the rest of us can't pick up and so: hm it was just throwing those bones out to hm the conservative people who were uncomfortable with a lot of the changes that had happened

%com: ((The instructor is talking about the meaning of dog whistle among the conservative people.))

*INS: Okay so this is an English class, after all so let's look at- I wanted to: hm make sure we don't run out of time before I refer you to this REsource

%com: ((The instructor is commenting about a videoclip that she shared with the students and directing them to a resource related to it.))

*INS: This resource just talks about how: it gives you some so:ngs and it tells you the: hm the benefit to English language vocabulary and literacy development that the songs can be used for and how they can be used to help students make a connection (3.10) so I hm I did want you to see this resource and so (1.58) as we (2.90) wrap UP today I want you to hear the words of- or a bit about one of MY sheroes who passed away hm Toni Morrison

%com: ((The instructor is commenting about a resource that she shared with the students and moving on the end of her presentation.))

*STU01: We were assigned 'Ja:zz' i:n one of our disciplines here at PUC but it was the year the she passed and I could not find it anywher[e] They were sold out everywhere

*INS: [Hm] Oh yes, I would imagine so

*STU01: So (1.21) yeah we ended up reading 'The bluest eye' hm it was yeah it was so nice

%com: ((A student is talking about Toni Morrison's books.))

*INS: I would kick the ball really ha:rd so I had time to pick my boo:k and run to first base so I could read my book while I was waiting So I was always an avid reader but it was not until Toni Morrison that I felt I had found an author who knew my mother who knew the women in my world And so hm I always felt very connected to her work but also hm the- and I will say because I'm from a rural community I did not immediately feel connected to a lot of the work of the rap artists

%com: ((The instructor is talking about her first impressions on Toni Morrison's work.))

*INS: Any hm Any three two ones Takeaways Questions Celebrations?

*STU02: Well, I- while you were talking about the: hm protest songs- I tried to remember, to recall the ones that (1.33) we're meant to be protest songs but end up being like polemics- polemic songs (laugh) like, for example, I don't know if you remember hm that was back in nineteen ninety-two- there was this band- this one of the first at least that I know of hm heavy metal- y'know hm BAND with the African American hm musicians

%com: ((A student is sharing his takeaways about the class.))

*STU02: Because, for example, we-we had hm BUSH himself condemned the song

*INS: YES

*STU02: And then, of course, hm hm what's- what's his name- Quayle?

*STU02: Hm- the-the vice-president kind of- made it his QUEST- like his-his- o-or vendetta, if you prefer (laugh) hm to hm to-to condemn, to attack the song

%com: ((A student is talking about the reception of a protest hip hop song.))

*STU02: People said that the character- in the song was Ice-T and said no: I'm not cop killer- I remember that I- that there was this article so I'm not a co- well I'm as much of a cop killer as for example that-that's in the article- as David Bowie is an astronaut- fo[r sing]ing Space Oddity (1.01) or-or Elton John come on- So I- it's a song- it's a character it's an issue and as-as an artist- but then anyway hm I- they had to remove the song

*INS: [Hm: hm- hm]

%com: ((A student is talking about the song Cop Killer by Body Count.))

*STU03: And hm in a later interview he said I- I- I don't hate cops I hate hm brutal (0.88) cops hm I don't hm hate people I hate people who are racist, he said those words and had to explain himself, of course, and wanted to make a point there y'know and hm but hm that was hm that was very intense

%com: ((Another student is talking about the statements made by Ice-T regarding the song Cop Killer.))

*INS: Because the guy was supposed to be- talking about how proud he was for his Korean heritage- but there was an immediate backlash because they're like okay but you have dreads and an afro and you have- y'know you're appropriating African American cul:ture- but yet saying that you're talking about how proud you are to be Korean- So: hm there was a lot of backlash on it- I just I'll send you all the link but it popped up on my feed- I was like oh how timely cause that's what we gonna talk about today- BUT I- hm to me why I felt it was relevant because it was an example of how hip hop is so global now

%com: ((The instructor is talking about a K-pop artist that faced backlash about cultural appropriation.))

*INS: I really loved that McDonald's used to have this campaign called- Black History three sixty-five- because they were like it really shouldn't be: a month of black history, it's American history BUT hm- but anyway we did not grow up with Juneteenth

%com: ((The instructor is talking about black history commemorations.))

@End

TRANSCRIPTION 7

@Begin

@Languages: eng

@Participants: STU03 Student, STU02 Student, STU01 Student, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|STU03||female|||Student|||

@ID: eng|change_corpus_later|STU02||male|||Student|||

@ID: eng|change_corpus_later|STU01||male|||Student|||

@ID: eng|change_corpus_later|INS||female|||Teacher|||

@Media: Recording7, video

*INS: Okay· so eve:n hm Doctor Martin Luther King· hm everyone and-and-and as-as we should· we are all very familiar with his 'I have a dream' speech· but people failed to realize as we've discussed he:re that during his time he was considered to be quite a radical· AND hm he: was very invo:lved in campaigns for hm poor people for hm low wage workers and so on

%com: ((The instructor is commenting about a video she shared with the students.))

*INS: So: there were· pockets of-of wealth in the African American commu:nity hm despite there being a segregated society· and so hm we've been hearing hm quite a bit about the: Black Wall Street in Tulsa, Oklahoma

%com: ((The instructor is talking about the topic discussed in a video that she had just shared with the students.))

*INS: Last summer· we saw the eruption of protest worldwide· AND hm we have seen even in this course hm the trajectory of some of the events that have laid the foundation fo:r the Black Lives Matter Movement· and so hm I wanted to end this· as we frame where we're going· with the idea of Monopoly

%com: ((The instructor is contextualizing the topic that she is about to introduce to the students.))

*INS: And finally hm I did not put this book up here but another one is called 'Dear Morton' and is about a high school scholarship student at an Atlanta prep school· who becomes hm victim of racial profiling by and off-duty hm police officer who fires at him· and his best friend· during hm an argument at a traffic light So hm so these are some resources and I will try to put some links to some other ones hm as well· Finally, I would like for us to: do: a reader's theater· with a poem hm let's see· I sent you the link

%com: ((The instructor is sharing a list of books with the students and directing them to the last activity.))

*INS: Let's see· How many readers do we need?

%com: ((The instructor is organizing the reader's theater and calling students to volunteer to read the poem to the class.))

*STU01: I think you talked about that· that she was hm brave and· oh successful in a white hm mostly y'know composed of-of white hm singers and songwriters· a:nd hm what I basically would like to share with and then pose a question (laugh) hm hm I-I-I meant to do that since the beginning of the course out of curiosity

%com: ((A student is sharing his remarks about the class.))

*INS: I tend to use black and African American interchangeably and I· am probably· not even aware of when I code switch· y'know when I use it in on context versus hm probably more in academic setting I'm more probably more inclined to say African American

%com: ((The instructor is sharing her thoughts on the use of black versus African American.))

*INS: I was gonna say I was in a class a:nd the hm one of the: one of my colleagues hm was really really LGBTQ activist and so he: was talking about hm so many other people who were· administratives and professors· at the university who were not OUT· and so my comment to him was y'know· maybe they'll come out soon enough I was

like well maybe: they don't feel maybe they feel like this is who I a:m and I don't have to make a big statement about it

%com: ((The instructor is talking to the students.))

*INS: Wait, @STU03 @STU03 is giving a comment. I'm gonna read it. hm sometimes she has trouble with her internet so:

%com: ((The instructor notices that a student has left a comment in the chat box and decides to read it to the class.))

*STU02: So whenever we go like I don't know to São Paulo to Bahia, I mean, they're different worlds and hm you can't help but feel displaced. or amazed hm at how different hm things can be y'know. so too many peoples inside one country

*INS: Well I would say we have a lot of variety hm as well. and you can hear it in our different. language varieties of English depending upon what. part of the country. you're i:n hm so it's really interesting. where we- where my daughter grew up was a-a large military presence so. her accent is so: hm neutral it's not- she can't understand my mother sometimes (laugh) becau:se my mother's accent is so: y'know women are the purveyors of the culture and women who have not been. educated hm. will often maintain the accent and the linguistic features that have been passed down

%com: ((A student and the instructor are talking about the cultural plurality in Brazil and in the United States.))

*STU01: Have we read anything by hm Maya Angelou. for example?

*INS: Hm: I think- did we read (2.57) I don't know if we read it hm I may have read it. I don't know if we read it as a reader's theater: hm w- did you have one in mind?

*STU01: Well I did but I think it would fall into the hm: hm non-clean hm (laugh) category hm: I like hm: the: 'No, no, no' poem a lot. I mean- I mean there are basically two words that-that are not okay but they are right in the beginning. but they are not swear words. like just like more scatological: o[ne]

*STU02: [What] about. @STU01 @STU01 What about 'Still I rise'?

*STU01: Wow yeah that that-tha-that's cleane:r linguistically in comparison to 'No, no, no' though it's the-the impact is not hm I mean. and it's shorter- it's shorter yeah hm

*INS: Okay. so I wrote that one down

%com: ((The students and the instructor are brainstorming suggestions of poems to be read in the closing ceremony.))

@End

TRANSCRIPTION 8

@Begin

@Languages: eng

@Participants: STU01 Student, INS Teacher, HOS Teacher

@Options: CA

@ID: eng|change_corpus_later|STU01||male||Student||

@ID: eng|change_corpus_later|INS||female||Teacher||

@ID: eng|change_corpus_later|HOS||female|||Teacher||

@Media: Recording8, video

*HOS: It was wonderful. It was just exactly the way- I think it's very hm hm legitimate, I mean, it follows what we learned in history so. hm we-we I- they even have this hm hm episode where they-they she meets DuBois the, you say Dubois yeah Okay and they talk about Boo-Booker T Washingto:n so it's very, very nice, I mean, it's-it's a good review

*INS: Yeah, I thought they did a good job too, I did. We-we watched it as a- we did a binge watch and watched. Okay so, let's get going

%com: ((The host professor and the instructor are talking about a TV show.))

*INS: Okay. so hm I just wanted you to see the impact that HE had on it becoming a holiday and then I wanted to share this resource with you. AND it's not just about Stevie Wonder but it's called Tea:ch Rock

%com: ((The instructor pauses a video she was sharing to make a comment about it and move on to the next topic she wants to talk about.))

*INS: Okay. and so throughout the lessons. they have hm. as I said, videos that hm reinforce. whatever the topic is and so and this-this. hm particular lesson would be quite useful in perhaps if you were doing an American studies. hm course with your students

%com: ((The instructor is commenting about some resources that she is sharing with the class.))

*INS: Another thing hm that ha:s is that I mentioned the images. tha:t help reinforce the lesson and finally (0.81) hm in this particular lesson. the students would get to see the clip of Martin Luther King on The Merv Griffin Show

%com: ((The instructor is talking about the last resource she introduced to the students.))

*INS: Okay. so. then, of course, the students would have the opportunity to listen to the 'I have a dream' speech which we already heard in this hm in our time together. so finally. hm they get to hear this so:ng. by Stevie Wonder

%com: ((The instructor is showing the lesson plans in the resource that she is sharing with the class.))

*INS: Okay. and so. hm. I think this is such a powerful tool this teach rock dot org. I just wanna show you some of the other. artists in topics that, y'know, if your students have a particu-particular interest. hm this may be a way to engage them

%com: ((The instructor is suggesting resources that the class can apply with their own students.))

*INS: You can look based on. subjects. as I mentioned, you can look based on the genre. and then they give you- you can look based on the kinds of activities you want your students to engage in. so you see there is one for creative writing which would relate to English hm. and again we can we can make it la- work and make it connect in-in several different ways. hm and then finally topics. so: you see it hm allows you to look at the music. hm through the lens of addiction, through the lens of black history, or censorship, LGBTQ history, MATH and so on. so I-I highly recommend this resource. a:nd. as always I will give you the link to it (2.45) okay (3.95) so FINALLY (5.32) I thought. just to show the connection to BraZi:L and Stevie Wonder we'll close ou:t this section. with this little. video

%com: ((The instructor is going over a website that she shared with the students and introducing the next topic.))

*INS: Okay. so I hm found a couple of photos. hm of (2.05) this particular hm NBA- I think he was the head of the NBA for a while. and I just thought that it was so interesting how he changed his handshake. based on who he was hm hand- giving a handshake. AND also you could tell that he hm ha:d established bonds and relationships with the African American players

%com: ((The instructor complementing the topic introduced in a video.))

*INS: This wonderful- these two wonderful professors who have agreed to host me take me for my first meal in Brazil to a buffet and hm and I saw the same food I saw beans and rice and it all had a different name but it was the same food and so: when I looked at it I saw this and this is African American influence as you can see hm the African influence on African American food, of course, and since those were the people who were preparing the food for those who had hm enslaved them hm much of that that they have brought with them from Africa: such as hm: well I won't go into it 'cause because we're gonna look at a video

%com: ((The instructor is talking about the similarities in food on cultures that were influenced by countries in Africa.))

*INS: Some of these are very old like classic cookbooks as well (2.38) Okay (2.19) so: honestly, everyone that went a lot faster than I thought it was going to go (laugh) I'll stop sharing so let's talk about it

%com: ((After she had just finished her presentation for the day, the instructor is starting the conversation around the topic.))

*STU01: And hm and and also the hm hm hoppin' John reference and hm: y'know hm we have that-that here up in the Northeast hm we have something similar

%com: ((A student is adding his thoughts to what the instructor was sharing.))

*STU01: Yeah (laugh) yeah basically the same thing they can be as creative as full of movements as hm the one that they call the California whatever (laugh) very colorful and full of-of gestures or just, y'know hitting the bands and etcetera AND what called my attention was that the fact that-that-that-that that the presenter talked about the fact that – you said that that you could recognize hm hm where the person was from just by the gesture and the same happens here Let's say that, for example, hm if you are from: from hm Porto Alegre you would hm people like hm would use a different hm hm handshake than someone from: from Recife

%com: ((A student is talking about the different handshakes that a culture can have.))

*INS: Okay well what I did was hm as I said when we-we because we did not have that June third meeting I put a couple of the topics together and then we were looking at hm: for next week we had talked about just a wrap up and I was thinking we would have presentations then

%com: ((The instructor is starting to conclude the class and talking about what is going to happen in the next class.))

*INS: I thought that was funny (5.52) OKAY: I'll set you free (laugh) See you all next week

%com: ((The instructor says goodbye to the students after showing one last video.))

@End

TRANSCRIPTION 9

@Begin

@Languages: eng

@Participants: STU02 Student, STU01 Student, HOS Teacher, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|STU02||female|||Student|||

@ID: eng|change_corpus_later|STU01||male|||Student|||

@ID: eng|change_corpus_later|HOS||female|||Teacher|||

@ID: eng|change_corpus_later|INS||female||Teacher||

@Media: Recording9, video

*INS: But anyway so let's get started

%com: ((The instructor has just started recording and is initiating the class.))

*INS: She was recently· hm inducted into the North Carolina media: and journalism hall of fa:me· and she: has also been at the center of controversy for the last· few weeks ove:r the very sixteen nineteen Project· THAT hm has framed our conversation at the beginning· and so: hm she wa:s· hm supposed to be hired or recruited for a kni:ght distinguished professor post at the university of North Carolina

%com: ((The instructor is talking about Nikole Hannah-Jones.))

*INS: There's been· hm backlash, I guess· this tru:th· that has been hm· put out regarding the other part of our history a:s Americans that· hm many don't want told in that context and so: hm in fact based on the: the debates that are going forth right now and many of the· North Carolina· the-the United States' states governments what we have been doing here for the last· ten weeks would be: hm no longer legal· in those states and so· unfortunately, my state- my home state· is where the university of North Carolina at Chapel Hill i:s

%com: ((The instructor is talking about the repercussion of the topic she is discussing with the students.))

*HOS: Just to make things clear hm could you tell us what is a tenu:red position, oka:y because hm [our system] here is different yeah?

*INS: [Oh okay] ok[ay]

*HOS: [And hm] also: the fact that she was first denie:d tenured positions right· at hm North Carolina· and the:n· she refuses this· what I understood?

%com: ((The host professor is asking about a position at the university that the instructor has mentioned.))

*INS: When· they were going to vote on he:r he went· hm I think they said he went abo:ve· two or three levels of people· to try to get this vote NOT to happen so then when they came back to her· they offered her this posi:tion· with a five-year contract· which is NOT what the position was even established for so, of course, she rejected it

%com: ((The instructor is explaining what happened to Nikole Hannah-Jones at the University of North Carolina.))

*INS: She was worldwide- world known- acclaimed worldwide AND Albert Eins:tein had left· Ger:many in front of· when, y'know, it was obvious that· it was not gonna be a safe place for Jewish people· and so: when he got to the US· he was brilliant so, of course, Princeton, the number one university in the country, wanted him

%com: ((The instructor is talking about Albert Einstein.))

*STU01: What do you say of people that are just living college and they are walking the streets and all of a sudden they are killed by the police· so are they criminals· No th-they- you think they look like criminals that's something else· anyway so that that-that that was the talk so this notion, this sentence hm raci-racism· is pervasive is- is nice, is wonderful

*INS: Hm· and, y'know, something you said about the melting pot· even from the time I was a little one· I remember thinking· it would be more a:ccurate because the idea with the melting pot is the simulation

%com: ((A student is sharing his ideas on the topic that is being discussed in class.))

*INS: The idea is integra:ting· hm· content into language· courses· and so: hm she provides some links in this case o:n anti-racist resources but she also do like· social emotional development of-of learners hm and resources to support learners in that way· so this particular teacher name i:s· Susan· she didn't give us her last name and she just· talks about

hm she's an ESL teacher, teacher trainer and a curriculum designer and so these are some materials SHE recommended hm that were anti-racist resources and so hm I like to give you links that give you other links and so one of the things that she had up here that I thought was really really good was this book list and so this is one of the links that if you follow that other page you would get to and it's twenty-fi- twenty-three books that honor diversity and have anti-racist things and so hm one of the books and the book that she has directly at the top is called 'The day you begin' and this book was special to me because last semester I taught a course for gifted teachers- gifted teachers as in teachers who teach gifted students- I'm sure the teachers were gifted TOO (laugh) BUT their goal was to work with students who have extremely high academical abilities and so part of the conversation in gifted education has BEEN hm that certain populations of learners are not even identified for participation and a lot of it has to do with their economic- social-economic level- their race hm their language hm their home language and so hm one of the requirements for the course was the teachers had to create a unit and so one of the teachers created a unit that began with this book so I was really excited when I saw that hm it was also included in the anti-racist lessons for ESL teachers so I want you to hear the author of this book reading the story called 'The Day you begin'

%com: ((The instructor is commenting on a resource that she is sharing with the students.))

*INS: And so hm the reason I like that book too is because it gives us hm a way to present anti-racist literature without it being preaching, you know what I mean. It's a- it's a nice story it leaves us with a message but it's NOT hm well here's the example hm I heard of this little boy who told his mother he didn't want a-another bedtime story hm about black people because at that point he was a little black child adopted by a white mother and she was trying so hard to make sure he had good self-esteem that she was always reading him stories of the strUGGLE and about Martin Luther King and about, y'know, hm great heroes of African American history but he just wanted to hear about a kid his age playing ball, y'know, who looked like him maybe but hm y'know so that list of the stories also includes stories that are just delightful stories for children hm to read

%com: ((The instructor is commenting about the book read in the video she showed to the class and talking about the book list she had shared before.))

*INS: Okay let me share again (7.47) so hm let's see before we go to the last video I want to show you I want to go to our-our hm poem that we are going to present hm next week and I want to THANK those of you who signed up hm to read we still have some spots that need reader and hm what I wanted to ask- I know there's some sections up here that don't have very much like reader nine, reader ten, reader eleven, reader twelve hm and thirteen

%com: ((The instructor is starting to share the poem that will be read next class with the students.))

*INS: Okay let's go everyone starting with @STU02 (3.54)

*STU02: Okay I cannot see the the: the [poem]

*INS: [Oh]

*STU02: Okay

*INS: Can you see it [now]?

*STU02: [You] may write me down (1.14) YES yes [th]ank you

*INS: [Okay]

%com: ((The instructor is calling the students that volunteered to start reading the poem and, as it seems, the poem was not projected to the students yet.))

*INS: Am I sharing?

*HOS: No

*INS: I'm sorry (5.70) Okay so here is our program we will have because everybody just about- I don't know. I guess hm they got their shots and so they were free to roam so pretty much most of the people from the consulate in Porto Alegre won't be there so we were able to get someone from the Embassy hm to present to give us greetings and to welcome us hm and give us hm, y'know, talk a bit about the program from the US hm state department's perspective and so the person we will have is...

%com: ((The instructor is sharing the program for the last class and explaining it to the students.))

*INS: I need to put this US Consulate General over here and hm it won't be bold like that but anyway and so hm just so you can get a sense of how your certificates how it will look

%com: ((The instructor is showing an example of how the students' certificates will look like.))

@End

TRANSCRIPTION 10

@Begin

@Languages: eng

@Participants: MOD Participant, STU04 Student, STU03 Student, STU02 Student, STU01 Student, INS Teacher

@Options: CA

@ID: eng|change_corpus_later|MOD||female||Participant||

@ID: eng|change_corpus_later|STU04||female||Student||

@ID: eng|change_corpus_later|STU03||male||Student||

@ID: eng|change_corpus_later|STU02||male||Student||

@ID: eng|change_corpus_later|STU01||female||Student||

@ID: eng|change_corpus_later|INS||female||Teacher||

@Media: Recording10, video

*STU01: We had three groups choose to research more an exhibit their project on systemic racism and with the parent community we had a book club created hm it was called 'One book, one community' and we read 'The hate you give' hm which was one of the books that was mentioned here in class and the response was amazing

%com: ((A student is presenting the project that she did at the school she teaches.))

*INS: And the Title of his presentation is 'Black issues, white perspectives mingling colors' and it will focus on protest songs before, during and after the civil rights movement so let's welcome @STU02

*STU02: Okay I'll try and share my screen first (1.53) and as you could see (laugh) hm what @INS turn presentation is a very ambitious one so I'll try to stick to the amount of time I was hm hm assigned Well hm, first of all, I have to tell you that hm hm you know that our course the title of the course we're taking is composed of four letters, four M letters and what caught my attention was the first one

%com: ((The instructor is introducing the next student, who starts his presentation.))

*STU02: Because if you remember, for example, the hm hm performances that we had in the Washington hm hm civil rights hm march in nineteen sixty-three, for exam, we had hm MOSTLY if I'm not mistaken, mostly

white artists and that was important because they were very popular and hm what people were struggling then and are still struggling hm hm fighting for is visibility people hm so it was important to have those artists but hm: hm I'm not sure whether th-there was like hm integrational voices after all Anyway so I started (inaudible) would be a definition of-of-of the-the protest song

%com: ((A student is presenting about protest songs.))

*STU02: 'We shall overcome' was a traditional tune that was, y'know, collected and (inaudible) Pete Seeger added some verses but hm: the-the story e-existed prior to hm: Seeger's, y'know, recording of it

%com: ((A student is talking about a song.))

*STU02: Oka:y sorry about that anyway I-I-I'll I'll go on (laugh) (4.14) so yes hm So this is the definition I just talked about: AND then I came across hm hm: hm this hm definition in a ma:gazine online

%com: ((After realizing he wasn't sharing his screen, a student starts showing the slides of his presentation.))

*STU02: It's not mentioned hm that-that the hm hm: protagonist co:lor but we may infer that she's white, she's upper-cla:ss and she's she's white and SHE'S the victim of lynching y'know, she's she's she's hang- she's she's she's hanged and hm hm at the end of the so:ng that's why she's hm: hm, unfortunately, unable to have- to keep her hm lunch appointment

%com: ((A student is talking about the lyrics of a protest song.))

*STU02: Hm: well I-I know that who hm my selection it's not, y'know, upli:fiting, sorry it's- but hm I think it's important to to: anyway hm so this i:s the-the-the the selected part of the song that I chose to-to share with you

%com: ((A student is concluding his presentation.))

*STU03: One of the first hm: hm mentionings of hm the-the blues comes from this expression 'the blue: devils' hm meaning melancholy and sa:dness this te:rm comes from Britain around hm: hm the sixteen hu:ndreds to the- to America and it referred to intense visual hallucinations that can accompany severe alcohol with-dra:wal hm: and hm y'know it was known that there was a lot of problems hm related to alcohol hm for African Americans back then

%com: ((A students is presenting about the blues.))

*STU03: I don't know if you can see me- Can you see me here on the screen or just my presentation?

*INS: We can see you too

*STU03: Okay so sometimes the-they can use a harmonica or-or even a-a slide back then they would have u:sed a bottle neck slide

%com: ((A student is checking if his camera is showing through the presentation so he can show some instruments.))

*STU03: Then he gets back hm to Robinsonville hm he becomes a street corner musician- not a very ta:lented and he tries his luck sometimes duri:ng some intermissions during sho:ws we have the names here of Son House and Willie Brown some of the famous artists back then and they let him come on stage and play during the intermissions BUT he was not that good, I mean, he was quite lame so he gets boo:ed out of town

%com: ((A student is talking about a musician.))

*STU04: So I'm going to sta:rt by talking a little bit about the RHYming scheme I want to draw attention to how co:mplex the rhyming scheme in this poet hm is this poem i:s do:ne

%com: ((After reading a poem, a student starts analyzing it.))

*STU04: This is another hm example of personification (1.86) oka:y so NOW by Maya Angelou we have 'Caged bird'

%com: ((A student is finishing analyzing a poem and is moving on to the next one.))

*STU04: Oka:y so: as I: I'm going to kinda follow the same path as the previous poem

%com: ((After she finishes reading another poem, a student explains how she is analyzing it.))

*INS: Thank you: so much hm for your presentations and thank you for each of you who continued and finished came to the finishing line in our course a:nd so NOW we will have remarks by: our host

%com: ((The instructor is thanking the students for being a part of the course.))

*INS: Oka:y ano:ther very special perso:n that was so helpful in ou:r course was @MOD a:nd hm she will have remarks at this time

*MOD: Oka:y Good afternoo:n everyo:ne hm so it was a great honor for me to participate in this course

%com: ((After the host professor has had her remarks, the instructor introduces the moderator that is going to say a few words.))

*MOD: Thank you so much and so: in this course we have the opportunity to study mo:re about the history of America from from a different perspective

%com: ((The moderator is finishing her remarks.))

*INS: Oka:y one thing that we did together in all of our sessions was our reader's theater as a wrap up to whatever topic we were discuss:ing and so: we will wrap up our time together hm this has been a thrill and I think the safest thing for me to do: is to go straight to the reader's theate:r before I start blubbering

%com: ((The instructor is saying her goodbyes to the class and introducing the reader's theater moment.))

@End



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