ALLOCATION OF ATTENTION

IN EFL LEARNERS' ORAL PERFORMANCE

ACROSS MULTIPLE TASK REPETITIONS

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Declaration

This thesis is my own work, and has not been submitted for any other degree.

Eiko Nakamura

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Dedication

To my family

Acknowledgments

It would have been impossible to complete this thesis without the assistance of numerous people along the journey on an endless path.

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ABSTRACT

Task-based language learning and teaching research from both psycholinguistic and pedagogical perspectives shares a common theoretical background of learners' attention, awareness, and perception (Levelt, 1989). The former has focused on learners' prioritized attention to language aspects (e.g., fluency) in their oral performance. Furthermore, researchers have explored learners' attention during strategic planning through emergent categorization, from retrospective data (e.g., Ortega, 2005). The latter has focused on learners' uptake, based on incorporation from teachers' corrective feedback (e.g., Mackey & Philp, 1998). The underpinning concept of *incorporation* via noticing a gap in Schmidt (1990) displays learners' awareness of linguistic factors.

The present study attempts to fill a gap in previous research by employing *incorporation* as a more reliable measure, of learners' attention to linguistic factors, than retrospective data. Allocation of attention in four learners' oral performance is qualitatively explored over five task repetitions by employing emergent categories of linguistic incorporation. This reveals what learners do during planning in their oral performance and how allocation of their attention changes across five task repetitions. This has long been a puzzle in quantitative analysis of such data.

The students' linguistic incorporation demonstrates their attention to different linguistic factors (e.g., semantic, syntactic), which are linked to a priori categories of fluency and complexity in their oral performance. This allocation of attention eventually changes over task iterations. The trajectories of fluency and complexity are also confirmed by supplemental examinations of data from 15 students. This suggests that individual learners prioritize their attention to a particular area (Foster & Skehan,

2013), and then broaden attention to other areas as more space becomes available for processing through repeated use (Bygate & Samuda, 2005). Besides this cognitive demand, the present study also reveals that learners' attention may be affected by interlocutor familiarity, social, and cultural factors.

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Chapter 1

Introduction

The goal of language learning and teaching research is, arguably, to contribute to understanding language learning and ultimately to contribute to pedagogy in the language classroom (see Bygate, Skehan, & Swain, 2001; Ellis, 2003). Based on this goal, task-based language learning and teaching (TBLLT) research has paid attention to learners' attention, awareness and perception of language in their language performance (Levelt, 1989; Schmidt, 1990), from both psycholinguistic and pedagogical perspectives. The present study explores EFL learners' attention during their strategic planning, through multiple task repetitions (Bygate, 2005), by investigating language incorporation via peer interactions into learners' monologues immediately and over time after an initial peer interaction.

This chapter introduces the status quo of foreign language education in Japan, the purpose and focus of the present study, definitions of terms, and processes of operationalization. The chapter ends with an outline of the dissertation.

1.1 Foreign Language Education in Japan

Students enjoy English classes organized with task-based activities.
However, the biggest question I have is if they are really learning English.

(From a respondent to a survey about communicative language
teaching given to secondary school teachers in Japan, 2012)

Over the last three decades, task-based language learning and teaching

(TBLLT)[1] research has developed as a branch of second language acquisition (SLA)

research. In this wave of communicative language pedagogy and research, *task* was

introduced into language classrooms as one type of communicative language activity.

In EFL classrooms in Japan, English teachers have been expected to introduce

communicative language teaching into their classrooms, following the education

reforms by the Ministry of Education, Culture, Sports, Science and Technology

(MEXT) beginning in the late twentieth century.[2] Language teachers have been

struggling to make their teaching approach more communicative and to move away

from exclusively grammar-translation methods that English education depended on

for so long. A common question asked by many language teachers who learned and

have taught using accuracy-driven (grammar-translation) methods is whether

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[1] Language learning and teaching based on tasks (communicative activities to attain an
objective, in the process of which learners learn language by using language), see section
2.1.1.

[2] The JET (Japan Exchange and Teaching) program (1987) and Oral Communication courses
(1990) were introduced into the national English curriculum. Super English Language High
Schools (SELHi) were designated from 1998. Official announcements of 'A Strategic Plan to
Cultivate Japanese with English Abilities' (MEXT, 2002) and 'An Action Plan to Cultivate
Japanese with English Abilities' (MEXT 2003) were made. An English curriculum for
elementary schools officially started in 2011.

task-based language teaching really helps students to acquire and use the target language, in addition to their enjoying it – as suggested by the epigraph above.

1.2 Purpose of the Present Study

In this section, I first provide a brief theoretical background of TBLLT, and then the present study is explained including its purpose, research outline, and importance.

1.2.1 Brief Background of TBLLT Research

Task-based language learning and teaching (TBLLT) research is based on a theoretical background concerning learners' attention, awareness and perception (Levelt, 1989), and it is considered to be closely related to language acquisition (Schmidt, 1990) and has primarily developed in two different directions, from psycholinguistic and pedagogical approaches, respectively.

The psycholinguistic account, i.e., that learners' limited working memory capacity only allows a few concepts to be available for processing (Levelt, 1989), has led to the analysis of learners' prioritized attention to aspects of language (Skehan & Foster, 1999). Researchers have investigated learners' attention to language aspects (fluency, complexity, and accuracy) regarding decontextualized features of language, such as words, structures and errors, across different task types (Bygate, 2001; Tavakoli & Skehan, 2005), planning conditions (Kawauchi, 2005a; Skehan & Foster, 2005; Yuun & Ellis, 2003) or levels of learner proficiency (Tavakoli and Skehan, 2005), from accuracy-driven to more multi-faceted studies (see section 2.2). Others have identified key issues concerning the mechanisms of learners' language output (e.g., Dörnyei & Kormos, 1998; Kormos, 2000), learners' language outcomes through

student-student interaction (Lynch & Maclean, 2001), and morphosyntactic or lexico-gramatical changes through task repetition (Bygate & Samuda, 2005; Larsen-Freeman, 2006).

On the other hand, the pedagogical account, that learners' noticing of a gap between their interlanguage and the target language leads to language acquisition (Schmidt, 1990), has led to the analysis of learners' language modification. This requires the speaker's increased awareness and attention in communication (Levelt, 1989). Learners' perception of language in interaction is investigated by learners' language modification through negotiation of meaning with a native speaker or peer(s) (Foster & Ohta, 2005; Long, 1996; Mackey, 1999; Révész, 2011; Sato & Lyster, 2012) and learners' uptake, i.e., incorporating input (see section 2.3.1.2) from the teacher's corrective feedback in Language Related Episodes (LREs) (Gass, Mackey, & Ross-Feldman, 2005; Mackey & Philp, 1998; Ohta, 2001) or Focus on Form Episodes (FFEs) (Ellis, Basturkmen, & Loewen, 2001a, 2001b). Learners' or teachers' initiation has also been investigated (Ellis et al., 2001a; Graňena, 2003; Ohta, 2001; Shehadeh, 1999; Tarone & Liu, 1995) (see section 2.3.1).

Over the last two decades, however, researchers in both areas have tried to understand learners' language better by investigating the same data from two different perspectives, spotlighting individual learners' language (Larsen-Freeman, 2006; Bygate & Samuda, 2005) or combining research methods associated with two different foci (Foster & Ohta, 2005). In addition to statistical examination, researchers examining features quantitatively (e.g., fluency, complexity, and accuracy) have also carried out qualitative analyses of subsets of large datasets, e.g., the use of collocations in two cases (Towell et al., 1996, see section 2.4.1.2), the framings in a repeated task in three cases (Bygate & Sumuda, 2005) (see section 2.4.1.3) and the

extended 'idea units' of five learners' language outcomes in a time-series design (Larsen-Freeman, 2006, see section 2.4.1.3). The intention here is to find out what quantitative examinations of large data do not show, and to identify individual behaviours. These studies usually generalize results holistically and investigate individual language outcomes locally. In a further step, during the last decade researchers have paid attention to what learners actually do during the strategic planning condition of a task, and they have compared learners' attentional categories emerging from learners' retrospective data with a priori categories of fluency, complexity, and accuracy (Fukuta, 2015; Ortega, 2005; Sangarun, 2005). One weakness of these studies is that they depend on learners' subjective memories of task performance. Hence a new way is needed to investigate learners' attention more objectively.

In contrast, research on learners' perceptions of classroom interaction (e.g., learners' uptake from teachers' corrective feedback) from a pedagogical approach has combined analyses of learners' language modification through language treatment and language development (i.e., process-product studies) (see Ellis, 2012). For example, some have employed pre/post tests before/after the treatment of recasts[3] (Mackey, 1999; Mackey & Philp, 1998; Révész, 2007) (see section 2.4.3.2), some have combined quantitative and qualitative analyses of modified output with/without negotiation of meaning and a process of interaction, e.g., learners' assistance or self-correction, and compared the total modifications with learners' modified output that incorporates interlocutors' corrective feedback (Foster & Ohta, 2005) (see section 2.4.2.4), and learners' modifications with their fluency development (Sato & Lyster,

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[3] Addressee's rephrasing of "the speaker's preceding utterance with correction" (Ellis, 2003, p. 71)

2012) (see section 2.4.3.3). Learners' modifications and cultural influences have also been investigated from different angles (Fujii & Mackey, 2009) (see Section 2.4.2.5).

The two theoretical accounts in psycholinguistic and pedagogical approaches come from the same rationale (attention, awareness and perception), although the research approaches are different. One possible measure of learners' attention during strategic planning is *language incorporation*, which demonstrates learners' awareness or perception in interaction, shown in research on uptake from teachers' corrective feedback (Ellis at el., 2001a, 2001b; Lyster & Rant, 1997; Mackey & Philp, 1998). Hence, *incorporation* was chosen as a clue about learners' attention for the purposes of the present study, going beyond focusing on just an uptake move from the teacher's corrective feedback.

1.2.2 Present Study

The purpose of the present study is to understand how learners' attention to language factors changes across five task iterations by investigating learners' incorporation from interaction into their monologue immediately after a dialogue, as well as later monologues. Learners' attention across task repetition is investigated by employing the categories of *linguistic incorporation* emerging from learners' discourse data through content analysis (Dörnyei, 2007; Ortega, 2005) (see section 3.3.6.4). The findings refer to the learners' language outcomes (fluency and complexity) in a priori categories. Incorporation can be an important tool to manifest learners' attention in interaction. To make this study possible, units of analysis of linguistic incorporation are operationalized, established, and explored. Individual learners' language outcomes over five monologues, which may or may not incorporate language from prior peer interactions, make investigation of how learners'

attention changes possible. The units of analysis are not used to investigate the effects of a teacher's or an interlocutor's corrective feedback, but rather to investigate learners' allocated attention across task repetition. The units of linguistic incorporation from prior dialogic interactions are simply used to identify learners' attention.

1.2.3 Importance of the Present Study

In contrast to some statistical generalizations of learners' language data conducted on a large scale, teachers and researchers may instinctively understand that lessons are "received" differently by different learners (Allwright, 1984; Allwright & Hanks, 2009; Ellis, 2009; Larsen-Freeman, 2006). Then, the question that might be asked by those teachers and researchers is "Where might such differing perceptions come from, and how might they be related to what learners actually learn from a language lesson?" (Allwright, 1984, p. 3). Even now, 20 years after Allwright posed this fundamental question, we have yet to obtain a satisfactory answer. Allwright proposes:

> [W]hat we need now to account for is the process by which learning opportunities are created and the process by which different learners take different things from the sum total of learning opportunities that each lesson offers. (p. 5)

Surely, this is something a teacher-researcher should be interested in. As a teacher-researcher myself, this is also my challenge in this study.

One of the most challenging aspects of language learning in Japan is, arguably, learners' oral language improvement, especially fluency (e.g., MEXT, 2002, 2003). This aspect has often been neglected due to the dominance of accuracy-oriented language teaching in secondary schools, such that many Japanese students cannot

actually *speak* English after six years of studying it. Both the Ministry of Education and language teachers in Japan are now eagerly trying to improve students' fluency, in addition to accuracy, in English[4] (MEXT, 2013). But many teachers also face a dilemma in trying to develop students' language acquisition and providing them with learning opportunities in a communicative language learning classroom. Many are still sceptical as to whether communicative language teaching (CLT) offers sufficient and appropriate language learning opportunities to their students, and if students can actually acquire the target language in this way. CLT is seen as enjoyable, but its efficacy is still doubted by many teachers. Hence, assured fluency change through task-based language learning, i.e., evidence that use of the target language leads to improvement in students' integrated oral competence (e.g., fluency, complexity and accuracy), is now in demand in language classrooms in Japan. Unpacking how learners' oral language changes in a repeated interactive task will, I believe, contribute to our understanding of effective oral language teaching.

1.3 Focus of the Study

The focus of the present study is on exploring allocation of learners' attention across five task repetitions. The following research questions are sub-divisions of the overall research question: "*How does allocation of EFL learners' attention change across multiple task repetitions?*" (see section 3.3.1):

1. How does EFL learners' attention in monologues change in terms of fluency and complexity across multiple task repetitions?

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[4] MEXT made an official announcement about an "Active plan for English education reform", which concerns teaching English in secondary schools, to adapt English education to the needs of globalization in December 2013.

2. How do EFL learners' attention and perception in dialogues change in terms of linguistic incorporation across multiple task repetitions?

3. Is there any relationship between EFL learners' attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?

Prompted by the analyses of RQs 1 to 3, the following question is added.

4. Does a group of EFL learners' fluency and complexity change across multiple task repetitions?

These research questions are investigated through a quasi-experimental design. This means that the task is implemented in the same way as in a classroom setting, but conducted in a laboratory setting outside the classroom, which is considered to be relevant to classroom teaching and learning (Ellis, 2012; Nunan, 1991).

With the above research questions in mind, the present study employs both a priori categorization (fluency and complexity) and a categorization emerging from the data through content analysis (Dörnyei, 2007; Ortega, 2005), which is operationalized as a measure of learners' attentional factors in dialogues. In each case, students' discourse data are qualitatively explored as per the research questions: how their speech flow and modifications change across five monologues; how their linguistic incorporation from dialogues into monologues occurs and changes across five task iterations; if there is a relationship between their attention in dialogues (incorporation) and in monologues (fluency and complexity). Furthermore, to confirm if the qualitative analysis is quantitatively supported, the fluency and complexity of the data of 15 students from overall group are statistically examined.

1.4 Definition of Terms and Operationalization

In this section I define terms and their operationalization. I first explain key concept in the present study, followed by operationalization of the concept of task and task repetition, language aspects of fluency and complexity, and linguistic incorporation as attentional factors.

1.4.1 Key Concept

A Key concept of this study is *noticing*, more specifically, *attention*, *awareness*, and *perception*, which are limited during controlled processing (Levelt, 1989). Working Memory allows a few concepts for processing. Communicative intentions demand *attention*, self-modifications require *awareness,* and incorporation of input requires *perception* (see section 2.1.2.1). This conceptual process leads learners' prioritized attention.

In this study, learners' attention in their oral performance across five task repetitions are investigated employing a priori categories of fluency and complexity (Skehan & Foster, 1999), and emergent categories of incorporation from the data (Dörnyei, 2007; Ortega, 2005). Both investigations reveal learners' prioritized attention to fluency and complexity in language outcomes (Bygate, 2001; Foster & Skehan, 1996; Kawauchi, 2005a; Tavakoli & Foster, 2008; Tavakoli & Skehan, 2005; Yuan & Ellis, 2003), and learners' attention during interaction by incorporating language into monologues. Hence, units of analysis of linguistic incorporation are operationalized as lexical, syntactic and semantic incorporation derived from four students' spoken data through content analysis, related to Levelt's speech model (1989) (see sections 2.1.2.1 and 3.3.6.4).

1.4.2 Task and Task Repetition

As Bygate, Skehan, and Swain (2001) point out, "definitions of task will need to be different for the different purposes to which tasks are used." They modify their general definition, "A task is an activity which requires learners to use language, with emphasis on meaning, to attain an objective" (p. 11) by focusing on learners and learning as follows:

> A task is a focused, well-defined activity, relatable to learner choice or to learning processes, which requires learners to use language, with emphasis on meaning, to attain an objective, and which elicits data which may be the basis for research. (Bygate, Skehan, & Swain, 2001, p. 12)

In this study, the above definition of task is adopted for the present purposes. I explain the type of task repetition, followed by planning conditions and trade-offs.

1.4.2.1 Type of task repetition

Task repetition is a key method to find out how allocation of learners' attention changes across repeated tasks. One kind of task that is needed "to establish what language and cognitive processes are likely to occur" (Ellis, 2003, p. 20) is a repeated dialogue and monologue task in which learners have opportunities to produce output repeatedly after input is continuously provided in interactions. What is distinctive about the present study is that the task is repeated five times with some intervals. This study is different, especially in the sense of five repetitions of a dialogue-monologue task at one-week intervals, from six immediate interactive task repetitions (Lynch & Maclean, 2001), from repetitions of different narrative task types including three repetitions of the same task (Gass et al. 1999) and the same repeated narrative and interview tasks with intervals, at most, three times (Bygate, 2001; Lynch, 2007).

1.4.2.2 Planning conditions and trade-offs

Task-based language learning and teaching research has pointed to differences in language outcomes under different planning conditions, i.e., different planning time for performance. In this study, planning is defined as commonly accepted in the field: online planning refers to planning during oral performance, and pre-planning refers planning in advance. Strategic planning refers to pre-planning focused on specific content, and rehearsal entails performance before the main performance (Ellis, 2005).

Research suggests that trade-offs between language aspects of fluency, complexity, and accuracy, e.g., between complexity and accuracy (Foster & Skehan, 1996; Skehan & Foster, 1997) or between fluency and accuracy (Mehnert, 1998; Wendel, 1997; Yuan & Ellis, 2003), relate to the planning conditions of the task, e.g., pre-planning and online planning. Hence, trade-offs between fluency (or complexity) and accuracy can be addressed by combining strategic (or pre-planning) and online planning (Bygate & Samuda, 2005; Yuan & Ellis, 2003) (see section 2.1.2.2).

The notion of a combination of strategic and online planning is applied to five task repetitions in the present study. According to Bygate and Samuda (2005), each repeated task provides learners with opportunities for online planning, as well as for strategic planning for subsequent task iterations. Repeating a task helps linguistic knowledge to be stored in long-term memory (Bygate, 2001) (see section 2.1.2.2).

1.4.3 Allocation of Attention through Five Task Repetitions

L2 learners' language outcomes are often statistically assessed to find learners' prioritized attention by the frequency of use of decontexualized features of fluency, complexity, and accuracy (FCA) (Bygate, 2001; Foster & Skehan, 1996, 2013; Yuan & Ellis, 2003). In this study, however, learners' attention is qualitatively investigated in the discourse data of four focal students, employing both a priori categories of

fluency and complexity, and categories of linguistic incorporation emerging from the students' data.

1.4.3.1 Attention to fluency and complexity in monologues

According to Skehan and Foster (1999), fluency is defined as "the capacity to use language in real time, to emphasize meanings, possibly drawing on more lexicalized systems" (p. 96). Complexity is also defined that language is less controlled than accuracy and often restructured with a greater willingness to take risks. Based on these definitions, fluency and complexity are qualitatively explored by focusing on speech flow and modifications.

1.4.3.2 Attention to language factors in dialogues

Different from frequency analyses of language features, learners' attention in dialogues is explored by employing categories of linguistic incorporation emerging from content of four focal students' data. I now explain linguistic incorporation.

Linguistic Incorporation

The term "incorporation" is borrowed from the definition of uptake, "learners clearly demonstrated an ability to incorporate the information provided (e.g., by paraphrasing it)" (Ellis, Basturkmen, & Loewen, 2001b, p. 424). Based on the categories from the data, linguistic incorporation is operationalized as learners' language which incorporated information from the previous dialogues and monologues (see section 3.3.6.4). To incorporate information, learners need to pay attention to or perceive the input. Hence, incorporation demonstrates learners' attention to the language factors incorporated.

Types of linguistic incorporation

Incorporation has usually been investigated as one of the uptake moves from teachers' corrective feedback (Ellis et al., 2001a; Lyster & Ranta, 1997; Mackey &

Philp, 19998). The present study, however, employs *incorporation* as an indicator about learners' attention in dialogues, based on a theoretical rationale of *attention*, *awareness* and *noticing* along with learners' limited attentional capacity (Levelt, 1989; Schmidt, 1990; Skehan, 1998) (see section 2.1.2.3).

The units for analyzing incorporation are operationalized as types of linguistic incorporation: lexical, syntactic, and semantic (see section 3.3.6.4), referring to the concepts of formulation and conceptualization in Levelt's speech model (1989).

Sources of linguistic incorporation

Research has noted the importance of learner-initiation to elicit the interlocutors' provisional or corrective feedback for uptake promotion (Ellis et al., 2001a; Graňena, 2003; Lyster & Ranta, 1997; Ohta, 2001; Sato & Lyster, 2012). Hence, sources of incorporation are also important resources of learners' attention.

The units for analyzing incorporation are also operationalized as sources of linguistic incorporation in four categories: self-initiated self-incorporation, self-initiated other-incorporation, other-initiated self-incorporation, and other-initiated other-incorporation, by drawing on the relevant literature of Schegloff, Jefferson, and Sacks (1977) and those who adapted them (Ellis et al., 2001a, 2001b; Graňena, 2003; Lyster & Ranta, 1997; Ohta, 2001) (see section 2.3.1.2).

Language outcomes in monologues can be expected to be affected by different types and sources of linguistic incorporation through dialogues.

1.5 Outline of the Dissertation

The remainder of this dissertation is organized in nine chapters. In Chapter 2, task-based language learning and teaching (TBLLT) research related to this study is reviewed, specified in two research areas with psycholinguistic and pedagogical

accounts, focusing on fluency and complexity (psycholinguistic approaches), and uptake from teachers' or interlocutors' corrective feedback (pedagogical approach), where incorporation is one of the main uptake moves. Research connecting these two different approaches is also explored.

Chapter 3 provides an overview of the research design and methodology employed in the present study. It starts with methodological issues, followed by a description of the research design, task design, participants and data collection, and the new categories of linguistic incorporation are explained, including how they emerge through content analysis, and how they are connected to Levelt's (1989) model. This is followed by the analysis procedures for fluency, complexity, and incorporation. Chapters 4, 5, 6 and 7 qualitatively analyze learners' allocated attention across five task iterations in four focal students' discourse data, as per RQs 1–3 posed in Chapter 3. Chapter 8 starts with the implications of four case students' allocated attention, followed by supplemental examinations of the overall group of 15 students' fluency and complexity, prompted by the analyses in Chapter 4 to 7 (RQ4). Chapter 9 first discusses the findings of the present study as per the research questions, and then the theoretical, methodological and pedagogical implications. Chapter 10 concludes the dissertation with a summary, the limitations of this study, and ideas for future studies.

Chapter 2

Literature Review

Task-based language learning and teaching (TBLLT) research relevant to the current study is reviewed in this chapter.

First, the background of TBLLT research, including theories and methodologies, is discussed. Second, for two SLA-motivated task-based approaches, the literature related to L2 learners' attention to language aspects from a psycholinguistic perspective and L2 learners' awareness of linguistic items from a pedagogical perspective are discussed. This is followed by a review of the research from two perspectives in TBLLT. After considering how to investigate L2 learners' allocation of attention across multiple task repetitions, finally, the research question of the present study is posited.

2.1 Background of TBLLT

It has been more than 30 years since communicative language pedagogy, especially task-based language learning and teaching (TBLLT), was introduced to SLA, starting with several hypotheses of language acquisition (Krashen, 1985; Long, 1983, 1996; Schmidt, 1990; Swain, 1985, 1995). To date, TBLLT research has mainly developed from two different perspectives: One is psycholinguistic accounts of second language production through tasks (Skehan & Foster, 2005), the other is pedagogical accounts using communicative interaction in language teaching classrooms. The former has often investigated learners' language outcomes (e.g., fluency, complexity, and accuracy) in their task performance in a more theoretical way, while the latter has mainly investigated L2 learners' modification of the teachers'/interlocutors' feedback through classroom intervention (e.g., recasts). The common theoretical background is attention or awareness, i.e., *noticing*, which is considered to lead to language acquisition (Schmidt, 1990, 2001).

TBLLT research in a psycholinguistic approach has been influenced by the concept of focus on form (Doughty & Williams, 1988; Long, 1991), in that instruction leads learners' attention from meaning to form. The assumption here is that learners' limited working memory capacity leads to their prioritization of meaning at the cost of form (Skehan & Foster, 2005). Research on learners' attention has developed from solely accuracy-driven to multi-faceted examinations of accuracy, fluency, and complexity, paying more attention to which of the three individual learners prioritize.

TBLLT research in a pedagogical approach, on the other hand, has developed from the investigation of negotiation for meaning (Long, 1981, 1983, 1996) to learners' uptake from teachers' corrective feedback (Ellis, Basturkmen, & Loewen, 2001a; Lyster & Ranta, 1997; Mackey & Philp, 1998; Sato & Lyster, 2012). Learners'

awareness or perception of teachers' feedback has been studied by investigating learners' incorporation of feedback into their own utterances as evidence of their noticing of linguistic forms or meanings. Besides teachers' corrective feedback, attention is also paid to peer interaction in learner-centred classrooms in the practice of TBLLT (Ohta, 2001).

In this section, I first present general definitions of task-based language learning and teaching, and then review important theories and methodologies regarding TBLLT relevant to the present study.

2.1.1 Definition of TBLLT

A task in TBLLT is defined in various ways by different researchers. A common part of the definition of a task is "a piece of work" (Long, 1985), "an activity" (Bygate, Skehan, & Swain, 2001; Carroll, 1993; Crookes, 1986; Prabhu, 1987; Skehan, 1996; Willis, 1996), or "workplans" (Breen, 1987) "with a specified objective" (Carroll, 1993; Crookes, 1986) of "facilitating language learning" (Breen, 1987; Bygate, Skehan, & Swain, 2001), principally "focused on meaning" (Bygate, Skehan, & Swain, 2001; Nunan, 1989; Skehan, 1996), which "elicits an outcome" (Skehan, 1996; Willis, 1996). With the above definitions of task, task-based language learning can be defined as learners acquiring language by using language in the process of completing a task, an activity focused on meaning designed for language learning to elicit certain outcomes.

2.1.2 Theoretical Background of TBLLT

According to VanPatten and Williams (2007), "a theory is a set of statements about natural phenomena that explains why these phenomena occur the way they do" (p. 2), in other words "a theory ought to account for and explain observed phenomena

and also make predictions about what is possible and what is not" (p.4). Hypotheses, models, and constructs are distinct from, but related to, theories, in that a hypothesis is an idea about a single phenomenon to be examined or observed, a model "describes processes or sets of processes of a phenomenon" (p. 5), and constructs are "key features or mechanisms that the theory relies on" (p. 6).

In this section I first review the theoretical background of SLA, starting with models that have influenced TBLLT: (1) Levelt's model of speech production, (2) constructs of oral performance, and concepts related to hypotheses, (3) attention, awareness, and incorporation.

2.1.2.1 Levelt's model of speech production

Here I review Levelt's model of speech production, first the mechanism of the three processing components and self-monitoring, and then attention, awareness, and limited capacity in controlled processing.

Three processing components and self-monitoring

Levelt's model of speech production (1989) has influenced many SLA researchers. It has given SLA researchers a concept for the cognitive process of second language learners' speech production (e.g., Bygate, 2001), though the original model demonstrates native speakers' speech production. The model (Fig. 2.1) provides a blueprint of the three components for conceptualization, formulation, and articulation in the process of a speaker's speech production. Below, I summarize this model for the cognitive process of learners' attention in the present study.
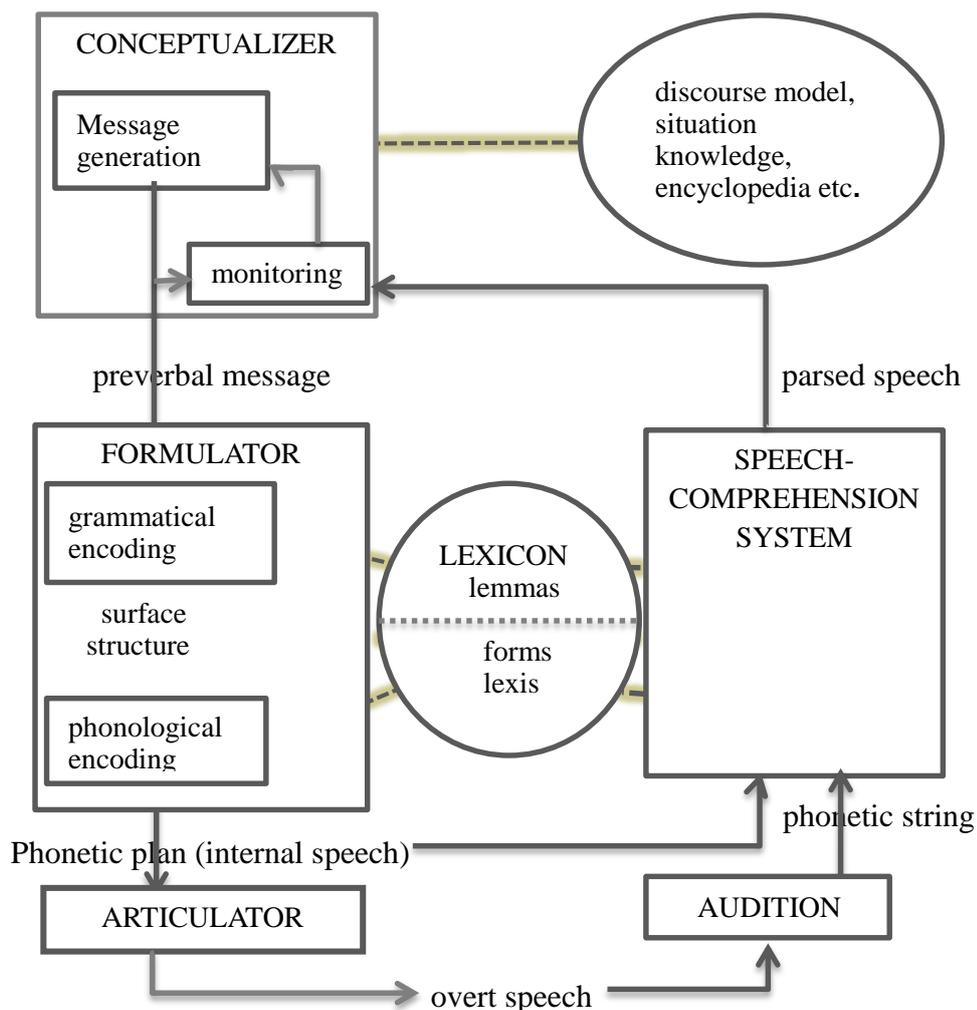
Figure 2.1 Levelt's Model of Speech Production (Levelt, 1989, p. 9)

According to Levelt (1989), in the conceptualizer, conceptualization, i.e.,

forming the *preverbal message* (the concept of a message), is conducted. To encode a

message, the speaker accesses *procedural knowledge* (see the rectangular shape in Fig.

2.1) and *declarative knowledge* (Anderson, 1982, see the circles in Fig. 2.1). A

proposition that the speaker intends to express (procedural knowledge) is formed in

the message generator (Conceptualizer). The procedures in the Conceptualizer can

deposit the proposition in *Working Memory* (Baddeley & Hitch, 1974). Propositional

knowledge, a major part of declarative knowledge, is available in *Long-Term Memory*

(or *encyclopaedic knowledge*), also *situational knowledge,* i.e., information about the

environment of the speaker (e.g., interlocutors, objects, acoustic information). The

speaker's *discourse record,* information that he/she and others say in the interaction, is also kept in his/her *Working Memory*. The conceptual structure is input into the Formulator.

In the formulator, a conceptual structural input is translated into a linguistic structure as a phonetic or articulatory plan. Here, *grammatical encoding* and *phonological encoding* are carried out. The speaker retrieves lexis from *lemmas*, the database of the speaker's mental lexicon in the knowledge store inside the brain, then syntactic building procedures are activated, and a surface structure (e.g., phrases) is produced. The function of *phonological encoding* is to build a phonetic or articulatory plan, an internal representation of the utterance to be articulated (*internal speech*). This internal speech is input into the Articulator.

Then, in the articulator, articulation of the phonetic plan is executed as *overt speech*. These processes simultaneously monitor each other through *Audition* (listening to the speaker's own *overt speech*), interpreting what is spoken in the *Speech-Comprehension System*. Then, parsed speech, the "phonological, morphological, syntactic, and semantic composition" (p. 13), is output and errors are detected (e.g., self-correction).

Levelt (1989) suggests that "a processing component will be triggered by any fragment of characteristic input" (p. 24). This model, which explains the mechanism of speech production, together with triggered input, gives the idea that interaction could function as a database outside the brain (or a priming device) and that it might serve to reveal L2 learners' attention during planning by what they incorporate into their own speech from interaction (their awareness of input). The methodology of the present study is based on this expanded idea and concept of L2 learners' speech production.

Attention, awareness, and limited-capacity resources

Attending language is limited during controlled processing. A speaker directs attention to what to say during planning under the control of the intentional activity of speaking in the Conceptualizer (Levelt, 1989). "Attending to the process" is "a certain level of awareness of what one is doing" (p. 21). Communicative intentions demand much *attention*, and self-corrections require the speaker's *awareness*. Working Memory, which is a limited-capacity resource for conceptualizing and monitoring, only allows a few concepts or bits of internal speech to be made available for processing (p. 21). This is limited to the function of the Conceptualizer in Levelt's model of native speakers' speech production, while all other components are considered to be largely automatic. In the case of L2 learners, however, this concept of the limited-capacity resource might be highlighted in all the components as researchers claim (Ellis, 2005, 2009; Skehan, 2009). Hence, learners' attention and their limited capacity for planning conditions (e.g., strategic and online planning) have been studied (Foster & Skehan, 1996; Ortega, 2005; Skehan & Foster, 1999, 2005).

2.1.2.2 Constructs of oral performance

In light of Levelt's model of speech production, the attentional constructs proposed by Skehan and Foster (1999) have considerably influenced TBLLT research, and learners' oral performance has been studied along with the constructs of three language aspects: fluency, complexity, and accuracy (FCA). In this section, I review the theoretical background of oral performance, prioritized attention and trade-offs, and reducing trade-offs

Prioritized attention and trade-offs

Based on the concept of the limited capacity of Working Memory, Foster and Skehan (1996) proposed a broader view of learners' language by holistically

examining language aspects of fluency, complexity, and accuracy, and shed light on language competence other than accuracy. The limited capacity resource of Working Memory means that learners have attentional limitations, which leads them to prioritize one area (Skehan, 2009). On this point, Skehan and Foster (1999) proposed three language aspects as follows:

fluency	the capacity to use language in real time, to emphasize meanings, possibly drawing on more lexicalized systems
accuracy	the ability to avoid error in performance, possibly reflecting higher levels of control in the language, as well as a conservative orientation, that is, avoidance of challenging structures that might provoke error
complexity/range	the capacity to use more advanced language, with the possibility that such language may not be controlled so effectively. This may also involve a greater willingness to take risks, and use fewer controlled language subsystems. This area is also taken to correlate with a greater likelihood of restructuring, that is, change and development in the interlanguage system. (pp. 96-97)

This cognitive approach (Skehan, 1998) is based on an exemplar-based system (linguistic knowledge, ready-made formulaic chunks of language), and a rule-based system (abstract representations of underlying language patterns). Fluency depends on learners having a memory-based system, i.e., accessing ready-made chunks of language, while complexity and accuracy rely on learners' rule-based system and thus require syntactic processing, and complexity is related to 'restructuring,' whereas accuracy reflects the learner's existing resources (Ellis, 2005).

One implication of this account is that attentional limitations lead to a trade-off between these attentional language aspects. "The central issue is that learners cannot attend to everything equally," i.e., to focus on one area could reduce the attention

given to other areas (Skehan & Foster, 1999, p. 96).

In the next section, I explore theoretical issues concerning how limited attentional capacity can be expanded, i.e., how trade-offs can be mitigated, and I explain why this is relevant to the present study.

Reducing trade-offs

Yuan and Ellis (2003) suggest that, "if learners were able to both pre-plan and plan on-line, the problems of their limited capacity would be reduced and they would be able to give adequate attention to all aspects of language" (p. 24). Their insight comes from their study, in which fluency and lexical variety are promoted by pre-task planning, and accuracy by online planning. Bygate and Samuda (2005) point to the importance of combining strategic and online planning to form broader conceptual plans as well as authentic conditions for actual utterances. They propose task repetition to provide opportunities for both strategic and online planning, i.e., each cycle of the task provides learners with opportunities for online planning as well as strategic planning for later task iterations. Furthermore, Bygate (2001) distinguishes strategic planning in task repetition from pre-planning. The latter is kept in short-term memory, and is accessible only once before the performance. The former involves information kept in the long-term memory store through actual enactment of the task (p. 28), with repeated access possible during performances.

The function of task repetition, providing opportunities for strategic planning together with online planning, is relevant to the present study, which aims to find allocation of learners' attention across task repetition.

2.1.2.3 Attention, awareness, and incorporation

As explained in the previous section, *attention* is closely related to *awareness,* as Levelt (1989) explains that "attending to the process means a certain level of

awareness of what one is doing" (p. 21), and to make self-corrections a touch of awareness is necessary. For example, we discover form from both self-generated form failures as well as errors in the speech of others via monitoring by the Speech-Comprehension System (p. 14) (see Fig. 2.1). The notion of "triggered input" also provides theoretical support for researchers.

In this section, I review underpinning theoretical issues concerning (1) hypotheses on input, noticing, and output, (2) successful uptake from corrective feedback and fluency development.

Hypotheses on input, noticing, and output

Krashen (1985) claims in the Input Hypothesis that if learners receive enough comprehensible input with low affective filters, L2 acquisition will occur automatically. Long (1983, 1996) argues that to make input comprehensible to the learner, modifications to the interactional structure of conversations through *negotiation for meaning* might be important (Interaction Hypothesis). The Interaction Hypothesis (Long, 1983, 1996) predicts that learners acquire language through negotiation for meaning in interaction with a native speaker or more competent interlocutor (Long, 1996, p. 451). Learners modify their erroneous output through *negotiation for meaning,* which happens when interlocutors provide modified input, "which immediately follow learner utterances and maintain reference to their meaning" (p. 452). Long judged that acquisition is promoted by the total number of occurrences of *negotiation for meaning* (e.g., confirmation check, comprehension check, clarification request, self-repetition, other repetition, expansion).

Another important hypothesis related to the Interaction Hypothesis is the Output Hypothesis (Swain, 1985, 1995), which claims that learners acquire a second language through comprehensible output that is pushed to produce. Based on her

study of immersion students' interaction, Swain (1985) concludes that comprehensible input alone is not enough to acquire the ability to give native-like performance. Interactional exchanges serve to provide "comprehensible output" as well as comprehensible input. Swain (1985) argues that opportunities for comprehensible output are necessary to produce new forms, and that "it is only when the substance of the message is understood that the learner can pay attention to the means of expression – the form of the message being conveyed" (p. 248). External feedback for a learner's linguistic problem may help them to *notice a problem* and work as *a trigger* to push them to modify their output.

These hypotheses are closely related to the Noticing Hypothesis in which awareness (noticing) and its subjective correlation (noticing the gap) are essential processes in L2 acquisition (Schmidt, 1990). Noticing a gap between input and learners' output is an important mental process for acquisition (Schmidt, 1990), and the production of modified, reprocessed output helps learners to internalize new linguistic knowledge. Learners' interlanguage capacity is stretched by language production to fill the gap, thus "enabling them to control and internalize linguistic knowledge" (Swain, 1995, p. 126; Shehadeh, 1999). Hence, input and output through interaction are considered to be important factors for acquisition. Based on this mechanism, a teacher's (or an interlocutor's) feedback regarding a learner's linguistic problem facilitates the learner noticing and modifying their output.

Ellis (1991) proposed *Consciousness Raising* (C-R) tasks to develop awareness of language features at the level of *understanding,* rather than that of *noticing*. The process of language production, e.g., "what learners can or cannot express," also serves as "an internal priming device" or *trigger* for conscious raising of form (Izumi, 2003, pp. 183–184). Research has mainly focused on form (i.e., accuracy) with

language *acquisition* being considered as being able to use language in the correct form (e.g., Ellis, 1991; Long, 1983; 1996). Hence, learners' language which does not attend to form, despite learners' manageable skills in real situations, has been considered to be "fossilized" (Schmidt, 1983; Schmidt & Frota, 1986). Research has, however, examined how learners solve their output difficulties (Dörnyei, 1995; Dörnyei & Kormos, 1998; Færch & Kasper, 1983). One goal of language learning is to attain the necessary skills to manage communication, which is also considered to be part of language ability (communication strategy).

Successful uptake and fluency development

Language acquisition is considered to be involved in interaction, which gives learners opportunities including input from other speakers and output from the learner (Long, 1983, 1996; Swain, 1985). More specified output incorporating input provided in interaction is called *uptake*. Successful uptake is generally defined as a student's utterances reacting to or incorporating information provided by a teacher or interlocutor (Ellis, Basturkmen, & Loewen, 2001b; Lyster & Ranta, 1997) (see section 2.3.1). Hence, *uptake*, which is closely related to input and output, is considered to facilitate second language acquisition (Ellis et al., 2001b).

According to Smith (2005), the term *uptake* comes from speech act theory, in the field of pragmatics. Uptake is related to what Austin (1962) calls "perlocutionary effect," which is explained as "saying something will often, or even normally, produce certain consequential effects upon the feelings, thoughts, or actions of the audience, or of the speaker, or of other persons: and it may be done with the design, intention, or purpose of producing them" (p. 101). Austin also notes that "the performance of an illocutionary act (saying to perform a function, e.g., an order or a piece of advice, see Richards & Schmidt, 2002) involves the securing of uptake" (p. 116, parentheses

added). The term *uptake* in TBLLT means learners learning language by incorporating input provided by an interlocutor (or teacher) (Allwright, 1984).

Theoretically, researchers predict that corrective feedback leads to fluency development, although little research has investigated this mechanism. Uptake occurs through noticing a gap (Schmidt, 1990; Schmidt & Frota, 1986) between the learner's interlanguage and the target language (Graňena, 2003; Loewen, 2004; Mackey & Philp, 1998), and this facilitates language acquisition through noticing, input, and output (Ellis et al., 2001b; Loewen, 2004; Robinson, 2005), as seen in previous sections. Uptake is considered to provide "opportunities for learners to proceduralize target language knowledge already internalized in declarative form" (Lyster, 1998, p. 191), through learners' hypothesis testing (Allwright & Bailey, 1991) and automatizing their use of knowledge (Mitchell, Myles, & Marsden, 2013), which enhances fluency (Swain, 1995; Ellis et al., 2001a; Smith, 2005; Yaghoubi-Notash & Yousefi, 2011).

2.1.3 Methodological Background of TBLLT

Research methodology generally distinguishes between quantitative and qualitative research. Mixed methods research includes both quantitative and qualitative research methods (Dörnyei, 2007). In this section, I consider the methodology of qualitative research, first making a distinction between quantitative and qualitative research, then qualitative research, and finally mixed methods in TBLLT.

2.1.3.1 Distinction between quantitative and qualitative research

According to Dörnyei (2007), quantitative research defines variables with precise coding tables for processing data, it employs a predetermined numerical

category system and uses large samples to iron out any individual idiosyncrasies (outliers), and relies on a formalized system of statistics from a macro-perspective of an overarching trend. On the other hand, qualitative data are primarily collected in open-ended ways, and data categories are emergent, with flexible verbal coding focusing on the unique meaning carried by individual organisms, and relying on the researcher's individual sensitivity from a micro-perspective of everyday reality (p. 29). Qualitative categories are "usually not determined a priori but are left open and flexible as long as possible to be able to account for the subtle nuances of meaning uncovered during the process of investigation" (p. 26). Quantitative research considers 'meaning in general,' whereas qualitative research focuses on an in-depth understanding of 'meaning in particular' (p. 27). Quantitative versus qualitative is thus 'objective' versus 'subjective' (p. 28).

These two research approaches are, however, not dichotomous, but rather "complementary means of investigating the complex phenomena" (Mackey & Gass, 2005, p. 164). Recent studies mainly using one or other approach in SLA often incorporate the other method into the research to make it more rigorous (see Bygate & Samuda, 2005; Larsen-Freeman, 2006; Towell, Hawkins, & Bazergui, 1996; Foster & Ohta, 2003).

2.1.3.2 Qualitative research

Qualitative research is defined as research "that is based on descriptive data that does not make (regular) use of statistical procedures" (Mackey & Gass, 2005, p. 162), usually with the above characteristics (see section 2.1.3.1) (Ellis & Barkhuizen, 2005; Ellis, 2012; Dörnyei, 2007; Friedman, 2012; Mackey & Gass, 2005). Two types of observation can be carried out in qualitative research, *closed or structured observation,* employing pre-defined categories (theory-driven, deductive orientation),

and *open observation,* developing categories based on what emerges during observation (data-driven, inductive orientation) (Ellis & Barkhuizen, 2005; Friedman, 2012). These two types of research orientation "should not be seen as binary but rather as two ends of a continuum" (Ellis & Barkhuizen, 2005, p. 258). In some cases, for instance, "the analysis of qualitative data can also be quantitative" (Ellis & Barkhuizen, 2005; Ellis, 2012). Categorization derived inductively from analyzed data can be also employed as coding for deductive investigation. Mackey and Gass (2005) also state that some researchers "are interested in patterns of occurrence and do not exclude the use of the sorts of numbers and statistics that are usually found in quantitative research" and quantification "can also be used later for the purpose of data reporting" (p. 182).

Three common traditions of qualitative research are ethnography, case study, and conversation analysis (Friedman, 2012). I briefly review qualitative content analysis, one type of ethnography research, and case studies.

Content analysis

Content analysis is employed for qualitative research (e.g., Ortega, 2005), and quantitative research can be conducted by employing a categorization derived inductively from content analysis (see previous section) (e.g., Fukuta, 2015; Sangarun, 2005).

According to Ellis and Barkhuizen (2005), the simplified sequence of content in qualitative analysis follows coding for themes, looking for patterns, making interpretations, and building theory. In other words, qualitative content analysis starts with transcribing, before pre-coding to coding (initial, second-level, and final coding), growing ideas, interpreting the data, and finally drawing conclusions (Dornyei, 2007). Analysis starts with transcribing, because we get to know our data through it. Through

the procedure of coding and recoding by revisiting the data a number of times, some salient content categories emerge, which is a key process in qualitative content analysis. An iterative process of data interpretation is also important to "select the overarching theme or themes that the write-up will be centred around," and selection "based on the salience of the particular concept/process" is related to "other important categories in the domain" (p. 257).

Case study

A case study is defined "in terms of the process of actually carrying out the investigation, the unit of analysis (the bounded system, the case), or the end product" (Merriam, 1998, p. 34), or it is "an exploration of a 'bounded system' or a case (or multiple cases) over time" (Creswell, 1998, p. 61), involving multiple data sources (Creswell, 1998; Merriam, 1998; Yin, 1994). The principles for defining case study research are "boundedness or singularity, in-depth study, multiple perspectives or triangulation, particularity, contextualization, and interpretation" (Duff, 2008, p. 23). Case studies are often carried out via a longitudinal approach (see Duff, 2008; Schmidt, 1983), e.g., through overseas programs (e.g., Kinginger, 2008).

Different from these case studies which are often conducted holistically or in bounded system, qualitative analysis of cases is often conducted in recent SLA research as a part of a study with mixed methods (see section 3.1.4).

2.1.3.3 Mixed methods

Mixed methods research is defined as "some sort of a combination of qualitative and quantitative methods within a single research project" (Dörnyei, 2007, p. 44). Different research methods sometimes obtain contradictory results (see Mori, 2007), while they can also provide solutions for each other's difficulties (Dörnyei, 2007). Combining quantitative and qualitative approaches is a common practice in

recent TBLLT in order to present a more detailed picture of individual learners'

behaviors hidden within the general results of quantitative examination (Bygate &

Samuda, 2005; Foster & Ohta, 2005; Larsen-Freeman, 2006; Ohta, 2001; Towell et al.,

1966). Traditionally, qualitative research has investigated naturally occurring data on

an observation basis, as seen in ethnographic studies and interview analysis.,

Qualitative analysis is, however, often included in TBLLT as a "complementary

means" but not to have "opposing poles in a dichotomy" (Mackey & Gass, 2005, p.

164).

Ellis (2012) specifies a type of qualitative research which has taken place in

classrooms as "descriptive research." He characterizes this as an "emic perspective,"

with no generalization beyond "a few cases," understanding "phenomena in their

cultural and social contexts," involving "a research-then-theory approach" in an

emerging nature, and assuming subjective "knowledge and understanding of

phenomena" (p. 42). He also sees "experimental-qualitative-statistical" research as

common language teaching research. Ellis explains this "hybrid research" as follows:

> [T]he basic design is experimental, but qualitative data are collected, which
> are then quantified by counting the frequency of occurrence of specific
> categories established qualitatively … This type of research is often referred
> to as 'process-product research'. (p. 47)

It is common in recent TBLLT to combine qualitative and quantitative

approaches to analyze quasi-experimental data (e.g., classroom research), or examples

of "classroom-oriented research" (relevant to "classroom teaching and learning but

which were conducted outside the classroom in a laboratory setting") (Nunan, 1991).

This methodological approach is important for the present study in terms of the

capability of qualitative research to analyze *quasi-experimental data*.

2.2 Research from a Psycholinguistic Perspective in TBLLT

In this section, I review TBLLT research from a psycholinguistic perspective in terms of attention to FCA in oral performance, followed by individual differences and social context. Then, this section is summarized.

2.2.1 FCA in Oral Performance

Following Foster and Skehan (1996) and Skehan and Foster (1997), a plethora of research on trade-offs between fluency, accuracy, and complexity in different task types, conditions, and proficiency levels through narrative, interview, or decision making tasks (see for example, Foster & Skehan, 2013; Mehnert, 1998; Skehan & Foster, 1999, 2005; Tavakoli & Skehan, 2005; Wendel, 1997; Wigglesworth, 2001; Yuan & Ellis, 2003) has been conducted with conflicting results. I discuss why that has happened and explain why this is relevant to the present study.

In this section, I review and discuss task-based language learning research on learners' oral performance in terms of task types, task conditions, and allocated attention in strategic planning and in task repetitions. The measures employed in the above studies are also discussed.

2.2.1.1 Task types

Research suggests that the effects of TBLLT differ with different task types. Task evaluation between research with a psycholinguistic account or a pedagogical account is obviously different, as Long (1989, 1990) gave more weight to closed-ended tasks rather than open-ended tasks based on the frequency of *meaning negotiation,* such as comprehension checks, clarification requests, confirmation checks, and recasts (see section 2.3.1.1), while Duff (1986) valued the effects of open-ended tasks based on the frequencies of language features (e.g., total words)

produced. The results are likely to be different depending on the methods employed.

Studies from a psycholinguistic approach have compared language constituents from among personal information exchange, narrative, and decision making (Foster & Skehan, 1996; Skehan & Foster, 1997), combinations of personal, narrative, and decision making with structured and unstructured story lines (Skehan, 2001), structured/unstructured narrative tasks (Tavakoli & Skehan, 2005; Tavakoli and Foster, 2008), narrative and argumentation (Bygate, 1999; Brown, 1991 for procedural and interpretive), narrative and interview (Bygate, 2001), and jigsaw and dictogloss (Swain & Lapkin, 2001). The studies suggest that narrative and structured tasks produce greater fluency than dialogue and unstructured tasks, and more fluency with pre-planning than with no planning (see next section). Skehan (2001) suggests that the trend seems "to be in the direction of lower fluency being associated with interaction" (p. 177). Tavakoli and Foster (2008) concluded that "attention to content will be at the expense of attention to form," based on the results from a task with two storylines (complexity and fluency are high, accuracy is low).

In contrast, Robinson (2005) reported that task complexity (tasks with resource-directing, e.g., reasoning demands, but not resource dispersing, e.g., planning time: requiring reasoning with no strategic planning) elicited more complexity and accuracy at the expense of fluency. Similarly, Michel, Kuiken, and Vedder (2007) reported that a complex task generated more accurate but less fluent speech in monologic performance, while there was more accurate and fluent output but with less structural complexity through simple and complex oral tasks in dialogic performance in both monologic and dialogic tasks following the Cognition Hypothesis (see section 2.3.1.2).

Studies involving Foster, Skehan, and Tavakoli (Skehan, 2001; Tavakoli &

Skehan, 2005; Tavakoli and Foster, 2008), however, are based on learners' limited

attentional capacity, while Robinson's studies (2005, 2009) are based on the view of

processing multiple resources (Ellis, 2005).

The differences in the results from different task types also seem to be affected

by measures: number of constituents, such as words per *c*-unit, *t*-unit, or AS-unit

(Bygate, 2001; Duff, 1986, 1993; Foster & Skehan, 1996; Foster, Tonkyn, &

Wigglesworth, 2000; Skehan, 2001), and subordination (Foster & Skehan, 1996;

Robinson, 1995; Skehan, 2001); the number of self-initiated clarification attempts

(Shehadeh, 1999), disfluency markers (Skehan, 2001) or hesitation markers (Brown,

1991). Just as in the famous Japanese movie *Rashomon*, in which four people give

different interpretations of the same event, the interpretations of language phenomena

vary with the measures of learners' language (Fanslow, 1977). In light of previous

research, consideration of what aspect of learners' language should be analyzed is

important to find the effects of different tasks. The type of task alone, however, does

not seem to explain language production. Task condition is likely to be involved in

learners' language production as well. The next section turns to research on task

condition.

2.2.1.2 Task conditions

Here I review three task conditions involved in task implementation: (1)

pre-task, mid/during-task, post-task conditions, (2) planning conditions, and (3)

trade-offs in different planning conditions.

Pre-, mid-, and post-task conditions

Three stages of task implementation, pre-task, during-task, and post-task have

been examined in several studies. Ellis (2003) explains that the "purpose of the

pre-task phase is to prepare students to perform the task in ways that will promote

acquisition" (p. 244). The mid/during-task is the main target task affording various instructional options and a post-task follows up on task performance.

A pre-task usually prepares learners for the main task, providing them with scaffolding for performance (Prabhu, 1987), with content schemata coming from giving background information (Willis, 1996), or with planning time for learners to prepare for the subsequent performance. Retrospective activities (Kormos, 2000; Ortega, 1999; Willis, 1996), recognition of students' language use in the task (Allwright, 1984), and student-based evaluations of tasks (Ellis, 1997b) are considered post-task activities, which may contribute to the development of learners' metacognitive strategies. Retrospective activities are used to identify cognitive processes in learners' planning in their research procedures, such as a retrospective interview after a story retelling task (Ortega, 1999) or a role-play task (Kormos, 2000). Using a pre-test and/or a post-test to help learners be aware of gaps they fill in through the task can also be considered pre- and post-tasks (Swain & Lapkin, 2001). Pre-task and online planning among task conditions (e.g., planning conditions such as planning time, time pressure, and repeated task) (Ellis, 2003, p. 244) are paid special attention to as learners' attention is reflected in their language outcomes. In the next section I review different planning conditions.

Planning conditions

Planning condition (length of planning time or no planning time) is also investigated. Foster and Skehan (1996, 1999) reported on the effects of planning and no planning, in different task types, on accuracy, complexity, and fluency in learners' language. A short period of planning promoted fluency, but a longer period was needed to promote complexity (Mehnert, 1998; Skehan, 1998).

Foster and Skehan (1996) investigated learners' oral performance in terms of

fluency, complexity, and accuracy. They examined learners' language production in different planning conditions (no planning, detailed/undetailed planning) in three tasks entailing different cognitive demands. They found more positive results for fluency (hesitations, pauses as measures) and complexity (clauses/*c*-unit, forms) in the planning condition in Narrative and Decision Making than in a Personal Information Exchange task, but accuracy (error-free clauses, lexical errors) only among the less detailed planners. Through their study on learners' language outcomes in task conditions and task types, they speculated that a learner's allocated attention led to trade-offs between complexity and accuracy. Skehan and Foster (1997) also found trade-offs between complexity and accuracy in their study, which employed similar measures (pauses, clauses/*c*-unit, and error-free clauses) for the planning conditions (no planning, planning) and a post-task condition (performance in front) and the same three tasks. One question arises: although learners' attention is prioritized in language aspects, is it always reflected in the consequence of their language outcomes? A learner's language outcomes might not always demonstrate accuracy, although he/she prioritizes it, and we cannot know what aspect a learner focuses on during the planning time unless we can somehow investigate it, although language outcomes show more in certain aspects (see Fukuta, 2015; Hulstigin & Hulstigin, 1984).

Tavakoli and Skehan (2005) (see also Skehan, 2003; Skehan and Foster, 2005) is an important FCA study that shows appropriate measures for fluency. On the point of language testing, they examined fluency, complexity, and accuracy in the language of learners of different proficiencies in structured/unstructured narrative tasks, with/ without strategic planning conditions, which showed planning effect was greater than language proficiency effect. They employed 12 measures to assess test-takers' task performance in the belief that the rating should cover a whole range of factors. One of

their valuable contributions is that they measured fluency in three different categories: *speed fluency* with speech rate, length of run, and time spent speaking; *breakdown fluency* with total silence, number of pauses, and mean length of pause; and *repair fluency* with reformulations, false starts, replacements, and repetitions. These categories of fluency measures show clear language properties of speech flow in speaking performance.

The findings of Tavakoli and Skehan (2005) suggest that learners' performance is more fluent in structured than in unstructured tasks, in planning than in no-planning conditions, except for repair fluency, and in higher rather than lower proficiency levels, except for some repair of fluency and the number of pauses. The non-significant results for *hesitations* (measures for repair fluency) and *pauses* suggest that there are some complex phenomena hidden in pauses and hesitations, i.e., pauses and hesitations could have some functions, rather than just showing disfluency. To understand these phenomena, it seems to be crucial to examine the functions of pauses and hesitations in the language of learners of different proficiencies.

The negative results for repair fluency and the numbers of pauses in different proficiency levels in Tavakoli and Skehan (2005) are related to the research on teachers' perceptions of fluency by Kormos and Dénes (2004). The latter concluded that the frequency of pauses and disfluencies (hesitations) are not important factors in fluency judgments and "fluency is best conceived of as fast, smooth and accurate performance" (p. 161) based on raters' perceptions and fluency measures. There may be a certain key aspect hidden in the results. Both Tavakoli and Skehan (2005) and Komos and Dénes (2004) count all pauses and hesitations as disfluency markers. Both pauses and hesitations, however, may have different functions or different patterns of distribution, some of which could correlate positively with increases in fluency, as

Fulcher (2003) demonstrated with the different functions of pauses produced by different proficiency speakers. To see the different functions of pauses and hesitations for learners of different proficiencies in different situations, qualitative studies of individual learners may be necessary.

Skehan & Foster (2005) employed new measures of end-clause, mid-clause, and filled pauses for breakdown fluency in their study under different planning conditions in a decision-making task with/without a mid-task condition. They also investigated learners' performance in the first five minutes and the next five minutes, employing three different types of indices for breakdown, speed, and repair fluency. The results show that detailed planning demonstrates significantly higher performance than no planning for all three aspects of FCA in the first five-minute period, while only end-clause pausing retained significance in the second five-minute period and mid-clause pausing decreased. Based on their interpretation of this phenomenon as there being less online planning engagement in the second time period, they suggest that "strategic planning conditions do not maintain their effects for long" (p. 211), due to limited attentional ability.

Trade-offs in different planning conditions

There are controversial results for trade-offs between fluency, complexity, and accuracy. The trade-off between two particular factors (out of three) seems to change with different planning conditions. Foster and Skehan (1996) and Skehan and Foster (1997) reported a trade-off between complexity and accuracy as shown in the previous section, while other studies (Mehnert, 1998; Wendel, 1997; Yuan & Ellis, 2003) have reported a trade-off between fluency and accuracy. Mehnert (1998) concludes that accuracy and complexity are compatible, while Tavakoli & Skehan (2005) suggest that complexity and fluency are compatible with pre-task planning. They also see both

accuracy and complexity as aspects of form, but fluency as an aspect of meaning.

Yuan and Ellis (2003) investigated three different planning conditions of no planning, pre-task planning (10 minutes' planning time) with limited performance time, and on-line planning (unlimited time for performance). Their study employed "pruned" and "unpruned"[1] speech rate (syllables/minute) as a fluency measure, syntactic complexity (clauses/T-unit), syntactic variety (verb forms), and lexical variety (mean segmental type-token ratio) (see Richards & Malvern, 2000) for complexity measures, and error-free clauses and correct verb forms for accuracy. Based on the results of their empirical study on different planning conditions, Yuan and Ellis (2003) concluded that fluency exceeds accuracy with pre-planning but accuracy exceeds fluency with online planning. They suggest that "if learners were able to both pre-plan and plan on-line, the problems of their limited capacity would be reduced and they would be able to give adequate attention to all aspects of language" (p. 24).

Ellis and Yuan (2005) further studied two types of online planning, pressured (limited time) and careful planning (unlimited time) in oral and written tasks. A careful planning condition resulted in greater syntactical complexity and accuracy than a pressured planning condition, despite there being no statistically significant effect on fluency or lexical complexity (p. 186). Research can move forwards with a combination of strategic and online planning through task repetition (Bygate & Samuda, 2005). I will come back to task repetition in section 2.2.1.4.

Kawauchi (2005a) investigated the effects of task condition on the language production of learners' of different proficiencies, by combining different types of

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[1] Pruned: examining only meaningful words and excluding non-lexical and partial words; Unpruned: examining all utterances, including partial words.

planning in one set of tasks. In the unplanned condition, the results followed proficiency levels in fluency, while in the planned condition learners in the high intermediate and advanced levels produced equally in terms of fluency.

Despite the amount of research on learners' attention to fluency, complexity, and accuracy, we are still not sure what learners do during strategic planning time. Language outcomes cannot be related to learners' cognitive processes. Skehan and Foster (2005) conclude as follows:

> Learners are clearly doing different things during this planning time, whether that is the result of personal idiosyncracy, or that of manipulated experimental conditions. We currently do not know what is going on in this period, and it may be that more qualitative approaches will need to be used … in a more exploratory manner, to enable progress to be made.

To see the different functions of pauses and hesitations for learners of different proficiencies in different situations, and especially what learners do during strategic planning time, qualitative studies of individual learners may be necessary.

2.2.1.3 Allocated attention in strategic planning

A broadly accepted notion of the information-processing model (Skehan, 1998) is that fluency reflects the learners' focus on meaning (i.e., exemplar-based) and that accuracy and complexity reflect their focus on form (i.e., rule-based), and this is further distinguished with regard to 'control' (accuracy) and 'restructuring' (complexity) (Ellis & Barkhuizen, 2005; Skehan, 1998).

In this section I review studies based on content analysis of retrospective data during strategic planning: content analysis of learners' attention (Ortega, 2005), form-meaning mapping and language outcomes (Sangarun, 2005), and focus-on-form and language outcomes (Foster & Skehan, 2013) (see also attention orientation in section 2.2.1.4).

Content analysis of learners' attention

Ortega (2005) qualitatively investigated learners' strategic planning through content analysis by using post-task retrospective interviews after narrative tasks in Ortega (1995, 1999), where unguided planning showed clear effects on fluency and syntactic complexity. Retrospective interview data in the studies were analyzed through content analysis of emergent themes with application of a priori categories: (1) identification of emergent categories from the transcripts in Ortega (1995), (2) classification of the data in Ortega (1999) "allowing for new categories to emerge" (p. 83), (3) coding all the interviews for a priori categories of learner strategies (Oxford, 1999). Coded strategies were classified into three categories of metacognitive, cognitive, and social/affective.

Ortega (2005) found that the main benefits of strategic planning are "retrieval and rehearsal operations," and retrieval operations benefited from "organization of thought, access to a wider range of lexis and grammar, and elaboration of content and vocabulary" (p. 89). The benefits of pre-planning reported by learners were to help them to (1) organize thoughts, (2) formulate thoughts (3) solve lexical problems and (4) practice/rehearse, which seem to represent *semantic*, *syntactic*, and *lexical* formulation, which matches the categorization of the present study (see Levelt, 1989). Interestingly, she reported that one of the reasons given those who did not perceive any advantage from pre-planning was the lack of sources for planning (e.g., dictionary, asking friends).

Content analysis of emergent themes seems to be promising in order to explore what learners do during pre-task planning. One limitation of retrospective interviews is, however, that what is said comes from learners' subjective and selective memories, so that they still cannot state exactly what they actually planned during pre-planning

time. Ideally, we need to find some new ways to determine objectively what learners really do.

Form-meaning mapping and language outcomes

Sangarun (2005) quantitatively investigated the effects of meaning-focused and form-focused strategic planning on task performance with different guided strategic planning groups (NP: no planning, MP: meaning-focused, FP: form-focused, and MFP: meaning/form-focused strategic planning). Three categories (communicative goal setting, meaning planning, and form planning) emerged from the content analysis. Participants' application of their strategic plans (planned/unplanned ideas, and planned/unplanned grammatical structures) were investigated in the data, including plan-aloud protocols, strategic plans, instruction and argumentative task performances, and retrospective interviews. The task performance data were also measured with respect to their accuracy (error-free clauses, errors/100 words), complexity (s-nodes/T-unit, clauses/T-unit), and fluency (unpruned/pruned speech rate, i.e., include/exclude hesitation markers).

The results showed positive effects for strategic planning on accuracy and fluency (in MP, FP, and MFP for the instruction task, but in FP for the argumentative task), and positive effects for complexity (in MP for the instruction task, and MFP for the argumentative task). Sangarun's (2005) study obtained different results for learners' allocated attention via different foci for strategic planning, while Foster and Skehan (1999) did not find different effects on performance from different foci for language or content planning.

Sangraun's study is useful for connecting learners' foci with language outcomes in terms of fluency, complexity, and accuracy. The results, that seem to be compatible between fluency and accuracy, contradict the trade-off between accuracy

and fluency found in previous studies (Mehnert, 1998; Wendel, 1997; Yuan & Ellis, 2003), when language outcomes were investigated. What individual learners do during planning time is still unknown, as it is the sum total of participants' behavior that has been quantitatively examined, although their strategic planning does offer some guidance as what to focus on. Qualitative exploration might be necessary to account for individual behavior.

Focus on form and language outcomes

Foster and Skehan (2013) investigated the effects of focus on form on complexity, accuracy, and fluency from a quantitative perspective. They used a post-task activity comprising narrative and decision-making tasks with guided strategic planning, in which participants were required to transcribe their performance, focusing on form. The tasks were done twice with a one-week interval. The results showed that a post-task condition had an effect on accuracy in the decision-making and narrative tasks, and an effect on complexity in the decision-making task, but no effect on fluency despite showing near significance. Foster and Skehan (2013) propose that "what is happening here is not really a focus on new form-meaning mappings but rather an allocation of attention more directed at developing greater control over existing repertoires" (p. 265). They suggest that "there may be accuracy-oriented speakers and complexity-oriented speakers" (p. 266).

2.2.1.4 Allocated attention in task repetition

Task repetition can function as pre-, mid-, and post-task, along with both strategic and online planning. Online planning in the first performance can serve as strategic planning in subsequent repeated performances. The uniqueness of task repetition is its capability of concentrating learners' attention on all the resources by reducing the workload (Bygate & Samuda, 2005). In this section, I review the

underpinning theory, task repetition research with different intervals, and attention orientation and language outcomes in task repetition.

Underpinning theory of task repetition

The limited capacity of working memory when conceptualizing and monitoring (Levelt, 1989) leads an L2 speaker to prioritize attention to language aspects (Skehan, 2009; Skehan & Foster, 2005). A meaning-focused initial performance, which serves as strategic planning for subsequent performance(s), provides a speaker with more processing space for form-focused attention, by reducing the workload, so as to attend to both form/meaning processes in subsequent performance(s) (Bygate, 1996, 1999, 2001; Gass, Mackey, & Alvarez-Torres, 1999; Fukuta, 2015). Furthermore, repeated rehearsals, a type of pre-task planning, "may provide an opportunity for learners to attend to all three components in Levelt's model – conceptualization, formulation and articulation" and "will lead to all-round improvement" (Ellis, 2005, p. 14).

A temporary increase in learner performance alone, however, cannot prove there is L2 acquisition or improvement in the interlanguage system (Ellis, 2005). Changes of FCA in a one-shot performance do not indicate learning or development of learners' performance. But converting learners' explicit knowledge (e.g., *knowing that*) into implicit use (e.g., *knowing how*) is one of the important pedagogical challenges (Johnson, 1996), "a common learning and teaching problem is to get learners to integrate knowledge that is available to them into their active language use" (Bygate & Samuda, 2005, p. 37). One way to integrate language knowledge into active language use is by combining both strategic and online planning (Yuan & Ellis, 2003). Strategic planning helps speakers to access broader knowledge structures or language knowledge in their online planning, and knowledge repeatedly used in online

planning will be added to learners' usable utterances (Bygate & Samuda, 2005). Learners' repeated experience of task processing with both strategic and online planning could help to proceduralize language knowledge in the long run.

Bygate (2005) claims that "both declarative and procedural knowledge are needed at all phases, though the user can exploit explicit declarative knowledge at times, which subsequently needs to be made implicit" (p. 116). He explains the process of language learning as follows:

> [T]he greater part of the learning process is concerned with developing strategic goal-oriented action, and building up sufficient amounts of experience for the learner to be able to operate intuitively. (p. 116)

Task repetition provides learners with opportunities for both strategic and online planning, i.e., to plan language use, repeatedly use knowledge, and restructure it. The next section explores empirical research on the effects of task repetition on learners' language.

Task repetition with intervals

Gass et al. (1999) investigated the linguistic effects on Spanish language learners' narration when repeating meaning focused activities. In their study, three groups watched different video segments at Times 1 and 4, but a *Same content group* watched the same video segments at Times 1 to 3, a *Different content group* watched different video segments each time, and a *Control group* watched video segments at Times 1 and 4 only. Overall proficiency, morphosyntax, and lexical sophistication were observed, and the *Same content group* showed a marked positive change at Time 3, while all groups showed some positive changes at Time 4, though the *Different content group* showed the most changes, which suggests that the learners' attention shifted during repeated task enactment.

Lynch (2007) focused on accuracy, repeating an oral performance task twice

after the first task, two days later and one month later, after the learners or the teacher transcribed the learners' performance with self and peer corrections and the teacher's reformulation. The self-transcribing group achieved a higher percentage of accuracy, which suggests that some factors involved in self-transcribing were at play, other than repetition (Lynch, 2007, p. 317).

Bygate (1996) compared the language produced by one learner's narration of a video extract immediately after viewing it (Time 1) and three days later (Time 2) as a single case study (or work). He computed repertoire (type-token ratio, connectors, verb forms, syntactic complexity), accuracy (lexical selection, collocation, errors), and fluency (repetition). The results showed positive changes in terms of accuracy, repertoire and fluency at Time 2. He concluded that by "having done the substantial conceptual work," with the learner's initial planning of the content of the message, she "would be more concerned with paying attention to the formulation aspect of the task" (p. 144). Based on this case study, Bygate (2001) investigated the effects of practicing specific types of tasks (narrative and interview) in two ways on fluency, accuracy, and complexity. One was a second performance of the same task after 10 weeks, and the other was the performance of different tasks with the same type repeated every two weeks for 10 weeks. The study showed that repetition of the same task produced greater fluency and complexity. He claims that the availability of previous experience of a task for speakers in a subsequent performance suggests that some of the information involved in the previous task has been internalized. The study shows the effects on fluency through repetition of the same task type, but provides no clear evidence of a facilitating effect on future performance (Ellis, 2003, 2005).

Immediate task repetition

A poster carousel, immediate task repetition employed by Lynch and Maclean

(1994, 2000, 2001), embeds both strategic and online task conditions in it. Learners explicitly study content when preparing a poster, but when explaining it, they have to plan online. The purpose of this task is to give learners opportunities to use the language knowledge they already have repeatedly. As the name suggests, the host student, who is in charge of the poster, answers questions from other students who do so one after another.

Lynch and Maclean (1994, 2000, 2001) argue in their research on the poster carousel that "learners gain from the particular sort of retrial available to them during the carousel, even without teacher intervention" (Lynch & Maclean, 2001, p. 159). They examined participants' language production in interaction in six immediate task repetitions of a poster carousel task and found positive changes in accuracy and complexity with evidence of learners' *attention to language* (e.g., self-corrections, corrections by the interlocutors), *attention to content,* and *linguistic improvements*. Their study suggests that learners have significant potential for monitoring their own performance in interaction during task repetitions. But the learners' awareness during self-repairs over successive cycles was different at different proficiency levels: The less proficient learners' phonology, syntax, and lexis changed positively while the more proficient learners did not incorporate their interlocutors' language. Though Lynch and Maclean (2001) limited studying learners' improvement to accuracy and complexity through task repetition, fluency might also have changed over time.

Attention orientation and language outcomes in task repetition

One interesting study on strategic planning is that of Fukuta (2015), which investigated learners' strategic planning through task repetition based on the theoretical consideration that task repetition entails strategic planning. Attention orientation (conceptual, syntactic, phonological, and lexical aspects) was identified in

retrospective interview data. It was largely categorized into two processes: conceptualizing process (conceptual aspect) and formulating process (syntactic, phonological, and lexical aspects), which could be meaning-focused or form-focused.

The results showed that learners' oriented attention in the second task shifted more to the syntactic encoding process and less to the conceptualizing process than in the first task, and accuracy and lexical variety in the second performance in the experimental group were statistically significant. Fukuta's study, however, repeated a narrative task only twice and only analyzed group scores. If a task is repeated more than three times, the results could be different, and although the group score demonstrated a transition from conceptualizing processing to syntactic processing, individual learners' attention orientation could be different.

2.2.1.5 Measures for fluency and complexity

TBLLT research from a psycholinguistic approach has examined EFL learners' language features as measures of learners' attention to fluency, complexity, and accuracy, and these are considered to show their prioritization among these three aspects (Skehan & Foster, 1999, 2005) (see section 2.1.2.2). In this section, I review the measures used in previous FCA studies, focusing mainly on fluency and complexity.

Fluency measures

Speed of speech is often assessed by speech rate (the number of syllables/words per second/minute) (Dörnyei, 1995) or mean length of runs (MLR: the mean number of syllables or words between pauses) (e.g., Freed 2000). *Flow interruption* is also examined by pauses as a lack of fluency: the number of unfilled/filled pauses per

c-unit[2] (Foster & Skehan 1996), per *t*-unit[3] (Bygate 2001), per AS-unit[4] (Foster et al. 2000) or per minute (Mehnert 1998), or by the length of unfilled/filled pauses: pause/time ratio (percentage of overall time spent in pausing) (Raupach 1987), total pausing time (Mehnert 1998), or mean length of pauses (Kormos & Dénes 2004). Pauses are considered to reveal a speaker's form/lexis searching (Butterworth 1980; Pawley & Syder 2000), which arises from a lack of automaticity in language knowledge (Raupach 1987). Some pauses could, however, be for different reasons: physiological reasons (e.g., breathing), social interactional functions (e.g., effect on audience), and speaker's cognitive state (e.g., mental condition, planning) (Beattie, 1980; Fulcher, 2003; Pawley & Syder, 2000).

Fulcher (2003) observed that "the initial problem that emerged from 'counting' pauses or repetitions stemmed from the fact that the number of pauses did not automatically translate into a perception of reduced fluency" (p. 99). He qualitatively investigated speech data and found that different types of pauses occurred among students of different proficiency levels, e.g., examinees at both low and high proficiency levels used *end-of-turn pauses* for different reasons (a lack of ability, or after overlapping). These types of pauses were also seen in E. Nakamura (2008a). The functions of pauses in different locations are likely to be different.

Distribution of pauses is another way to look at pauses as a factor of flow interruption. The processes of planning are predicted by the location of pauses:

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[2] Communication unit, a group of words which cannot be further divided without losing their essential meaning (Loban, 1963).

[3] The shortest unit "which a sentence can be reduced to, and consisting of one independent clause together with whatever dependent clauses are attached to it" (Richards & Schmidt, 2002, p. 566).

[4] A "single speaker's utterance consisting of an independent clause, or sub-clausal unit, together with any subordinate clause(s) associated with either" (Foster, et al., 2000, p. 365).

macro-planning is conducted at cycle boundary positions, and micro-planning for

lexis searching at juncture positions (Butterworth, 1980); planned pauses occur mainly

at clause junctures, while unplanned pauses for lexis searching occur within a phrase

or clause (Pawley and Syder, 2000). Beattie's (1980, 1983) illustration of pause

distribution showed temporal cycles of hesitant/fluent phases in speech, i.e.,

hesitations were clustered in the clause-initial position. This suggests that a proximal

clause-planning function is likely to be carried out in such a position. In general,

pauses at juncture positions are considered normal, such as for the listener's sake or

aesthetic effect (Cameron, 2001; Pawley & Syder, 2000; Riggenbach, 1991). On the

other hand, unplanned pauses (Pawley & Syder, 2000), flow interruption at a

non-juncture position, located "at points other than clause or phrase boundaries –

within the clause or phrase" (Riggenbach, 1991, p. 427), are considered to be disfluent

indicators (mid-clause pauses in Foster & Tavakoli, 2009; Tavakoli & Foster, 2008).

The concept of pause distribution is based on the propensities of oral performance of

native speakers' speech. Language learners' speech boundaries might be shorter than

native speakers' speech. Nevertheless, it is important to take the distribution of pauses

into consideration when investigating learners' language.

Lexical hesitations, or *repair* indicators, have been also used to examine

fluency (Skehan, 2001). Lexical hesitation, however, is not limited to being a fluency

measure. Research focuses on self-corrections or repairs in learners' language for

various purposes, not just to measure disfluency, but also to investigate differences

between proficiency levels (Kormos, 2000), problem-solving mechanisms (Dörnyei &

Kormos, 1998), and self-repairs through task repetition (Lynch & Maclean, 2001).

Shehadeh (1999) examined modified comprehensible output, not as disfluency

markers, but as self-initiated clarification attempts and successful modified output.

Besides measures related to speech flow (e.g., speed, breakdown, and repair), formulaic sequences including *collocations and fillers* are employed to measure fluency as an outcome of automaticity (Towell et al., 1996). Collocations and fillers have two functions which serve fluency: to allow planning time and make speech faster. Fillers and modifiers "serve to give the speaker additional time for his planning activities" (Raupach, 1984, p. 123), and a stream of speech constructed from memorized chunks delivers faster articulation than a normal rate (Foster, 2001; Pawley & Syder, 1983). Collocations and formulaic sequences (Nattinger & DeCarrico, 1992; Redeker, 1990; Wray, 2002) and fillers (Hasselgreen, 2004; Fung & Carter, 2007) are considered to be fluency indicators. The use of *lexical phrases* and *fillers*, which function as time-creating devices (Dörnyei & Kormos, 1998), can be a sign of fluency (Dörnyei, 1995). As a factor facilitating flow or smoothness of speech, not disrupting it, lexical phrases, a narrow meaning of collocations, are used as a fluency measure. Lexical phrases, including various filler words and prefabricated chunks, can serve both speaker and listener as a "pause" without breaking the flow of speech in order to help the conversation go smoothly (Lennon, 1990; McCarthy, 2008).

In planned/unplanned conditions of three tasks implemented by non-native speakers and native speakers in Foster (2001), the results showed that native speakers' use of lexicalized sequences increased in unplanned conditions, while planning time did not affect non-native speakers' use of lexicalized sequences. This suggests that non-native speakers are processing language more through rules than routines, compared with native speakers. Foster suggests that building a memory store of lexicalized sequences may be one way for learners to become more fluent.

Speaking smoothly can be a reasonable measure, especially for language

learners, though not all fluent speakers speak quickly. Speaking slowly sometimes has more impact on an audience. Pauses and hesitations also do not always seem to show disfluency. "Apparently fluent and grammatical native speakers exhibit vagaries of syntax and abound in discontinuity, false starts, and incomplete utterances" (Lennon, 1990, p. 392). Some researchers define fluency as the ability to relate in an interaction, "the speaker's ability to focus the listener's attention on his/her message" (Lennon, 1990, p. 391; Pawley & Syder, 2000) and point out the importance of "a consideration of the listener's perceptions" (Koponen & Riggenbach, 2000, p. 8). Fluency should be concerned with the collaboration of two people in a conversation (McCarthy, 2008; I. Nakamura, 2006). Riggenbach (1991) sees fluency in conversation according to interactive phenomena (e.g., backchannel, echo, repair initiation) and interactive features (e.g., latched turns, overlap, gap, collaborative co-completion). Manipulating lexical/non-lexical pauses to help the conversation go smoothly and fillers in the form of lexical phrases or chunks are also considered to be important for conversational fluency (Thornbury & Slade, 2006).

Complexity measures

Complexity is defined as "the capacity to use more advanced language," involving "a greater willingness to take risks" and "change and development in the interlanguage system" (Skehan & Foster, 1999, p. 96). Complexity measures for language production in TBLLT are categorized into two types: structural and lexical complexity (Ellis, 2009; Norris & Ortega, 2009).

Structural complexity is assessed by clauses: clauses/*c*-unit/*t*-unit/AS-unit (Elder & Iwashita, 2005; Foster, 1996; Foster & Tavakoli, 2009; Kawauchi, 2005a), amount of subordination (Ahmadian & M. Tavakoli, 2010; Wigglesworth, 1997) and S-nodes (Gilabert, 2007; Mehnert, 1998). Syntactic complexity is also assessed in

grammatical forms (Foster, 1996; Mochizuki & Ortega, 2008; Wigglesworth, 2001), the number of words per *c-/t-/*AS-unit (Bygate, 2001; Elder & Iwashita, 2005; Foster & Tavakoli, 2009), or the number of *c-/t-/*AS-units (Mochizuki & Ortega, 2008; Wendel, 1997). Another way to assess syntactic complexity is the lexical density of clauses (Halliday & Matthiessen, 2004).

Lexical complexity is also examined through different types of words (Kawauchi, 2005b), type-token ratio (Gilabert, 2007; Malvern & Richards, 1997) or mean segmental type-token ratio (Yuan & Ellis, 2003; Richards & Malvern, 2000) with software (Kormos & Dénes, 2004; Malvern & Richards, 2002), or the lexical density of text (Kawauchi, 2003; Mehnert, 1998). Gass et al. (1999) measured lexical richness by examining lexical words, type-token ratio, lexical frequency, and the number of advanced words.

Table 2.1 summarizes studies of fluency, complexity, and accuracy (FCA) and the measures employed. As the table shows, the most common task in FCA seems to be a narrative task to examine the effects of task conditions with different planning time and task differences, and the most common measures are pauses for fluency, clauses for complexity, and errors for accuracy.

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Table 2.1 Studies of Fluency, Complexity, and Accuracy

Study	No. of learner	Task	Independent variables			Dependent variables			
			task types	conditions	proficiency	fluency	complexity	accuracy	others
Bygate (1996)	1	narratives (video scripts)		task repetition		repetitions	forms, connectors	errors, collocation	
Foster & Skehan (1996)	32	personal information, narrative, decision making	type and task complexity	planning time		hesitations, pauses	clauses/*c*-u., forms	error-free clauses, lexical errors	
Wendel (1997)	40	narratives (retelling films)		planning conditions		syllables/min. mean length of pauses	*t*-unit, lexis	correct verbs, clauses	
Wigglesworth (1997)	107		task difficulty	planning conditions		self-repairs	subordination	forms (plural, morphology, article)	
Skehan & Foster (1997)	40	personal information, narrative, decision making	task types	planning conditions		pauses	clauses/c-u.	error-free clauses	

Study	No. of learner	Task	Independent variables			Dependent variables			
			task types	conditions	proficiency	fluency	complexity	accuracy	Others
Mehnert (1998)	31	structured, unstructured tasks		planning conditions		pauses, MLR, syllables/min.	subordinate clauses/t-u., S-nodes/t-u. weighted lexis.	error-free clauses, errors/words, correctness of three word order rules	
Gass et al. (1999)	104	narratives (video scripts)		task repetitions			lexis, form		
Ortega (1999)	64	narratives (picture series)		planning conditions		speech rate	words/utterance, TTR	noun modifiers, articles	
Bygate (2001)	48	narrative, interview	same task, task types	task repetitions		pauses/t-u.	words/t-u.	errors/t-u.	
Wigglesworth (2001)	400		task manipulation, familiarity, structure	planning conditions		fluency		grammar	Cohesion, communicative effectiveness
Yuan & Ellis (2003)	42	narratives (picture task)		planning conditions		syllables/min	clauses/t-u., forms, MSTTR	error-free clauses, correct forms	

Study	No. of learner	Task	Independent variables			Dependent variables			
			task types	conditions	proficiency	fluency	complexity	accuracy	others
Sangarun (2005)	40	instructed, argumentation		planning conditions		syllables/min. pauses	sentence node/*t*-u., clauses/*t*-u.	error-free clauses, errors/words	
Kawauchi (2005a)	12, 11	narratives (picture task)		planning conditions	different proficiency	words/min. repetitions	clauses, words/*t*-u., subordinate clauses, word types	correct forms	
Skehan & Foster (2005)	61	decision-making		planning conditions,		pauses, MLR, hesitations	subordinate clauses/AS-u.	error-free clause length	
Elder & Iwashita (2005)	197	narratives		planning conditions		Repetitions, hesitations, pause/time	clauses/*c*-u.	error-free clauses	
Tavakoli & Skehan (2005)	80	narratives with different task complexity	Task structure	planning conditions	different proficiency	speech rate, pauses, hesitations, MLR	clauses/AS-u.	error-free clauses	
Larsen-Freeman (2006)	5	narratives, writing	(Inter/intraindividual variability through four task repetitions)			words/*t*-u.	clauses/*t*-u., TTR	error-free *t*-u/*t*-u.	

Study	No. of learner	Task	Independent variables			Dependent variables			
			task types	conditions	proficiency	fluency	complexity	accuracy	others
Gilabert (2007)	48	narratives (comic scripts)		planning conditions		speech rate	Lexis, S-nodes/t-u.	self-repetitions	
Mochizuki & Ortega (2008)	56	Narratives (picture story re-telling)		planning conditions		words/min.	length of t-u., clauses/t-u., forms	accurate forms	
Tavakoli, P. & Foster (2008)	100	narratives (picture scripts)	task complexity			hesitations, pauses at locations	clauses/ AS-u., MLU	error-free clauses	
Foster & Tavakoli, P. (2009)	40 natives	narratives (picture scripts)	task complexity			hesitations, pauses at locations	clauses/ AS-us, MLU, lexical diversity		
Ahmadian & Tavakoli, M. (2011)	60	narratives (film re-telling)		planning conditions, task repetition		syllables/min., pruned syllables/min.	subordination (clause/AS-u) forms	error-free clauses, correct forms	

Note. t-u., c-u., AS-u. = t-unit, c-unit, AS-unit; TTR = type-token ratio (different types of words/tokens, total words); MLU = mean length of unit (words/AS-unit); Lexical diversity = corrected measures of diversity (D) (Malvern & Richards, 2002); pruned = excluding repair features (repetitions, false starts), min. = minute.

2.2.2 Individual Differences and Social Contexts

This section turns to learner differences and social contexts in FCA studies. I review the literature on learners' language production with individual different attention, social dimensions in interaction, and the limitations of Levelt's model and FCA research.

2.2.2.1 Individual different attention

Language learning research is turning to individual differences. A limitation of quantitative studies of FCA is that examining average data of learners' language may obscure individual differences. There might be some variations in language production (Lynch & Maclean, 2001; Fulcher, 2003; Larsen-Freeman, 2006). Individual factors are involved in task performance (Ellis, 2009) and in "interaction with the situational parameters" (Dörnyei, 2005).

Ellis (2009) advocates the need "to investigate the mediating role played by such individual difference factors as working memory, language aptitude, willingness to communicate, and risk-taking" (p. 499), which may influence the impact of planning, e.g., the different time spent on error detection and corrections (Kormos, 2000); different levels of awareness of forms (Lynch & Mclean, 2001); different frequencies of modifications of utterances (E. Nakamura, 2008a, 2008b). That is to say, how to utilize planning time depends totally on the learners.

Learners' different language aptitude affects their language process, which results in various learning approaches (Robinson, Mackey, Gass, & Schmidt, 2012; Skehan, 1989, 2012), and Skehan (2009) points out that learners "prioritize attention to particular areas" (p. 522). Task performance seems to be the result of participants' interpretation of the task, i.e., task characteristics alone do not dictate performance (Larsen-Freeman, 2009), it depends on "the interaction between the task and the task

participants" (p. 585). Task implementation and goals are up to learners' decisions, e.g., how to use planning time (Ellis, 2009) and prioritize certain areas (Skehan, 2009), such as fluency, complexity, or accuracy. Larsen-Freeman (2006) reported that five learners' language development in terms of complexity, accuracy, and fluency showed individually different trajectories, despite learners' developmental trajectories in the group being linearly illustrated. Larsen-Freeman argued that the results show inter-individual variability and intra-individual variability (see section 2.4.1.3). Researchers advocate that the individual difference factors involved in task performance are one of the limitations of FCA studies in TBLLT.

2.2.2.2 Social dimensions in interaction

Researchers have also turned their attention to the social dimension in SLA (Firth & Wagner, 1997; Foster & Ohta, 2005; Larsen-Freeman, 2006) as psycholinguistic studies predict the effects of the social dimension on speaking (Beattie, 1980; Lennon, 1990; Koponen & Riggenbach, 2000; Kormos, 1999). In SLA research, adjustments are needed "if its psycholinguistic constructs are to make any sense in the socially embedded experiences of L2 speakers in their own world" (Tarone, 2010, p. 54). Kasper (2009) claims that SLA researchers need to develop their understanding of the process of language learning, "how L2 speakers and their co-participants bring their existing interactional competencies to bear on a range of activities and settings before examining how novices develop new interactional competencies" (Kasper, 2009, p. 12), where social factors are involved positively and perhaps negatively as well.

Larsen-Freeman (2009) suggests the need for socially oriented measures of language development. Language is located between people and context, but not only within tasks or individuals themselves, and hence a new approach to language

research, different from traditional FCA approaches, is required. The involvement of

social issues in interaction could, however, emerge of itself in comparison with

interactive analysis in language development (e.g., Tarone & Liu, 1995).

2.2.2.3 Limitations of Levelt's speech model and FCA research

Larsen-Freeman (2009) argues as follows:

> (T)he study of CAF has perhaps reached a point where the typical
> (reductionist) approach of taking factors one by one to see what effect each
> has on learner performance in a linear causal way does little to advance our
> understanding. (p. 582)

SLA researchers now realize the limitations of Levelt's model (1989) for future

FCA study (Ellis, 2009; Larsen-Freeman, 2009; Skehan, 2009); due to the lack of

compatibility with individual different factors (Ellis, 2009), it may be necessary to

modify second language processing by separating lemma[5] retrieval from syntactic

encoding (Skehan, 2009). A lexicalized system and a rule-based system should not be

considered to be operating automatically in non-native learners' language processes

(Ellis, 2009; Skehan, 2009). Within a broader theoretical frame, we need longitudinal

studies which demonstrate acquisition over time, with consideration of "the

nonlinearity of learning and the interdependence, situatedness, and dynamic

interaction of dimensions of CAF" through a task (Larsen-Freeman, 2009, p. 587).

This suggests the need for some modifications to Levelt's model to account for

individual learners' different attention to language (e.g., lexical, syntactic). This also

motivates the present study (see Fig. 3.3 and Section 3.3.6.4). Larsen-Freeman (2009)

proposes that "difference and variation need to move to the center of language

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[5] *Lemma* (*lemma information*) means the "nonphonological part of an item's lexical
information" (Levelt, 1989, p. 6).

acquisition research" (p. 586). Although "difference and variation" are not

foregrounded as variables, they could emerge in interaction. "Averaged data within

the individual," for example, "do at least provide a true description of the behavior of

the individual within the limits of the measure employed" (p. 601). Qualitative

analyses of learners' fluency also report complex phenomena of pauses and

hesitations due to various reasons involved in flow interruption (Fulcher, 2003)..

2.2.3 Summary and Implications

In TBLLT research, the frequency of language features has often been

examined to see the effects of different task types or task conditions on learners'

prioritization of language aspects, fluency, complexity, and accuracy. Task repetition,

which functions in both strategic (or rehearsal) and online planning conditions, helps

learners pay attention to all aspects of language by reducing the workload on their

limited capacity, and it also facilitates integrating language knowledge into active

language use (Bygate & Samuda, 2005). FCA research to date seems to have

generalized learners' attention in different tasks and different conditions. But

understanding individual learners' attention prioritization is, however, also important

for language research (Ortega, 2005; Lynch & Maclean, 2001) and language

pedagogy as shown in current interpretations of qualitative research in TBLLT

(Dörnyei, 2007; Ellis, 2012; Mackey & Gass, 2005).

Quantitative studies have provided certain perspectives on learners' attention

in TBLLT, while qualitative studies could cast light on learners' different attention

and perhaps various reasons for it (Bygate & Samuda, 2005; Larsen-Freeman, 2006;

Ortega, 2005). To deepen our understanding of learners' speaking language, further

studies of detailed descriptions going beyond conventional FCA studies of what is

happening in learners' oral performance during a task are needed in order to have

more diverse perspectives.

2.3 Research from a Pedagogical Perspective in TBLLT

In the previous section, I reviewed how task-based language learning and teaching (TBLLT) research from a psycholinguistic perspective has developed and how it is changing. In this section I explore how TBLLT research from a pedagogical perspective has developed, focusing especially on learners' incorporation of teachers' or interlocutors' provisions, and how it is changing. I discuss some insights from the literature which suggest a common theoretical background of attention and awareness (or noticing). Then, after discussing social context and individual factors, I summarize this section.

2.3.1 Attention, Awareness, and Noticing in Interaction

Following the hypotheses (Krashen, 1985; Long, 1983, 1996; Swain, 1985) related to awareness or *noticing* (Schmidt, 1990) (see section 2.1.2.3), research investigated tasks (Long, 1989; Plough & Gass, 1993), teachers' intervention (Pica & Long, 1986), different classroom settings (e.g., teacher-fronted vs group work) (Pica & Doughty, 1983, 1985), and learners' language modification (Nobuyoshi & Ellis, 1993; Pica, 1994) by examining *negotiation for meaning*, which has shifted to the investigation of learners' uptake from teachers' corrective feedback (Ellis et al., 2001a; Grañena, 2003; Lyster & Ranta, 1997; Mackey & Philp, 1998), from different types of interlocutors (Mackey, Oliver, & Leeman, 2003), and from learner-learner interaction (Foster & Ohta, 2005; Fujii & Mackey, 2009; Ohta, 2001).

In this section, I first review and discuss the underlying concept of research on negotiation for meaning and learners' modification in TBLLT, learners' attention, awareness and modified output, followed by awareness, perception, and uptake in

classroom research including classroom oriented research.

2.3.1.1 Attention, awareness, and modified output

As in the review of Levelt's model (see section 2.1.2.1), attending to the controlled process (e.g., rule-based processing) shows "a certain level of awareness of what one is doing" (Levelt, 1989, p. 21). The concepts of attention, awareness, and noticing are also important in the context of feedback, recasts, output, and negotiation for meaning (Mackey, 2007). Learners' attention to information they gain about language primes them for incorporating it into their interlanguage system (Mackey, 2007) through interaction, which "connects input, internal learner capacities, particularly selective attention, and output in productive ways" (Long, 1996, pp. 451–452). Furthermore, learners' perceptions of feedback can be different, such as morphosyntax, lexis, phonology (Mackey, 2007; Mackey, Gass, & McDonough, 2000), and negotiation through interaction provokes "adjustments to linguistic form, conversational structure, message content, or all three" (Long, 1996, p. 418). Hence, modified output or uptake is important due to the underlying concept of attention and awareness at the level of noticing, which is necessary for language learning (Schmidt, 1990).

Learner initiation for negotiation is also important for learners' perception of input (Ellis et al., 2001; Grañena, 2003; Mackey, 2007). Shehadeh (1999) turned his attention to learners' self-initiation. He classified modified comprehensible output into four categories: other-initiated/self-initiated clarification request, NNSs' response to other-initiated clarification request/self-initiated clarification attempts. In his study, NNS-NNS interactions produced more modified comprehensible outputs (MCOs) than in NS-NNS dyads. Opportunities for self-initiations and self-initiated MCOs were not affected by type of task or type of interlocutor (NS or NNS). Shehadeh (1999) notes

"the importance of self-initiated self-completed repair in the L2 classroom" (p. 660).

2.3.1.2 Awareness, perception, and uptake in classroom research

Research has shifted away from the frequency of negotiation for meaning to learners' uptake through interaction, with more specified output incorporating input provided in the interaction. In this section I review the literature related to *incorporatio*n, mainly uptake from corrective feedback: uptake in early and later studies.

Uptake in early studies

[T]he lesson had in fact been about different things for different learners. The obvious question was: "Where might such differing perceptions come from, and how might they be related to what learners actually learn from a language lesson?" (Allwright, 1984, p. 3)

Allwright (1984) explored the relationship between classroom pedagogy and language learning by investigating learners' self-reported data and classroom interaction. He found learning items of individual learners' claims in the use of items in classroom interaction (*uptake*). He predicted that "learning opportunities will be most likely to be taken up if they directly involve the learner concerned in interactive work" (p. 15).

Seliger (1977) argues that active learners (high input generators: HIG) gain more practice opportunities through more initiating interactions (input) and more interacting with peers (output), and they have higher scores in test results than passive learners (low input generators: LIG). Research has shown that learner initiation in teacher-learner interaction facilitates more uptake than teacher initiation (Ellis et al., 2001a; Grañena, 2003; Lyster & Ranta, 1997; Mackey, 2007; Ohta, 2001). Furthermore, research has reported that dialogical interaction with peers is more effective for incidental vocabulary acquisition or incorporation than teacher-learner

interaction (He & Ellis, 1999; Ohta, 2001). Learner initiation through peer dialogical interaction is likely to be key to facilitating incorporation or acquisition.

Uptake in later studies

Ellis et al. (2001b) define *successful uptake* "as uptake in which learners clearly demonstrated an ability to incorporate the information provided (e.g., by paraphrasing it) or to use the item correctly in their own utterances," in contrast with *unsuccessful uptake* "consisting of just an acknowledgment or a simple repetition of something the teacher had said or of the incorrect use of the item" (Ellis et al., 2001b, p. 424). The main factor of *uptake* (and partial uptake) is a learner's utterances including incorporated input (or part of input) from a teacher's or interlocutor's feedback, which are involved in the learner's awareness, i.e., noticing a gap (Schmidt, 1990). This suggests a distinction between *uptake* and *incorporation*: *uptake* is leaners' cognitive state while incorporation is learners' behavior.

As seen in the previous section, an important factor related to uptake is *noticing* (Schmidt, 1990, 2001; Schmidt & Frota, 1986). For learners to uptake, they may need opportunities for noticing a mismatch between their interlanguage and the input, e.g., in the correction from a teacher's or interlocutor's feedback (Ellis et al., 2001a, 2001b; Gass & Mackey, 2007; Graňena, 2003; Lyster, 1998; Mackey, 2006a, 2007; Mackey & Philp, 1998), although learners' willingness to uptake the corrective feedback is also affected by social context (Tarone, 2010).

In this section, I review research related to *uptake* based on *incorporation*: corrective feedback through recast or appeal for assistance, collaborative work, and syntactic priming.

Uptake from corrective feedback

Uptake from corrective feedback in a repair sequence in a classroom or

laboratory has also been investigated. Uptake from corrective feedback, which is "a resource for learners in the process of language learning" (Ohta, 2001, p. 175), has been examined in repair sequences in task implementation, categorizing initial learner utterances and interlocutor response to non-target-like learner utterances, e.g., in an error treatment sequence (Lyster & Ranta, 1997), *Language Related Episodes* (LREs) (Gass, Mackey, & Ross-Feldman, 2005; Swain & Lapkin, 1998), *Focus on Form Episodes* (FFEs) (Ellis et al., 2001a, 2001b) in interaction, and interactional feedback (Mackey, Oliver, & Leeman, 2003; Fujii & Mackey, 2009).

Lyster and Ranta (1997) examined a student's utterance immediately followed the teacher's feedback, incorporating in some way the teacher's provision to draw attention to the student's initial utterance. They compared students' uptake from each instance of a teacher's different corrective feedback (e.g., *explicit correction, recasts, elicitation*). Their results suggest that *elicitation,* i.e., by pausing to invite the student to "fill in the blank" (p. 48) (e.g., "*C'est un…* "), elicits the most uptake among all types of corrective feedback, and they suggest the importance of student-generated repairs in error-treatment sequences in L2 learning. Uptake can, however, occur even without learners' immediate incorporation of the interlocutor's (teacher's) feedback (Mackey, Oliver, & Leeman, 2003; Mackey & Philp, 1998; Ohta, 2001).

Ellis et al. (2001a) point to the importance of students' initiation. They examined learners' uptake in communicative ESL lessons by investigating the initiation of FFEs (Focus on Form Episodes), e.g., *student-initiated FFE*, *teacher-initiated FFE*. Students demonstrated uptake most frequently in *student-initiated FFEs,* while the level of uptake was notably lower in *teacher-initiated FFEs* (Ellis et al., p. 304). Their study suggests that "uptake is more likely to facilitate acquisition if it demonstrates that the feedback or information

provided has been processed by the learner" (p. 299) through learners' noticing and output facilitated by their initiation.

Ohta (2001) compared learners' uptake from corrective feedback, between teacher-fronted and peer activity settings, with the categories of learners' repair phenomena (*self/other-initiated, self/other-repair*) adapted from Schegloff, Jefferson, and Sacks (1977). Ohta (2001) found individual diversity in learners' responses to corrective feedback in teacher-fronted settings, i.e., dramatic individual differences in uptake rates for recasts, while the uptake rates for recasts in a peer-learning setting were much higher than in a teacher-fronted setting. Moreover, this research did not reflect that individual differences in a peer-learning setting were different from those in a teacher-fronted setting. Ohta notes the importance of self-correction, which is frequently observed in a peer-learning setting, and argues that self-corrections are also important for language learning, even though they are not incorporated from corrective feedback. Students' initiation and self-correction can be even more important for their language development owing to the relation to their noticing, and this behavior was often observed in the present study.

In the following two sections, I review *recast* and *appeal for assistance*, as specified in corrective feedback.

Uptake from recasts

In student-student interaction, implicit corrective feedback in a subtle way is often observed both lexically and structurally (Cameron, 2001) (see section 5.2.3.1). Recasts, which are defined as the addressee's rephrasing of the speaker's preceding utterance with correction (Ellis, 2003) in a target-like way (Mackey, 1999), has been mainly examined by incorporation or repetition of recasts (Lyster, 1998; Mackey, Oliver, & Leeman, 2003; Mackey & Philp, 1998; Révész, 2007; Sato & Lyster, 2012).

Mackey and Philp (1998) reported that high proficiency learners, who had intensive recasts from NSs before a task, showed a greater increase in more advanced structures than those who did not. Lyster (1998) reported that a teacher's recast and non-corrective repetition (just repeating a student's errors) fulfilled "identical functions distributed in equal proportions" (p. 51). Lyster (1998) suggests that it is not so much the effects of recasts themselves as the effects of recasts in combination with various types of attentional devices (e.g., teachers' repetition of learner errors) that lead to learners' repair. In student-student interaction, however, the use of attentional devices for error detection can be rare. An interlocutor's subtle provision for a speaker's output problem may be more common (Cameron, 2001).

Uptake with an appeal for assistance

Learners' initiation also includes learners' appeals for assistance to a teacher or interlocutor. A communication strategy is a strategic way to compensate for an L2 learner's limited command of the language, which is operationalized as an appeal for assistance (Færch & Kasper, 1980, 1983; Grañena, 2003). An appeal for assistance is defined by Færch and Kasper (1983) as a cooperative compensatory strategy, "which typically involves turning to an external source (e.g., speech partner, dictionary) to look for a solution" (Grañena, 2003, p. 87). Grañena claims that an appeal for assistance is closely linked to noticing a gap in learners' interlanguge, which occurs prior to attempting a solution (Schmidt, 2001; Schmidt & Frota, 1986). Grañena (2003) examined interviewers' provision to learners as interviewer-initiation or learner self-initiation, the latter of which is also categorized into direct or indirect appeals. In her study, learners' appeals for assistance promoted their incorporation of feedback, and the frequency of learners' incorporation of feedback increased with proficiency level, while younger and less proficient learners tended to hesitate or

remain silent instead of appealing for assistance.

Grañena's study is also relevant to the present study in student-student interaction, where students sometimes ask for assistance and incorporate the interlocutor's feedback.

Uptake through collaborative work

Uptake through student-student interaction (Ohta, 2001; Swain & Lapkin, 1998, 2001) has been often investigated through collaborative dialogue. With peers' scaffolding, learners add and extend L2 knowledge of their peers to their own (Swain & Lapkin, 1998), and "by working together, learners collaboratively build utterances that are a bit beyond their reach and that of the interlocutor" (Ohta, 2001, p. 125). Sociocultural theory argues that cognitive processes arise from the interaction between individuals (Swain & Lapkin, 1998), with language as a mediating tool (Lantolf, 2000; 2002). Swain and Lapkin (1998) also observed individual different approaches to a task and different benefits. Ohta (2001) suggests that internalization occurs through a process of social interaction as follows:

> [P]eer collaboration works to promote mutual comprehension and appropriate assistance as the interaction is tailored to the needs of interlocutors moment by moment. It is through this process that peer interaction promotes language development. (p. 11)

Ellis (2000) quotes sociocultural theory by noting that "learning arises not through interaction but in interaction" (p. 209). Skehan (2009) suggests from a cognitive perspective that in the process of lemma retrieval (see Fig. 2.1, Levelt's model), the interlocutor's scaffolding together with providing priming opportunities reduces the speaker's workload to retrieve lexis from his/her mental lexicon (Skehan, 2009). Learners are provided with lexis and forms through interaction without accessing or easing access to the database in the mental lexicon inside the brain.

Awareness as a priming device in interaction

Learners tend to repeat syntactically utterances they have previously heard or spoken themselves (see section 5.2.3). Besides the research on uptake from corrective feedback, the relationship between interaction and L2 development has been investigated through *syntactic priming* or *structural priming* (reproduction of a previously spoken or heard structure) in interaction (McDonough, 2006). A speaker's initial structure is often repeatedly used in subsequent utterances, even when the initial and subsequent utterances do not share the same content or the same lexical items. McDonough's (2006) study of the occurrence of *syntactic priming* in L2 student-student interaction showed evidence of syntactic priming for prepositional datives, but not for double-object datives. This study is interesting and related to the present study in terms of showing learners' L2 language accommodation without corrective feedback.

2.3.2 Social Contexts and Individual Factors

> Learners are unique individuals who learn and develop best in their own
> idiosyncratic ways … Learners are social beings who learn and develop best
> in a mutually supportive environment. (Allwright & Hanks, 2009, p. 5)

Different from the Interaction Hypothesis (Long, 1983, 1996), in which social and individual learners' factors are not targeted (Long, 1997), other research pays direct attention to the social and individual factors involved in language learning through interaction. For example, Allwright and Bailey (1991) claim that the social condition in the classroom affects language learning (e.g., teachers' treatment of learners' problems, see Allwright, 1988). Similarly, sociocultural theory in SLA is also based on concept of learning through social activity (e.g., Lantolf, 2000, 2002; Donato, 1994; Swain & Lapkin, 2001). The nature of interaction, a co-constructed

event in task performance, involves a social situation.

The studies in language classrooms relate to the social condition in dyad or group interactions. Through interviews about interaction in classroom activities, Philp and Mackey (2010) concluded that "social relationships can influence learners' perceptions and use of feedback in task-based interaction" (p. 225). Perception and use of feedback are considered to have an impact on learning, thus it is logical to think that "social relationships might be impacting on opportunities to learn" (p. 225). In their study, learners' social factors (relationships between participants, their shared histories) impacted on their participation, motivation, and enjoyment of the task, i.e., learners' attention to language (input, feedback) and language production (output). Further studies could "investigate the interplay between cognitive and social factors" and explore how individually and socially they "might impact the developmental outcomes of interaction" (Philp & Mackey, 2010, p. 227).

Individual differences in language learning are also pointed out: learners conduct the same tasks differently according to their prioritized attention to particular areas, and also according to their own interests, language aptitude, and understanding of tasks (Mackey, 2007; Mackey, Abbuhl, and Gass, 2012; Ohta, 2001; Skehan, 2009), "individuals not only determine what aspects of the outside world are relevant to them, but they actively construct a world around themselves and are constantly altering it" (Larsen-Freeman, 2006, p. 594; Lewontin, 2000). The focus in SLA should be "on observing the construction of co-knowledge and how this co-construction process results in linguistic change among and within individuals during joint activity" (Donato, 1994, p. 39).

The social dimension and individual differences seem to be heavily involved in interaction (Philp & Mackey, 2010), and they are key aspects in current SLA

research owing to their influence on language outcomes (see Fujii & Mackey, 2009). In the next section I summarize research from a pedagogical perspective.

2.3.3 Summary and Implications

Research on task performance from a pedagogical perspective through interaction has developed from *Negotiation for Meaning* (Long, 1981, 1983, 1996) to *uptake* from corrective feedback (Ellis et al., 2001a), including *recast* (Mackey & Philp, 1998; Philp, 2003), *appeal for assistance* (Grañena, 2003), and collaborative work (Swain & Lapkin, 1998, 2001).

To sum up, language incorporation, one of the uptake moves (Lyster & Ranta, 1997; Ellis et al., 2001a), which is considered to be related to language acquisition, increases in task complexity, from corrective feedback and through collaborative work; especially, implicit corrective feedback seems to be more effective for learners' incorporation (Mackey, Gass, & McDonough, 2000). Learner-initiation and self-correction are also important in terms of *noticing* for acquisition (Ellis et al., 2001a; Gass & Mackey, 2007; Mackey, 2006a; Mackey, 2007; Ohta, 2001; Schmidt & Frota, 1986).

Incorporating from a teacher's/interlocutor's corrective feedback is individually different (Grañena, 2003; Mackey & Philp, 1998; Ohta, 2001; Robinson, 2005; Swain & Lapkin, 1998). The effects of social settings have also been observed, e.g., a much higher uptake rate for recasts in a peer learning setting than in a teacher-fronted setting (Ohta, 2001); learners' scaffolding in collaborative work in peer interaction (Swain & Lapkin, 1998), which facilitates cognitive processes (Skehan, 2009).

A limitation of uptake research might be that learners' feedback is only investigated immediately after a teacher's corrective feedback or interlocutor's

provision (Lyster & Ranta, 1997). But incorporation may occur later, not necessarily immediately after feedback, and even without corrective feedback (Ellis et al., 2001a; Mackey, Oliver, & Leeman, 2003; Mackey & Philp, 1998; Ohta, 2001; Swain & Lapkin, 1998), as shown through syntactic priming (McDonough, 2006). Incorporation in the literature suggests that it reveals learners' attention to language factors, and what should be focused on in the present study: occurrence of self/other incorporation, learner initiation and self-correction, individual differences, social issues promoting cognitive processes, and incorporation over time through student-student interaction.

In the next section I review research from two perspectives, including mixed methods or "hybrid research" (Ellis, 2012).

2.4 Research from Two Perspectives in TBLLT

Finally, I explore how two types of research on learners' prioritization to language aspects (fluency, complexity, and accuracy), and research on learners' perception in interaction (e.g., incorporation) can be connected to see the same data.

In this section I review research from two angles, first from a psycholinguistic perspective, and then from a pedagogical perspective. Finally, I review integrate research from these two perspectives.

2.4.1 Research with a Psycholinguistic Account from Different Angles

Recent research has often investigated L2 oral performance from different angles by employing two different methods (including mixed methods) to make the research more robust. Research with a psycholinguistic account has usually been investigated from a cognitive perspective. I review quantitative research in two different data sets, quantitative and qualitative research in one data set, and

quantitative and qualitative research in task repetition.

2.4.1.1 Quantitative research in two different data sets

Research has often conducted quantitative analysis in two different data sets from different angles, as described in section 2.2.1. Robinson, Cadierno, and Shirai (2009) employed a typological, cross-linguistic examination to investigate the differences in accuracy (target-like L2 lexicalization patterns) and complexity (tokens and types of motion verbs) between typologically similar and dissimilar L1 speakers. Here, they investigated the different incorporation of lexicalization patterns between typologically similar and dissimilar L1 speakers (motion verbs with or without a path satellite in L1, e.g., *Mr Brown is walking down the street* vs *Mr Brown is walking*). Their complexity and accuracy measures were closely related to typological issues, i.e., Danish speakers (typologically similar to English) incorporated mention of the ground of motion more than Japanese speakers (typologically different to English). Their finding that typological differences and similarities between L1 and L2 led to differences in learners' language production suggests that task complexity can be different depending on learners' typological background.

This type of study is useful to compare the same aspects in two different data sets. But those quantitative studies still show neither individually different learners' allocated attention nor how it is demonstrated.

2.4.1.2 Quantitative and qualitative research on one data set

Towell, Hawkins, and Bazergui (1996) combined quantitative and qualitative analyses with statistical analysis of fluency followed by qualitative analysis in two cases. They qualitatively examined the process of proceduralization of knowledge in learners' fluency during one year of overseas study. They qualitatively investigated the lexical phrases demonstrated by two learners who had increased their MLR most

in their preceding quantitative study of a group of 12 students. They predicted learners' use of collocations as one of the factors of fluency development after a one-year overseas program. They compared two students' MLRs at Time 1 with Time 2, when they had markedly increased, and found that their significant growth in MLR appeared to be due to "an increase in the length and complexity of the linguistic units which are uttered between pauses" (pp. 112–113), i.e., syntactic and discourse knowledge.

The findings suggest that the increase in MLR could be attributed to the proceduralization of knowledge, e.g., syntax and lexical phrases (Towell, et al., 1996). According to their qualitative and quantitative evidence, the students' fluency development after a one-year overseas program is likely to have been related to the degree of their proceduralization of knowledge. The researchers' qualitative analysis of part of the whole data set provided detailed evidence for quantitative analysis of fluency development.

2.4.1.3 Quantitative and qualitative research on task repetition

Statistical examination of learners' language is generally considered on the basis that the more subjects the data include, the more chance that significant effects in the results will show. In a pedagogical sense, however, research cannot ignore individual differences. Qualitative examination shows phases of learners' language that are different from what quantitative investigation suggests (see section 2.1.3).

Bygate and Samuda (2005) quantitatively and qualitatively examined their data gathered through task repetition from Bygate (2001). They investigated complexity by employing a new measure of *framing*, "a term to refer to any language additional to the narrative content" (p. 47). They investigated how the occurrence of *framing* increased through task repetition by quantitatively examining 14 students' oral performance with additional qualitative examination of three students' language

production. Their study suggests both a general trend of learners' lexico-grammatical and content change and individual differences.

Larsen-Freeman (2006) both quantitatively and qualitatively examined five Chinese English learners' oral and written production in a repeated task (four times over a six-month time period with a time-series design, see Ellis & Barkhuizen 2005). The former quantitatively examined complexity, fluency, and accuracy, both in each student's data and in the group of five students' data, while the latter qualitatively examined how each of the idea units in the learners' language changed over a six-month period. Although her research is not task-based language learning research in the sense of language learning through a task, the methods employed in two different approaches shed light on individual different learning processes usually hidden behind a generalized linear trajectory of averages in a group data set for complexity, fluency, and accuracy.

All the averages of the four measures show learners' language improvement occurring linearly. Seen individually, however, each of the graphs suggests inter-individual and intra-individual variability, with different trajectories. Larsen-Freeman concludes as follows:

> Intrinsic to this view is the idea that individual developmental paths, each with all its variation, may be quite different from one another, even though in a 'grand sweep' view these developmental paths are quite similar. (p. 615)

In qualitative analysis, learners demonstrate morphosyntactic sophistication and a shift in subjectivity in both their written and oral tasks. The effect of task repetition on and the individual processes of language production are pedagogically valuable for both researchers and teachers wishing to understand language learning.

Larsen-Freeman (2009, p. 587) even suggests that "more socially oriented

measures of development" should be employed. In the next section I review research with a pedagogical account which could bring social involvement in learning to the fore.

2.4.2 Research with a Pedagogical Account from Two Angles

Qualitative investigation often reveals social involvement and/or individual differences usually hidden within quantitative results. To review research from a pedagogical approach, I first briefly review the social and cognitive debate, which has had much influence on the SLA field, followed by social interaction and individual factors. Then, I explore two studies from two angles: uptake research in two different settings (Ohta, 2001) and quantitative and qualitative analyses of negotiation for meaning (Foster & Ohta, 2005).

2.4.2.1 Social-cognitive debate

The social factors involved in language learning interaction have been heatedly debated for nearly two decades, since Firth and Wagner (1997) observed that:

> Language is not only a cognitive phenomenon, the product of the individual's brain; it is also fundamentally a social phenomenon, acquired and used interactively, in a variety of contexts for myriad practical purposes. (p. 768)

Is the acquisition of a second language a cognitive process in an individual learner's mind, or a social process through interaction with target language speakers (Magnan, 2007)? In social interaction studies, especially in Conversation Analysis (CA) at one end of the continuum of social-cognitive study, "natural occurring" data are stressed (Firth & Wagner, 1997; Sacks, Schegloff, & Jefferson, 1978), while in cognitive studies at the other end of the continuum, experimental settings have been in the mainstream in the search for universal and underlying features of language

processes (Firth & Wagner, 1997). Variables tend to be controlled to minimize the influence on the outcome (Holliday, 2010). Although it appears to be impossible to conduct a study that includes both cognitive and social aspects when the methodologies seem to be so different, quite a few SLA researchers now pay more attention to social dimensions (Foster & Ohta, 2005; Koponen & Riggenbach, 2000; Kormos, 1999; Larsen-Freeman, 2006; Ohta, 2001; Philp & Mackey, 2010; Tarone, 2010). Furthermore, Hughes (2010) claims that "approaches that value authentic data can be placed on a spectrum moving from situated/qualitative (such as CA or ethnographic work) to decontextualized/quantitative (such as acoustic phonetics, frequency studies from large corpora)" (p. 151).

Different approaches from social and cognitive perspectives may reveal a hidden phase that a particular approach has not shown. Mori (2007) reexamined "phenomena often considered as L2-specific or indicative of deficiency" (p. 855) from an interactional perspective, and a renewed "understanding of L2 speakers' practices." Mori points out that these studies "seemingly indicate L2 speakers' disfluency can be reanalyzed as being used to achieve some other intricate interactional functions if one eliminates the bias of learner-as-deficient-communicator" (p. 855). Kasper (2009) goes further and suggests that CA even reveals learning through interaction. One direction for sociocognitive research could be to use two different analyses of the same data set, which would be acceptable for both types of analysis. Duff (2002) suggests the following:

> [P]arallel work needs to be done with other approaches to research, combining the expertise of applied linguists espousing different research paradigms in complementary types of analysis of the same phenomenon would also yield richer analyses of complex issues. (p. 22)

In the cognitive-social debate in SLA started by Firth and Wagner (1997), Larsen-Freeman (2007) points out that many kinds of social issues have a profound effect on language performance. An important factor is that language is an interactive tool, which obviously involves a social aspect. We cannot ignore the social context if we wish to understand learners' oral language (Atkinson, 2002; Firth and Wagner, 1997; Larsen-Freeman, 2007).

2.4.2.2 Social interaction and individual factors

As briefly reviewed in the previous section, sociocultural theory (SCT) brings the social dimension to the center of attention, viewing language "as a means of accomplishing social interaction and of managing mental activity" (Ellis, 2003, p. 176). Lantolf (2000) suggests that "ZPD[6] is concerned with features of language learners and the concrete activities they participate in" (p. 80), and "mediation attuned to learner ability and responsivity is not only about feedback but it is also about helping learners attain a sense of agency in their new language" (Lantolf, 2012, p. 60). Based on SCT, learners' scaffolding in interaction has often been studied (Ohta, 2001; Swain & Lapkin, 1998). Not only in sociocultural but also in cognitive studies, "attention is an important social and cognitive construct for the learner in both processing L2 input and producing interlanguage" (Tarone, 2010, p. 56). Accommodation theory also predicts that L2 learners will adjust their production of interlanguage shifting to a form more similar to their interlocutor's (Beebe, 1980; Beebe & Giles, 1984). Social context affects both the L2 input that interlocutors

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[6] ZPD means the *Zone of Proximal Development* (Vygotsky, 1986). Students' collaboration in a mixed level group seems to stretch their language, as zones of proximal development (ZPDs) are created through interaction with more knowledgeable others.

provide for learners and L2 learners' behavior in *negotiating meaning* when focusing on L2 form. Hence, individual learner perceptions of the contexts that interact with cognitive factors cause linguistic performances to differ among L2 learners (Tarone, 2010).

As we have seen, individual factors seem to be observed, especially in a social environment (Donato, 1994; Dörnyei, 2005), as "what normally remains hidden in individually internalized thought may manifest itself in dialogue" (Donato & Lantolf, 1990). Learners can construct utterances beyond their individual capacity (Swain et al., 2002, p. 179) in peer interaction, even with more incidental vocabulary acquisition than in controlled teacher-learner interaction (He & Ellis 1999). Donato (1994) proposes that SLA should focus on how the "co-construction process results in linguistic change among and within individuals during joint activity" (p. 39).

In the next section I explore the possibility of investigating the impact of individual and social factors in two interaction studies.

2.4.2.3 Uptake and self-correction in two different settings

Ohta (2001) quantitatively and qualitatively examined and compared learners' uptake from corrective feedback from a teacher and peers in teacher-fronted and peer learning settings. She paid attention to self-initiated self-correction, though other-initiated or other-repair has been usually been focused on in uptake analysis. Quantitative analysis suggested that learners' uptake from recasts was much higher in a peer learning setting than in a teacher-fronted setting, and the prevalence of self-correction in the peer learning setting was seen in many more cases than in the teacher-fronted setting, though learners' uptake from incidental recasts was higher in the teacher-fronted setting, due to the availability of many addressees in the teacher-fronted setting. Qualitative analysis showed "individual diversity in how

learners respond to corrective feedback, while providing evidence that corrective feedback is a resource for learners in the process of language learning" (p. 175).

2.4.2.4 Negotiation for meaning from two perspectives

Foster and Ohta (2005) showed the possibility of joint analyses of two different genres. They investigated Japanese and English learners' interview data from two different perspectives: a quantitative examination of negotiation for meaning and a qualitative analysis of interactional processes during interviews. Their study deepened the understanding of learning through learners' interactional processes, which entailed scaffolding and self-correction. They concluded that negotiation for meaning was not related to communication breakdown and that much more modified output was produced without negotiation for meaning. Their study suggests that errors are not always the source of communication breakdown and modified output does not always occur from a teacher's or interlocutor's corrective feedback, but it does occur through self-correction.

2.4.2.5 Learners' modifications and cultural influences

Fuji and Mackey (2009) investigated learner-learner interactions during two open-ended decision-making tasks from two different angles: first, they quantitatively examined learners' modified output incorporating an interlocutor's feedback (e.g., recasts, clarification requests, confirmation checks), and then qualitatively analyzed journals and introspection elicited through stimulated recall sessions. A relatively low rate of interactional feedback from the peer interlocutors in the results of the quantitative analysis turned out to be possibly related to "cultural, contextual, and interlocutor-related factors" (p. 267).

In their study, learners tended to provide anticipatory lexical assistance scaffolding for their interlocutor instead of negotiation for meaning to avoid potential

communication breakdown (p. 287). Fujii and Mackey (2009) anticipate that Japanese

adult interlocutors' lower rate of feedback could be related to Japanese cultural

behavior (e.g., avoidance of negative feedback).

To sum up, investigating language performance from social and cognitive

approaches may deepen the understanding of language learning and reveal learners'

interactional processes. Student-student interaction is more likely to promote language

incorporation than teacher-fronted or teacher-student interaction. In the next section, I

review process-product research (see Ellis, 2012).

2.4.3 Integrated Research from Two Perspectives

In this section I explore the possibility of such studies on the relationship

between interaction (process) and developmental forms via pre and posttests (product).

I explore four studies: initiation and language learning (Tarone & Liu, 1995),

language learning through interaction (Mackey, 1999), and uptake from collective

feedback and fluency development (Sato & Lyster, 2012).

2.4.3.1 Initiation and language learning

Tarone (2010) considers that "noticing may not always result in uptake" (p. 61),

and implies that "social context affects learners' willingness to accept the corrective

feedback that they notice and use it in their own speech" (p. 61). Tarone and Liu

(1995) demonstrate the relationship between social and cognitive factors, the

"interplay between external social demands and internal sequences of acquisition" (p.

122), by investigating learners' initiation and language production in different social

contexts. The language production of Bob, a 5-year-old Chinese boy learning English

in Australia, showed different results in interactions with three different interlocutors

(his teacher in class, his fellow students, and his uncle as the researcher). Bob's

initiation of turns differed with the interlocutor: the most frequent initiations being with his uncle, and no initiations with his teacher, which correlated with his development of interrogative forms.

Liu also investigated the effect of interactional context on Bob's language development using Pienemann and Johnston's (1987) framework (developmental stages in the use of interrogative forms). He quantitatively examined the frequency percentages of *initiations* and *responses* in three contexts (with teachers, peers, and the researcher), and qualitatively examined when different interrogative forms appeared in each context. His findings support the view that "different types of interaction can affect not just the rate, but the route of second language acquisition" (Tarone & Liu, 1995, p. 121). In their study, interrogative forms in interaction with the researcher (Liu) appeared the most, followed by with peers, and the least with teachers. Despite the data from one L2 learner, this study clearly shows how the cognitive factor is influenced by the social situation.

Tarone points out the following:

> [S]ocial context does indeed significantly affect cognitive processes of SLA, and if our goal is to understand the human cognitive capacity for second language acquisition, then we should study diverse types of L2 learners in a wide range of social contexts. (Tarone, 2010, p. 70)

Learners' initiation of turns seems to be affected by social relationships, which also offers a hint to interactional roles in the present study.

2.4.3.2 Language learning through interaction

Research on learners' uptake from teachers' or native speakers' (NS) corrective feedback has often been investigated with a pretest and posttest to examine the relationship between interaction and language development (Mackey, 1999; Mackey & Philp, 1998; Philp, 2003; Révész, 2007).

One important study on language development through interaction is Mackey (1999), who was the first in the field to report positive findings linking interaction and acquisition (see Ortega, 2009). She compared pre/posttests of question forms before and after treatment through tasks such as story completion, picture sequencing, and picture drawing. Interaction tasks, which included negotiation for meaning (e.g., "implicit negative feedback" and "modified response"), were repeated three times through tasks for both treatments and tests, the type of which was designed to elicit the target question forms. Learners' language development was assessed following the developmental framework of question forms proposed by Pienemann and Johnston (1987). The results showed that the group involved in interaction demonstrated a marked improvement in the posttests, while those groups with no interaction treatment showed much less improvement. This study is important as it connects the process and product of language learning, and was followed by various process-product research (e.g., Iwashita, 2003; Jeon, 2007; McDonough, 2005).

2.4.3.3 Uptake from corrective feedback and fluency development

Researchers suggest that uptake from corrective feedback occurs through noticing a gap between learners' interlanguage and the correct form (Mackey & Philp, 1998; Schmidt & Frota, 1986). With opportunities to proceduralize it (Lyster, 1998; Mitchell & Myles, 2004), uptake leads to fluency (Swain, 1995; Yaghoubi-Notash & Yousefi, 2011). This is how uptake or the incorporation of input from corrective feedback is predicted to promote fluency.

Robinson (2005) tried to investigate learners' task performance from both pedagogical and psycholinguistic perspectives. According to Robinson regarding the Cognition Hypothesis, increasing task complexity which entails an increase of cognitive demands, leads to uptake (see also Kim, 2009; Robinson, Gadierno, &

Shirai, 2009). Learners are more attentive (in terms of noticing) to linguistic input and hence incorporate it. In Robinson (2005), task complexity affected accuracy and complexity as well as comprehension checks and incorporation from interlocutors' provisions, but not fluency or the differentiated performance of learners with different cognitive ability. He examined the negotiation of meaning, incorporation, and FCA, along with individual different factors, regarding task complexity. The study, however, did not investigate the relationship between incorporation and FCA.

Sato and Lyster (2012) are, to my knowledge, the first to have examined the relationship between uptake and fluency development. Sato and Lyster (2012) investigated fluency led by uptake from peers' corrective feedback. Although their *corrective feedback groups*, a prompt group (PI-prompt: practiced how to provide prompts) and a recast group (PI-recast: practiced how to recast) obtained better accuracy than the peer interaction only group (PI-only), fluency results were similar in all three groups. They all showed more fluency than a control group. These fluency results may, however, have come from practice effects, with repeated fluency activities rather than corrective feedback. Sato and Lyster's (2012) investigation of the hypothetical claim that automatized processing through uptake from correct forms help learners attend to fluency (Mitchell & Myles, 2004; Yogoube-Notash & Yousefi, 2011) did not demonstrate a relationship between uptake from corrective feedback and fluency.

Another study to note, which investigated the relationship between focus on form and accuracy, complexity, and fluency, is that of Foster and Skehan (2013), although it is not process-product research. The results suggest that the post-task condition affects accuracy and complexity, but not fluency (see section 2.2.1.3).

The common theoretical background is awareness or attention to the target

form or meaning: to incorporate forms or meanings, the learner needs to be aware of and perceive information, and the learner must also allocate attention (to forms/meaning, or to fluency/complexity/accuracy). Here, incorporation, a main uptake move, can be an indicator to demonstrate what the learner pays attention to. Learners' incorporation of input from interaction could indicate what language factors learners focus on during interaction. To find how learners' attention to different linguistic factors (e.g., forms or meanings) leads to learners' incorporation, detailed qualitative analysis is necessary.

2.5 Summary and Implications

Research from both psycholinguistic and pedagogical perspectives has employed multifaceted analysis: with two quantitative analyses (Robinson et al., 2009), and quantitative and qualitative analyses from both cognitive (Bygate & Samuda, 2005; Larsen-Freeman, 2006; Towell et al., 1996), and social perspectives (Foster & Ohta, 2005; Ohta, 2001; Tarone, 2010). Process-product research has also studied combining two analyses of interaction and language production, e.g., recasts and pre/posttests (Mackey, 1999; Mackey & Philp, 1998; Révész, 2007; Sato & Lyster, 2012), or morphosyntactic and lexical changes after interaction tasks (Ellis, & He, 1999; Ellis, Loewen, & Erlam, 2006; Iwashita, 2003; Mackey, 2006a; Mackey, 1999; Révész, 2007).

Modification of language from a teacher's or interlocutor's corrective feedback through interaction has been examined as uptake, which is believed to lead to language acquisition through awareness or *noticing a gap* (Schmidt, 1990). In contrast, learners' language outcomes (fluency, complexity, and accuracy) have been considered to show what language aspects they pay attention to. Both types of study

are based on the same theoretical brief: attention, awareness, or *noticing*.

Now, research both from pedagogical and psycholinguistic perspectives is turning its attention to the consequent acquisition of fluency (Sato & Lyster, 2012) or the process of strategic planning, i.e., what learners actually do during strategic planning (Sangarun, 2005; Ortega, 2005; Foster & Skehan, 2013). Neither Sato and Lyster (2012) nor Foster and Skehan (2013) have found a significant correlation between focus on form and fluency, despite their different approaches, although a correlation between focus on form or corrective feedback and accuracy and/or complexity has been reported (Foster & Skehan, 2013; Robinson, 2005; Sato & Lyster, 2012).

The literature reviewed in this chapter highlights a first puzzle: Is interaction (or attention in interaction) related to fluency (see Sangarun, 2005)? Then, a second puzzle arises: How can it be investigated? I would like to propose *incorporation* (Ellis et al., 2001a, 2001b; Lyster & Ranta, 1997; Mackey & Philp, 1998; Robinson, 2005) as an indicator of the source of learners' attention. Learners' incorporation across multiple task repetitions may demonstrate the trajectory of their foci during interaction. The learners' attention shown by incorporation moves could act in concert with the language features of fluency and complexity. Incorporation in this study is not seen as one of the uptake moves of teachers' or interlocutors' corrective feedback (Ellis et al., 2001a, 2001b), but as a main move in learners' linguistic attention in peer interaction. Learners' language incorporation in monologues from dialogic interaction with a peer student over multiple task repetitions may demonstrate learners' foci on meanings or forms (or more detailed attention allocation), which could lead to their fluency and/or complexity.

TBLLT research on fluency, complexity, and accuracy in cognitive studies,

which has usually generalized learners' language based on the language outcomes of their oral performance, seems to have reached its limit (Ellis, 2009; Larsen-Freeman, 2009; Skehan, 2009) due to the absence of social and individual factors (Allwright & Hanks, 2009; Firth & Wagner, 1997; Ohta, 2001; Tarone, 2010). Though quantitative studies are useful to form a general perspective of learners' language, a limitation of these studies might be that a certain characteristic shown in learners' language as a group will not show individual factors of learners' language, which might have some important variations (Fulcher, 2003; Larsen-Freeman, 2006; Lynch & Maclean, 2001).

Besides research from a psycholinguistic perspective, research from a pedagogical perspective (Ellis et al., 2001a; Grañena, 2003; Lyster & Ranta, 1997; Mackey, 1999) also has the limitation that social factors are hidden in analyses based on the results of frequencies of different types of uptake or corrective feedback (except sociocultural studies, see Ohta, 2001; Swain & Lapkin, 1998, 2001). Though the limited scale of qualitative research makes it difficult to generalize its findings, understanding learners' awareness that is involved in individual and social factors is pedagogically important (Ellis, 2009; Larsen-Freeman, 2009; Mackey, 2006b; Ohta, 2001; Philp & Mackey, 2010; Skehan, 2009; Tarone, 2010).

Further studies with more detailed descriptions of what is happening during task performance are needed to see how individual factors and social issues are involved in interaction (Foster & Ohta, 2005; Ohta, 2001; Philp & Mackey, 2010). In view of the findings of previous studies, the present study aims to explore qualitatively what learners actually do during task repetition by investigating their attention as shown by language incorporation, instead of investigating learners' retrospective data. Furthermore, researchers note the relevance of both individual differences and social issues to interactive language learning (Bygate & Samuda,

2005; Larsen-Freeman, 2006; Ohta, 2001; Philp & Mackey, 2010), whether the task is experimental or in a naturally-occurring setting. I also aim to identify individual differences to attention and social involvement in their performance.

In light of these considerations, the following research question is posed:

How does allocation of EFL learners' attention change across multiple task repetitions?

This overall research question is investigated in the present study, focusing on incorporation, fluency, and complexity as attentional concepts based on *noticing*, (i.e., attention, awareness, and perception).

Chapter 3

Methodology

In this chapter, I explain the research methodology employed in the present study. I start with an overview of the methodological considerations related to the present study in the literature on task-based language learning and teaching (TBLLT). After a pilot study, the current study is explained, including the research design, a description of the task design, participants, and data-collection methods. Then, two methods of data analysis, by employing a priori categories and emergent categories from the students' data, are discussed. The chapter ends with a summary.

3.1 Methodological Issues

What do learners do during planning and how can it be investigated? In this section I consider methodological issues for studying learners' allocation of attention across multiple task repetitions. I explore possible methodologies through previous studies: first investigating fluency, then learners' attention to language aspects in strategic planning, followed by language incorporation serving as an indicator of attention and perception. Qualitative analysis in TBLLT is also considered. Finally, I consider a possible methodology for the present study.

3.1.1 Considerations for Investigating Fluency

Task-based language learning research has studied EFL learners' attention to language aspects of fluency, complexity, and accuracy in their oral performance. In this section, *pauses*, a feature of flow interruption commonly used as a fluency measure, are considered.

3.1.1.1 *Pauses* as a fluency measure

Learners' attention to fluency, complexity, and accuracy (FCA) have been mainly investigated in quantitative studies of narrative tasks. Many FCA studies have examined different effects of tasks, task conditions (e.g., planning time), and/or different proficiencies of L2 learners' language (Bygate, 2001; Foster & Skehan, 1996; Kawauchi, 2005a, 2005b; Mehnert, 1998; Skehan & Foster, 2005; Tavakoli & Skehan, 2005; Yuan & Ellis, 2003). The main purpose of these studies has been to find the best tasks and conditions to promote second language learners' attention to FCA towards language acquisition.

As seen in Chapter 2, the most common features of oral performance examined as measures in FCA studies are *pauses* (fluency), *clauses* (complexity), and

errors (accuracy). Although *pauses* are commonly used as a fluency measure, they are one of the most controversial measures. There have often been questions raised about the functions of pauses at the juncture position or in the end-turn, which are usually considered to be natural (Beattie, 1980; Butterworth, 1980; Fulture, 2003; Pawley & Syder, 2000). On the other hand, unplanned pauses located at a non-juncture position, i.e., within a clause or phrase, are considered to interrupt speech flow (Pawley & Syder, 2000; Riggenbach, 1991).

Tavakoli and Skehan's study (2005) on learner proficiency, task complexity, and planning conditions uniquely used three categories of fluency measures: *speed*, *breakdown*, and *repair*. They hypothesized that the effects of task structure, planning, and learners' proficiency on fluency, accuracy, and complexity would be greater in a structured than in an unstructured task, in a planning than a no planning condition, and in higher than lower proficiency learners' language. The results showed significant differences in speed fluency, complexity, and accuracy. However, repair fluency (measured by disfluency features) and breakdown fluency in planning conditions and among learners of different proficiency (measured by the number of pauses) did not show statistically significant differences (see section 2.2.1.2). Repair features and pauses, the measures which show disfluency, suggest a very interesting implication: repair features may not linearly decrease over time if a study is repeated several times (E. Nakamura, 2007), and not all pauses may indicate disfluency (Dörnyei, 1995; Fulture, 2003; Pawley & Syder, 2000; Riggenbach, 1991). Moreover, if interaction is involved, the results can be slightly different due to the interactional functions of pauses (Pawley & Syder, 2000).

3.1.1.2 Location of pauses and strategic planning

As seen in section 2.2.1.2, Skehan and Foster (2005) investigated learners'

performance under different planning conditions (guided/unguided strategic planning, no planning) for a first five minutes (Time 1) and for a second five minutes (Time 2) with/without a mid-task condition, in which new information was provided. They employed end-clause pauses and mid-clause pauses together with filled pauses to measure breakdown fluency. The results showed that both mid-clause pauses and filled pauses reduced at Time 2, suggesting less online planning was involved (p. 207), while end-clause pauses increased, although pauses at different locations did not produce significant differences between Times 1 and 2. The results, however, may suggest that learners manipulated macro-planning (end-clause pauses) more skilfully at Time 2 regardless of strategic planning (see section 2.2.1.5). They also found a significant reduction in the complexity and accuracy of performance from Time 1 to Time 2, which suggests that "strategic planning conditions do not maintain their effects for long" (p. 211), because "attentional availability for ongoing conceptualization and formulation is finite" (p. 210). Then, if learners have constant opportunities for strategic planning through interaction during oral performance, they may be able to maintain not only attentional availability but also information accessibility. A task designed to provide such a condition is needed.

3.1.2 Considerations for Investigating Learners' Attention

In this section, I consider a methodology to investigate learners' attention to language aspects during strategic planning: (1) learners' attention to fluency, complexity, and accuracy, (2) learners' attention through content analysis, (3) task repetition from the perspective of a planning condition.

3.1.2.1 Learners' attention to fluency, complexity, and accuracy

Learners' strategic planning has been investigated under different planning

conditions (see section 2.2.1.2), e.g., planning and no planning conditions (Yuan &

Ellis, 2003) and guided/unguided strategic planning (Skehan & Foster, 2005).

Kawauchi (2005a) investigated strategic planning by employing different data from

reading, writing, and rehearsal, which showed different benefits for different

proficiencies: fluency and complexity positively changed for high proficiency learners

but accuracy for low proficiency learners. Although these studies found different

effects for different types of strategic planning on learners' performance, we still do

not know what learners are doing during strategic planning (Ellis, 2009). Skehan and

Foster (2005) suggest there is a need to explore it qualitatively:

> Learners are clearly doing different things during this planning time,
> whether that is the result of personal idiosyncracy, or that of manipulated
> experimental conditions. We currently do not know what is going on in this
> period, and it may be that more qualitative approaches will need to be used
> … in a more exploratory manner. (p. 214)

FCA is not enough to measure attention. "It is impossible to determine whether

the increase of accuracy score is the result of attention to linguistic form or due to

avoidance of that which is not well known and thus that might provoke errors"

(Fukuta, 2015, p. 4). Retrospective interviews are a common way to investigate

learners' attention during task performance (Fukuta, 2015: Kormos, 2000; Ortega,

2005).

The next section turns to analysis of what learners do during strategic planning

based on content analysis.

3.1.2.2 Learners' attention through content analysis

In this section, I consider three studies which investigated learners' attention

by categorization emerging from their data (i.e., content analysis): Ortega (2005),

Sangarun (2005), and Fukuta (2015).

Ortega (2005) qualitatively explored what learners do during strategic planning through retrospective interviews in L1 as a post-task in her studies in 1995 and 1999. Her studies, which demonstrated superior results for FCA from a pre-task planning condition, suggest that the main benefits of strategic planning are "retrieval and rehearsal operations." Low-intermediate speakers committed to a retrieval strategy to solve lexical and morphology problems, while advanced speakers used retrieval and rehearsal strategies with a self-monitoring strategy. She also found individual differences in learners' strategic planning. She inferred that "speakers' own preferences and perceptions of what learning and using an L2 entails may have guided their efforts during pre-task planning to what they viewed as important" (p. 105), and she classified them as communication-oriented learners and accuracy-oriented learners (see section 2.2.1.3).

The findings in Ortega (2005) shed new light on what strategies were employed and what language aspects were focused on by different learners. In retrospective interviews, however, documenting a speaker's cognitive behavior is still limited to the speaker's perception of it, in addition to artefacts of methodology (e.g., prohibition on switching to the L1).

Sangarun (2005) investigated FCA in learners' language in meaning-focused, form-focused, and meaning/form-focused strategic planning groups, which matched emergent categories from content analysis of retrospective interviews and other data (e.g., plan-aloud protocols). The results suggest that the meaning/form focused group concentrated on all of FCA, while the form-focused group attended to fluency and accuracy, and the meaning focused group to complexity (see section 2.2.1.3). This is slightly different from Skehan and Foster's (2013) results where form-focused tasks affected accuracy and complexity, but not fluency.

Fukuta (2015) investigated learners' attention orientation through task repetition. The categorization of attention orientation emerging through content analysis of retrospective interviews was largely categorized into two processes: conceptualizing process (conceptual aspect) and formulating process (syntactic, phonological, and lexical aspects). The results show that learners' attention in the second task was oriented more to syntactic encoding and less to conceptualizing than in the first task, and accuracy and lexical variety in the second performance in an experimental group were statistically significant (see section 2.2.14). His study, however, repeated a narrative task only twice and quantitatively examined only group scores. If a task is repeated more than three times and if learners' language is investigated qualitatively, individual learners' attention orientation could be different.

All three studies on learner attention based on content analysis investigated learners' attention via retrospective interviews. Are there perhaps other ways that are more objective and transparent than retrospective interviews, such as some indicators to show attention or perception, to observe learners' cognitive behavior?

In the next section, I consider task repetition, which entails strategic and online planning (see Bygate & Samuda, 2005).

3.1.2.3 Task repetition from a perspective of planning conditions

As seen in Chapter 2 (see section 2.2.1.4), trade-offs seem to vary with planning conditions: fluency over accuracy with pre-planning but accuracy over fluency with online planning (Yuan & Ellis, 2003); complexity and fluency are compatible with pre-task planning (Tavakoli & Skehan, 2005). In other words, trade-offs are reduced with a combination of strategic (or pre-planning) and online planning conditions (Bygate & Samuda, 2005; Yuan & Ellis, 2003). A task condition that can provide such a combination of planning is task repetitions. The online

planning that learners employ in each task can be strategic planning for the remaining task iterations. This strategic planning is not guided but left to the speaker's prioritized attention. Furthermore, by combining a dialogue and a monologue, a speaker's prioritized attention in a dialogue can be revealed more clearly in a subsequent monologue, i.e., expressions incorporated from the dialogue demonstrate the speaker's attention. In addition, how his/her allocation of attention changes across task iterations can be seen.

To date, studies under a repeated task condition have focused on different language aspects, such as language accuracy (Lynch, 2007), including morphosyntactic and lexical use (Guss et al., 1999). Bygate's (2001) investigation of fluency, accuracy, and complexity through task repetition demonstrated that a repeated task condition overcame trade-offs of learners' attention to different language aspects, possibly by reducing learners' workload to attend to all language aspects (see section 2.2.1.4). These quantitative studies repeated the same task two or three times (Bygate, 2001; Gass et al., 1999; Lynch, 2007). What changes if a task is repeated more than three times? Do learners' language outcomes continue changing or remain constant after a certain number of iterations of a task?

Meanwhile Lynch and Maclean (2001) qualitatively investigated learners' language through immediate multiple task repetitions and found learners' incorporation of phonology, syntax, and lexis, and increased awareness of meanings and forms, as shown in self-repairs. Incorporation and self-repairs seem to have shown what learners actually do during planning. To consider a methodology to investigate learners' attention during planning, the next section turns its attention to classroom research, where learners' uptake from teachers' corrective feedback has been investigated.

3.1.3 Consideration of Incorporation as an Indicator of Attention

In this section, expressions self-reproduced or incorporated from interlocutors' provision are considered in two ways: (1) incorporation from corrective feedback and learners' awareness, and (2) source of the incorporated information.

3.1.3.1 Incorporation from corrective feedback and learners' awareness

Incorporation from teachers' corrective feedback has been examined as one of the main moves of *uptake*, which is considered to facilitate second language acquisition (Ellis et al., 2001a, 2001b). *Successful uptake* is defined by Ellis, Basturkmen, and Loewen (2001b) "as uptake in which learners clearly demonstrated an ability to incorporate the information provided or to use the item correctly in their own utterances" (p. 424), i.e., uptake that shows in a learner's utterances, including incorporated input from a teacher's or interlocutor's feedback. The assumption is that incorporation occurs via the speaker's perception of feedback (Mackey, 2006a; Mackey, Gass, & McDonough, 2000).

As reviewed in Chapter 2, there are approximately three targets of language acquisition studies involving language incorporation to date: (1) Cognition Hypothesis, where task complexity leads to uptake, i.e., incorporation of input of forms (Kim, 2009; Robinson, 2005; Robinson, Gadierno, & Shirai, 2009); (2) incorporation in peer interaction (Ohta, 2001) through collaborative work (Swain & Lapkin, 2001); and (3) incorporation in repair sequences, which may occur in Language-Related Episodes (LREs) (Gass, Mackey, Ross-Feldman, 2005; Foster 1998) or Focus-on-Form Episodes (FFEs) (Ellis et al., 2001a, 2001b), in response to recasts (Lyster, 1998; Mackey & Philp, 1998), scaffolding (Ohta, 2001), or by feedback in response to an *appeal for assistance* (Grañena, 2003). Most studies on uptake have focused on form and lexis (i.e., accuracy) and have investigated the best ways for learners to

incorporate teachers' feedback (e.g., recast) (see section 2.3.1.2).

Researchers have made a theoretical prediction that corrective feedback leads to fluency enhancement through an automatized process (Ellis et al., 2001b; Swain, Brooks, & Toalli-Beller, 2002; Yaghoubi-Notash & Yousefi, 2011) based on empirical studies (Ellis et al., 2001a; Loewen, 2004; Lyster, 1998; Lyster & Ranta, 1997; Swain, 1995). Uptake occurs through noticing a gap (Schmidt & Frota, 1986) between learner's interlanguage and the target language (Mackey & Philp, 1998), and this facilitates language acquisition through noticing, input, and output (Ellis et al., 2001b; Mackey, 2006a). This notion suggests a promising method to investigate learners' attention or perception (noticing) of language provided in interaction, i.e., learners' language self-reproduction or incorporation from an interlocutor's provision can be an indicator of learners' attention.

3.1.3.2 Source of the incorporated information

Incorporated repair occurs in interaction. Research has examined the source of incorporation in interactive discourse using categorizations adapted or modified from work on the sequential organization of repair by Schegloff, Jefferson, and Sacks (1977), such as Ota (2001), who categorized repair as *other/self-initiated other-repair* and *other/self-initiated self-repair*. Attention to *whose initiation* it is is also valued in the literature: *student-generated repair* at teacher's initiation (Lyster & Ranta, 1997), *student-initiated FFEs* (form-focused episodes) and *teacher-initiated FFEs* (Ellis et al., 2001a, 2001b). *Whose response* was incorporated has also been examined: NNSs' responses to *other-initiated clarification requests* or to *self-initiated clarification attempts* (Shehadeh, 1999); learners' language incorporation from an interviewer's provision with *learner self-initiation* or *interviewer-initiation* in Grañena (2003) (see section 2.3.1.2). The findings suggest the importance of self-initiation for uptake.

Furthermore, Ohta (2001) and Foster and Ohta (2005) argue that *self-initiated self-correction* or *modified output* without negotiation for meaning is also an important factor. The incorporation source (*whose initiation, whose response*) can point to the potential role of interaction, and moreover potential acquisition.

To sum up the above considerations, one way to investigate learners' awareness during interaction is to see what they incorporate into their own utterances. Learners' allocation of attention demonstrated by incorporation might affect their language outcomes through task repetition. To investigate learners' attention to language aspects through their language incorporation from interaction, the task should have the functions of both monologic and interactive aspects, e.g., a task repeated multiple times, with a dialogue followed by a monologue.

3.1.4 Qualitative Analysis in TBLLT

While many FCA studies generalize learners' language production based on statistical results in quantitative examinations, other studies qualitatively analyze learners' spoken data. I review and verify (1) qualitative analysis in case studies, (2) qualitative analyses in some cases with mixed methods, and then (3) qualitative analysis through interaction tasks.

3.1.4.1 Qualitative analysis in case studies

A qualitative case study can be defined in terms of showing "the process of actually carrying out the investigation, the unit of analysis (the bounded system, the case), or the end product" (Merrian, 1998, p. 34), and more specifically, in recent studies, as "the in-depth study of instances of a phenomenon in its natural context and from the perspective of the participants involved in the phenomenon" (Gall et al., 2003, p. 436). Qualitative and mixed-methods case studies are also conducted,

combining with quantification in large-group data and more in-depth qualitative descriptions in a few cases to provide a more detailed illustration of a phenomenon from different angles. For example, Kinginger (2008) investigated the L2 experiences of American students studying in France from multiple perspectives: a questionnaire, quantitative data (pretest/posttest scores), speech samples, and interviews. The case study with mixed methods (six cases out of 24 participants) showed students' "overall 'marked' improvement in their L2 proficiency with considerable individual variation" (p. 107).

On the other hand, qualitative analysis in some cases, which is not conducted holistically or in the bounded system different from above described, is often conducted following quantitative analysis in recent SLA research. In the next section, I consider how such studies were conducted.

3.1.4.2 Qualitative analysis in some cases with mixed methods

As shown in Chapter 2, in a few cases, SLA research has also conducted qualitative analysis following a preceding quantitative examination to paint a fuller picture of a study. Towell et al. (1996) investigated learners' use of lexical phrases (a type of collocation) in oral performance before and after a one-year overseas study program, in two cases, following a quantitative analysis of 12 students. They predicted that the increase in students' use of syntax and lexical phrases could be the result of proceduralization of knowledge, which led to their fluency development being shown by increased MLR (mean length of runs) after the program (see section 2.4.1.2). Bygate and Samuda (2005) analyzed two repeated narratives focusing on *framing*, which refers to "any language additional to the narrative content" (p. 47) in three cases (see section 2.4.1.3). They found a process of complexity promotion via their extended and elaborated narratives and individual differences in their style of framing.

Larsen-Freeman (2006) analyzed written and oral narratives through *idea-units*, "a message segment consisting of a topic and comment that is separated from contiguous units syntactically or intonationally" (Ellis & Barkhuizen, 2005, p. 154) in five cases (see section 2.4.1.3). Learners demonstrated morphosyntactic sophistication and a shift in their subjectivity in both written and oral tasks. This type of study sometimes includes quantified examinations in qualitative analysis (e.g., Bygate, 1996; Towel et al., 1996). In the next section I consider qualitative investigation of interactive data with mixed methods.

3.1.4.3 Qualitative analysis in interaction tasks

Besides Ortega's (2005) qualitative (content) analysis of strategic planning through retrospective interviews following a quantitative study of FCA in narrative tasks (Ortega, 1995, 1999), qualitative analysis has been carried out through retrospective interviews after interactive tasks in the classroom (Fujii & Mackey, 2009; Philp & Mackey, 2010).

Fujii and Mackey (2009) found in their study employing a mixed methods approach. Although quantitative results indicated a low amount of elicitation of interactive feedback in learner-learner interactions, clarification requests and confirmation checks facilitated output modification well, while recasts did not always provide target-like models. Their qualitative analysis revealed that the low number of feedback incidents could be related to learners' use of alternative strategies to avoid negotiation for meaning by cultural (e.g., avoiding "face-threatening linguistic behavior"), contextual (e.g., providing scaffolding to avoid potential communication breakdowns), and interlocutor-related factors (see section 2.4.2.5).

Philp and Mackey (2010) conducted qualitative analysis through retrospective interviews focusing on social factors with individual learners about corrective

feedback and learning outcomes of feedback in interactions involving group and pair work just after a class they had participated in. Their study suggests that learners' social factors (e.g., interlocutor familiarity) impacted on their participation, motivation, and enjoyment of the task (see section 2.3.2). Both studies (Fujii & Mackey, 2009; Philp & Mackey, 2010) left unanswered questions about how cognitive and social factors are related and impact on developmental outcomes.

Another unique study involving qualitative examination is Lynch and Maclean (2001). They investigated learners' language in interaction in six immediate task repetitions. Their findings suggest learners' potential for monitoring their own performance and individual differences in their awareness. Less proficient learners improved in phonology, syntax, and lexis, incorporating parts of their interlocutors' language, while more proficient learners did not incorporate their interlocutors' language (see section 2.2.1.4). This suggests that interaction and incorporation may be a way to investigate how individual learners monitor their language and reformulate it in the next task iteration, and how "the interplay between cognitive and social factors … might impact the developmental outcomes of interaction" (Philp & Mackey, 2010, p. 227) through interactive task repetition.

3.1.5 A Possible Methodology for the Present Study

The issue of developing a way to gauge learners' oral language production (e.g., features, categories) from prior studies is crucial. Three important concerns regarding the implications of previous studies on FCA and language modification through interaction are: (1) social dimensions in interaction and individual factors, (2) incorporation as an indicator of learner perception, and (3) monologue versus dialogue data. Based on these concerns, I consider a possible method to investigate learners' cognitive processes in planning through dialogue-monologue task repetition. I also

consider the reliability of the above three points.

3.1.5.1 Social dimension and individual factors

Most FCA research to date has statistically examined second language learners' language features in experimental settings, so that the social dimension has often been ignored in order to control variables. Moreover, individual factors have been hidden within generalized results.

Larsen-Freeman (2009) points out that the study of FCA "has perhaps reached a point where the typical (reductionist) approach of taking factors one by one to see what effect each has on learner performance in a linear causal way does little to advance our understanding" (p. 582). Researchers have now turned their attention to the social dimension in SLA (Atkinson, 2002; Larsen-Freeman, 2002, 2009; Tarone, 2010) since Firth and Wagner (1997) argued that language is a cognitive and social phenomenon, acquired and used in interaction.

Another factor, which quite a few researchers point out, is the importance of individual factors (Allwright, 1984; Ellis, 2009; Kasper, 2009; Larsen-Freeman, 2009; Larsen-Freeman and Cameron, 2008; Selinker 1972): "learners can prioritize attention to particular areas" (Skehan, 2009, p. 522), and "they actively construct" their own learning, "constantly altering it" (Larsen-Freeman 2006, p. 594; Lewontin 2000). Furthermore, individual factors seem to be observed in a social environment: "individual knowledge is socially and dialogically derived" (Donato, 1994, p. 51), depending on "situational parameters rather than cutting across tasks and environments" (Dörnyei, 2005, p. 218); "both the essentially social nature of classroom language learning and the importance of learners' role in 'managing' their own learning opportunities (individual and collectively)" are confirmed (Allwright & Hanks, 2009, p. 130). Hence, Larsen-Freeman (2009) argues that difference and

variation should be at the center of language acquisition research.

3.1.5.2 Incorporation as an indicator of learners' perception

Incorporation, which is often used to gauge *uptake* (Ellis et al., 2001a, 2001b), may be problematic due to the three limitations shown below. First, use of the same expressions or ideas from interaction does not directly prove that they have been *incorporated*, let alone *acquired* (Ellis et al., 2001a; Mackey & Philp, 2008). We may use the same expressions even without interaction. We always incorporate language, ideas, images, and behavior from other beings, media, books, and visual/aural art into our own practice. This process, however, probably addresses how we perceive them differently and develop our thoughts and behavior. The evidence in the literature suggests that *incorporation* has some relation to *noticing* through interaction (e.g., response to recasts), which is an important element for language learning (Ellis et al., 2001a, 2001b; Mackey & Philp, 1998; Oliver, 1995) (see section 3.1.3.1).

Second, *uptake* is often restricted in the literature to immediate *incorporation* of the teacher's feedback (Lyster & Ranta, 1997), and *incorporation* is used to examine responses to recasts (Lyster & Ranta, 1997; Mackey & Philp, 1998), but the delayed emergence of incorporation is overlooked. Uptake can occur even without learners' immediate incorporation of corrective feedback (Ellis at el., 2001a; Mackey, Oliver, & Leeman, 2003; Mackey & Philp, 1998; Ohta, 2001), and "recasts may have an effect in the long term" (Mackey & Philp, 1998, p. 353). In addition, "learning is cumulative, emergent, and ongoing, sometime occurring in leaps, while at other times it is imperceptible" (Swain & Lapkin, 1998, p. 321). Even though learners do not modify their language by incorporating input immediately after it is given, their awareness of it may impact on later self-modification. Multiple interactive task repetitions might provide such opportunities, as then learners are able to demonstrate

incorporation from prior interactions (not immediate incorporation), and it allows "students to recognize features of the language and to provide the necessary mediation to solve certain problems (of lexis, spelling, verb form, etc.)" (DiCamilla & Anton, 1997 as cited in Swain at el., 2002, p. 176), and can prompt "further revisions and self-revisions" later (Villamil & de Guerrero, 1998, p. 508).

Third, *a negative effect* is one of the problems in peer interaction, in which potentially incorporated information (e.g., lexical items, forms) that peers provide is not always correct (Swain & Lapkin, 1998). But Ohta (2001) found low rates of incorrect incorporated utterances in peer interaction, and even learners' conscious attention to the deviant utterances of peers is an important language learning process. Although peers do not have expertise, they are able to construct a solution by working together, even without teacher intervention (Lynch and Maclean, 2001).

3.1.5.3 Monologue data versus dialogue data

TBLLT research has often used either monologues (e.g., narratives) (Tavakoli & Skehan, 2005; Larsen-Freeman, 2006) or dialogues (e.g., peer interaction) (Foster & Ohta, 2001; Sato & Lister, 2013). Combining or comparing two different data sets could, however, be one way to make the research robust. Skehan (2001) suggests that monologue tasks produce greater fluency than dialogue tasks, while Michel, Kuiken, and Vedder (2007) report the opposite results from a combination of complex and simple tasks. Dialogue tasks, however, could involve more variables, besides language outcomes, than monologue tasks. Quantitative analysis alone does not seem to demonstrate what is involved in learners' interactions, although the relationships between the condition and language outcomes are often simple and generalized.

As we have seen in previous sections, individual factors have been observed in a social environment (Donato, 1994; Dörnyei, 2005; Larsen-Freeman 2006; Lewontin

2000) to manifest normally hidden individual thoughts (Donato & Lantolf, 1990). In addition, learners can construct utterances beyond their individual capacity (Swain et al., 2002) in peer interaction, where even more incidental vocabulary acquisition may occur than in controlled teacher-learner exchanges (He & Ellis, 1999). Learners' uptake from recasts and self-correction is also much greater in a peer learning setting than in a teacher-fronted one (Ohta, 2001). Donato (1994) proposes that SLA should focus on how a "co-construction process results in linguistic change among and within individuals during joint activity" (p. 39). Considering the above reports, dialogue tasks are likely to be involved in social/individual issues.

3.1.5.4 Strategic planning through dialogue-monologue task repetition

To sum up, collecting dialogue-monologue data through multiple task repetitions makes it possible to investigate learners' perceptions in interactions qualitatively, as well as their attention paid to language aspects. Here, I integrate learners' self-modification, self-reproduction, and incorporation from interlocutors' feedback as "incorporation," based on the prediction that self-modification and self-reproduction might be incorporated over time (Ohta, 2001; Swain & Lapkin, 1998; Tarone, 2010; Villamil & Guerrero, 1998).

In the current study, I explore learners' attention in a dialogue, and how it affects a monologue, by developing valid units of analysis for incorporation (emergent categories) and determining valid measures of language features (a priori categories) based on the same theoretical rationale. After conducting a pilot study, I designed a repeated dialogue-monologue task which would make the investigation of learners' attention possible: their attentional process of incorporation in dialogues and attentional outcomes to fluency and complexity in monologues. To find out what learners actually do in planning, I argue that the present study should be analyzed

qualitatively.

3.2 Pilot Study: A Picture Task of Monologue-Dialogue-Monologue

Based on the considerations mentioned in the previous section, to examine theoretical issues related to task design for the main study, I investigated three students' spoken data in a monologue-dialogue-monologue task. Via this pilot study, I searched for and confirmed a possible methodology to detect learners' attention in interaction and how it affects fluency and complexity in monologues. I explored how pauses and clauses changed from the first to the second monologues, and how the second monologue was related to the learners' attention in the preceding dialogue, i.e., how information in the dialogue was incorporated into the monologue through qualitative analysis of three students' spoken data.

3.2.1 Participants

The participants were three female students of intermediate English proficiency. Two out of three at a time talked and interacted prompted by photographs in turn, and this was audio-recorded.

3.2.2 Task

A picture carousel task, modified from Lynch and Maclean (2001) for a monologue-dialogue-monologue, was used. Three participants chose one photo each (*A Clown*, *Old house*, and *Exchange students*, see Appendix 3) from ten related to foreign countries. No participants knew the geographical locations of the photos. As in Skehan (1998), after planning for one minute, a speaker described and interpreted a photo to a listener for two minutes (Monologue 1), thus avoiding the effect of the fluent/hesitant phase of speech (Beattie, 1980), and then speaker and listener

discussed it for approximately four minutes (Dialogue 1). Immediately after the discussion, the speaker again talked about the photo, describing/analyzing it for two minutes (Monologue 2). During the task, the three participants' performances were audio- and video-recorded.

3.2.3 Analysis

Three students' speech data were analyzed qualitatively. I compared the first monologue (M1) and dialogue (D1) with the second monologue (M2), exploring how M1 changed into M2 and how the interlocutor's provisions in D1 were involved in the speaker's language in M2. I investigated how locations of non-juncture pauses (mid-clause pauses in Skehan & Foster, 2005) and self-repairs changed from M1 to M2, and how the dialogue affected features of fluency.

In coding, pauses at a clause-juncture (JP) are shown in terms of seconds (e.g., 0.5), at a phrase-juncture (PJP) in bold (e.g., **0.5),** and at a non-juncture (NJP) in bold italic (e.g., ***0.5***). Self-repairs are shown as repetitions in bold letters, and self-corrections including after false starts in bold italics. The numbers in the left margin of transcripts in the monologues show each AS-unit (described as U1) and those in the dialogues show each turn (described as T1).

3.2.3.1 Yuka (*A clown*)

Yuka repeats the same topic in the first and second monologues (M1 and M2) and in the dialogue (D1). But the same expressions are not observed in M1 and D1, although her interlocutor Kayo starts the dialogue with a question about Yuka's description, "*he seems like playing very funny music*" (T4). A self-repeated topic (or self-modified repetition) from M1 to M2 and a repeated topic from D1 to M2 are quite different in terms of speech flow. The modified repetition from M1 to M2 produced

more non-juncture pauses and repair features (false starts, repetitions, and self-corrections) than repeated utterances, while in the topic repetition from D1 to M2, the location of pauses moved from non-juncture to juncture positions and repair features disappeared.

Excerpt 1 shows a topic (*Clown's performance*) in Yuka's dialogue about the photo (D1), and Excerpt 2 is the same topic in her subsequent monologue (M2). Yuka's utterances, elicited by Kayo's initiated questions (e.g., T1) were incorporated into M2. This topic was not talked about in M1 (*Note*: underlining shows similar expressions that appeared in D1 and M2).

Excerpt 1: D1 (Clown's performance)

1   Kayo: (umm) (1.5) why (0.5) eh **why** is he playing (**0.5**) the guitar (**0.5**)

     guitar on the street↑ (1.0) what do you think

2   Yuka: I think (0.5) (umm 1.5) he (**0.5**) **he**: (**2.5**) **he** loves music so much

     and (1.0) probably (**0.5**) wants to earn money

(lines omitted)

5   Kayo: why he want (**0.5**) **he wants** (**1.5**) money↑

6   Yuka: hhhha hhhha (8.5) hhha (0.5) (umm 0.5) he has (**1.0**) many (**0.5**)

     children (0.5) hhha

Excerpt 2: M2 (Clown's performance)

9   this is a man (1.0) playing the guitar in the street

11   he: plays music (breathing 0.5) probably because he loves music (0.5)

12   and (1.0) have to earn money because (0.5) he has hha many children

Yuka reproduces both her interlocutor Kayo's provision and her own utterances in M2, which were elicited by Kayo in D1. Kayo's initiated question "*why is he playing the guitar on the street*" (T1) is syntactically incorporated into Yuka's

description of the clown in M2 as "*this is a man <u>playing the guitar in the street</u>*" (U9) (see syntactic priming in McDonough, 2006). This expression, used as a modifier of "*a man*," is more complex than the question form Kayo used. Yuka's answer "*he loves music*" and "*wants to earn money*" in D1, elicited by Kayo's question, is also reproduced in M2 as reasons for the clown to play music, "*because he loves music and have to earn money*" (U13–14). The reason why he needs money is also added to the monologue as "*because he has many children*," which was elicited by Kayo's additional question "*why he wants money*" (T5).

Unlike in the *Clown's performance*, the topic of the *Clown's costume* appears in both M1 and M2 (Excerpts 3 and 4). Her description of the clown in M1 was often modified in M2. In this topic Yuka produces more repair features than in M1, and non-juncture pauses do not decrease.

Excerpt 3: M1 (Clown's costume)

1   this man <u>wears very colorful costume</u>

(a line omitted)

3   (1.0) (ehh:: 1.5) (2.5) his costume is (***1.0***) <u>red yellow green (**2.0**) and blue</u>

4   (1.0) (shee ehh:: 3.0) (1.5) he seems (***1.5***) like playing very (***1.5***) funny music

5   so (2.0) if **<u>if</u>** I (***2.5***) **<u>I come across him in the street</u>** (0.5) maybe (**2.0**) I (***5.0***) **<u>I</u>**

     <u>was listen to him</u>

(a line omitted)

7   (0.5) <u>I seldom (***1.5***) meet a man like this in Japan</u> because maybe Japanese

     people is ummm more shy than foreigners.

Excerpt 4: M2 (Clown's costume)

10   (ehh 0.5) he <u>wears very colorful costume</u> (**0.5**) with (***0.5***) <u>red yello:w green</u>

     <u>and blue</u>

13 (ehhh 2) (2.5) (breathing in 0.5) <u>if I (*__0.5__*) see him (*__1.0__*) ah **_see a man like this_**

(in breath **0.5**) (**1.0**) at (**1.5**) eh in foreign **_in a foreign country_** ↑

(in breath 0.5) (1.0) <u>I want to (*__1.0__*) stop and listen to him</u>

14 (in breath 0.5) (0.5) (breathing out 0.5) but (1.0) <u>in Japan</u> (**1.0**) (ummm

1.5) (**1.5**) <u>we: rarely</u> (*__2.0__*) see (*__2.5__*) **see**: (*__1.5__*) such (*__0.5__*) **such** person

15 (1.0) so (2.5) (breathing out and in 1.5) I don't want to (**3.0**) listen to the

music (0.5) because he is strange (in breath 1.0)

The description expressed in two AS-units (U1 and U3) in M1 is combined with U10 in M2, with reductions in both non-juncture (NJP) and juncture pausing time (JP). Yuka's own reaction to the site "*if I come across him in the street maybe I <u>was</u> listen to him*" (U5) in M1 is modified with a self-correction "*if I see a man like this in a foreign country I want to stop and listen to him*" (U13) in M2, accompanied by self-corrections with longer JP instead of repetitions and less NJP, which suggests that the location of pauses changed from non-juncture to juncture positions. "*I seldom meet a man like this in Japan*" (U7) in M1 is also modified to "*in Japan we rarely see such person*" (U14), accompanied by much more NJP and many more phrase-juncture pauses (PJP) and repair features.

The two examples above demonstrate that Yuka reproduced utterances more smoothly (less NJP) by incorporating the interlocutor's provision or her own utterances elicited by the interlocutor's initial questions than her own modification of the talk from M1 to M2. Yuka seems to explain more explicitly in M2 (e.g., two different reactions, *in foreign country* (U13) and *in Japan* (U14–15)) than in M1.

3.2.3.2 Kayo (*Old house*)

Unlike Yuka, Kayo's speech becomes simpler in M2 than in M1. Kayo's M1 is not repeated in D1, although her interlocutor Sayo extends the prediction of "*the old*

house" Kayo mentioned in M1. Excerpt 5 is part of Kayo's D1with Sayo, and Excerpt

6 is M2 on the same topic, where Kayo incorporates the dialogue.

Excerpt 5: D1 (Sightseeing)

> 3   Sayo: and (0.5) humm <u>this house will be something great (*1.0*) for</u>
>
> <u>sightseeing</u> andah (1.0) maybe this (*1.0*) country's people (*2.0*) try to
>
> preserve this (*1.0*) old (*0.5*) traditional houses

(lines omitted)

> 44   Kayo: do you think they **they** are visitor or (2.5) they living near (*0.5*) this
>
> house↑

> 45   Sayo: (0.5) (umm 0.5) I think (0.5) <u>they are visitor</u> <u>because (1.0) this man</u>
>
> <u>(*0.5*) has a (*1.0*) bag (0.5)</u> and (0.5) <u>this girls are take (*1.0*) *taking* eh **taking**</u>
>
> <u>pictures</u> (2.0) (uhh 0.5) I guess this place will be someone's (*1.5*) *some*
>
> famous (*0.5*) houses *house*↑

Excerpt 6: M2 (Sightseeing)

> 15   (5.0) this house (*3.0*) (hehh *0.5*) (*0.5*) (heh 0.5) *many people* (*0.5*) *visit* <u>*this*</u>
>
> <u>*house*</u> for (*1.0*) sight-viewing (1.0)

(lines omitted)

> 19   (3.0) and (2.0) <u>some people (*0.5*) has a (*0.5*) bag and (*1.5*) ca **ca**mera</u>

> 20   so (0.5) <u>they are (*2.0*) visitors</u>

Kayo incorporates Sayo's provisions from the previous dialogue (T3 and T45)

into M2 (U15, 19, 20), different from Yuka's reproduction of her own utterances.

Kayo semantically reformulates Sayo's provision, "*this house will be something great*

for sightseeing" (T3) and "*they are visitor because this man has a bag and this girls*

are taking pictures" (T45), to form "*many people visit this house for sight-viewing*"

(U15) and "*some people has a bag and camera so they are visitors*" (U20),

accompanied by quite a few non-juncture pauses. Kayo's repair features frequently appear when incorporating her interlocutor's provisions (U15, 19). At the same time, Kayo's NJP is located before repeating words or syllables, or self-corrections.

Excerpts 7 and 8 are the topic of an old house and garden in M1 and M2, which are repeated only in monologues.

Excerpt 7: M1 (An old house and garden)

5   and (1.5) the:re are ***there is*** a lot of beautiful (***1.0***) flowers

6   (1.5) and (5.5) I think it's (***0.5***) (***ahh 0.5***) **it's** (***1.0***) spring (0.5) because many peop (1.0) ***lots of people*** wearing (***3.0***) summer uniform ***summer clothes***

7   (0.5) and (2.0) (umm 0.5) (4.5) people can enter this house

8   (2.0) and (5.5) (hummm 0.5) (8.5) um (8.0) the (ahh ***0.5***) (***0.5***) two (***1.5***) **two** lady (***1.5***) is taking (***1.0***) a picture (***0.5***) in front of this house

Excerpt 8: M2 (An old house and garden)

16   and (1.5) people can enter (***0.5***) this house

(a line omitted)

18   (2.5) (umm 0.5) (7.0) there are lots of (***0.5***) flowers (***0.5***) **flowers** in front of (***1.0***) the house (0.5) and many people (***2.0***) walking around (1.5) and (0.5) or talking (***0.5***) in front of (***1.0***) this house.

(lines omitted)

23   (3.0) and (3.5) (umm 0.5) (5.0) two: girls (***1.0***) are tak (***0.5***) ***are taking*** (***1.0***) picture

The utterances "*people can enter this house*" (U16), "*there are lots of flowers (in front of the house)*" (U18), and "*two girls are taking picture(s)*" (U23) are reproduced in M2, and the latter two are modified in the correct form. These

reproduced utterances are accompanied by NJP and repair features (repetitions), similar to M1 except for U23. However, the length of pauses before starting the expressions in M1 is much decreased in M2. This suggests that Kayo's JP decreases while keeping NJP.

Kayo's NJP and repair features do not decrease in the repeated task, while her macro planning (Butterworth, 1980) decreased much in comparatively simple structured expressions in M2.

3.2.3.3 Sayo (*Exchange students*)

Sayo's M2 becomes much more economical with fewer AS-units than in M1 on the same topics. Both her JP and NJP decrease. On the other hand, her repair features increase, like Yuka's. Excerpt 9 is part of Sayo's first dialogue with Yuka.

Excerpt 9: D1 (A traditional costume)

1   Yuka: have you ever (***0.5***) wear (in breath ***1.0***) a traditional (***1.5***) costume
          like this?

2   Sayo: (umm 1.0) Japanese or (**1.5**) foreign costu[me↑

3   Yuka: [foreign

4   Sayo: **foreign** (0.5) (umm 1.5) (1.0) (eh 0.5) no (0.5) and you↑

5   Yuka: (0.5) no hhhha

Sayo clarifies Yuka's initiated question (T2), which overlaps with Yuka's answer (T3). Her follow-up turn as an understanding response (I. Nakamura, 2006), with repetition of the interlocutor's word "*foreign*" (T4), is observed. However, she neither incorporates the dialogue into her following monologue (see Lynch & Maclean, 2001), nor the first monologue into the following dialogue, although the topics are related. Instead, in M2, she modifies the topic she described in M1. Excerpts 10 and 11 are Sayo's monologues talking about the five exchange students'

nationalities.

Excerpt 10: M1 (Nationalities of exchange students)

1   and <u>in this picture there **there** are five (***0.5***) people</u> (breathing 0.5)

2   and <u>I think they (***1.0***) are from various countries</u> (***1.5***) to Japan

(lines omitted)

5   (0.5) andah (umm0.5) (0.5) (breathing 0.5) (0.5) maybe this (***1.0***) girl (0.5) standing (***0.5***) middle (breathing 0.5) (***1.0***) (umm ***1.0***) comes from:: (***0.5***) <u>South-east Asia</u>

6   (1.0) andah next to her this (***0.5***) girl (***0.5***) comes from (in breath 0.5) (umm 0.5) (***1.0***) <u>East Asia</u> I think (in breath 0.5)

7   andah (1.0) this right (***0.5***) side boy comes from (***0.5***) <u>Brazil</u> (in breath 0.5) I guess

(lines omitted)

12   (1.0) (hu::m 1.0), (breathing out 0.5) andah (1.0) (out breath 1.0) <u>maybe this picture will taken during</u> (in breath ***0.5***) (***0.5***) (ahh ***1.0***) (out breath ***1.0***) (***1.0***) <u>welcome party ↑ for them</u> something

Excerpt 10: M2 (nationalities of exchange students)

14   (mmm 0.5) <u>in this picture there are five su (**0.5**) **people**</u> (in breath 0.5)

15   and <u>they seem (***0.5***) to</u> (out breath ***0.5***) (***0.5***) <u>come from various countries</u> such as <u>South-east Asia</u> andah <u>East Asia</u> or <u>South (***0.5***) America</u>

(lines omitted)

17   andah (out breath 0.5) (in breath 0.5) <u>maybe this picture</u> were (***1.0***) ***<u>was</u>*** <u>taken</u> (out breath ***1.0***) <u>in</u> (out breath ***0.5***) <u>welcome party ↑ for them</u>

Sayo's four AS-units (U2–7) in M1 are condensed into one AS-unit (U17) in M2, with far fewer non-juncture pauses. The timing of the occasion of the photo

described in M1 "*maybe this picture <u>will taken</u> during welcome party for them*" (U12)

is self-corrected in M2 as "*maybe this picture <u>was taken</u> in welcome party for them*"

(U17), with a much reduced pausing time before the topic (macro planning, 3.5 sec.→

1 sec.) and NJP (micro planning, 4 sec.→2.5 sec.) (Butterworth, 1980; Pawley &

Syder, 2000).

3.2.4 Summary and Implications

The three participants often incorporated the interlocutor's provisions or

reproduced their own utterances from the previous dialogue or monologue into the

subsequent monologue with reduced pausing time or changed locations of pauses,

which are considered as fluency indices. However, none of the three students made

direct use of the first monologue in the following dialogue. This implies that their M1

and D1 played a role in strategic planning for M2 (see Bygate & Samuda, 2005), but

M1 did not do so for D1 (see section 2.2.1.4).

Some individual variations were also observed in their language modification

and in the length and locations of pauses. Yuka's and Sayo's second monologues on

the same topics became more economical by reducing all the pauses or NJP,

accompanied by repair features. In contrast, Kayo's utterances became even simpler in

M2, and NJP and repair features did not decrease. This variation could show the

students' different prioritized attention (Skehan, 2009). Yuka's and Sayo's utterances

became more complex and economical with some elaboration, while Kayo's

utterances became simpler with semantic richness incorporating her interlocutor's

provisions.

Yuka's pauses at non-juncture positions moved from within-phrase to

phrase-juncture and juncture positions with a decrease in pausing time, while Kayo's

pauses in juncture positions decreased but kept a similar amount of NJP. Sayo's NJP decreased without any increase in other positions. All three students modified their own and/or interlocutors' utterances in their following monologue.

This pilot study suggests that students tend to attend to meanings and/or syntactic units, shown by incorporating their interlocutor's provision or reproducing their own utterances (Ellis et al., 2001a) from prior dialogues and/or monologues into their subsequent monologue, together with a decrease in pauses. They also modified their utterances in the second monologue (Mackey, 1999; Ohta, 2001). There do, however, seem to be some individual differences in their attention, especially in their language modification (e.g., more complex or simpler clauses) and the locations of pauses. In addition, M1 and D1 played a role in strategic planning for M2, but M1 did not do so for D1. With respect to the above findings, in the main study I choose a dialogue-monologue task, and weigh language incorporation (Ellis et al., 2001a) and/or reproduction (Larsen-Freeman, 2010; McDonough, 2006) against the locations of pauses (Butterworth, 1980; Skehan & Foster, 2005) and modifications across the five monologues. I also trace the source of incorporation (whose initiation and whose provision/utterance) (Graňena, 2003; Ohta, 2001) across the five task repetitions. In the next section I describe the methodology of the present study in light of the methodological issues explained above.

3.3 The Current Study

This section presents the research design of the current study. After a description of the task design, participants, ethical issues, and data collection methods, data analysis including transcription protocols is explained.

3.3.1 Research Design

This study qualitatively explores how EFL learners' attention affects their task performance in terms of fluency and complexity across five task repetitions in four cases. As reviewed in Chapter 2 and Section 3.1.2.3, learners' allocation of attention to language aspects is likely to change across task repetitions. The research design is a twofold analysis of how learners' attention to linguistic factors of emergent categories from the learners' data (see Dörnyei, 2007; Ortega, 2005) on the one hand is related to their language outcomes for fluency and complexity in a priori categories as proposed by Skehan and Foster (1999) on the other. The research methods are based on three main theoretical frameworks: macro and micro planning in different locations of pauses, Levelt's model of speech production, and repair organization.

First, one of the common breakdown fluency measures employed for FCA is *pauses* (see section 2.2.1.5). As shown in Chapter 2, the locations of pauses are considered to suggest macro and micro planning in the online planning condition (Pawley & Syder, 2000), and research argues that not all pauses indicate disfluency: Pauses at juncture positions are considered normal while those at non-juncture positions or within a clause or phrase are unplanned and often interrupt speech flow (Riggenbach, 1991) (see section 2.2.1.5). I investigate how initial online planning shown by the distribution of pauses changes across five task repetitions (see also Skehan & Foster, 2005). To my knowledge, this has never been investigated on an individual basis in TBLLT.

Second, besides the online planning condition, task repetition is considered to have the function of a strategic planning condition (Bygate, 2001; Bygate & Samuda, 2005) (see section 2.2.1.4). The strategic planning condition embedded in task repetition offers a possibility to investigate learners' cognitive behavior during

planning opportunities through learners' actual language use. Learners' different attention to linguistic factors is investigated by learners' language reproduction or incorporation (see Ellis et al., 2001b) into the monologue from the preceding dialogue. Guided by Levelt's model of speech production (1989), emergent categories from the data were recapitulated as three categories of linguistic incorporation (semantic, syntactic, and lexical) following Dörnyei (2007) and Ortega (2005) (see the content analysis in section 3.3.6.4). With this categorization I investigate learners' attention in the interaction.

Third, the notion of incorporation source is adapted from the social interactional framework of the organization of repair by Schegloff, Jefferson, and Sacks (1977). Expressions found in a monologue are traced back to the previous dialogue to find where they came from, i.e., from the interlocutor's feedback or the speaker's own utterances. Based on the above theories, I qualitatively analyze four EFL learners' attention to language aspects across five repeated tasks, both by a priori categories (fluency and complexity) and elicited categories (incorporation) (Dörnyei, 2007; Ellis, 2012).

The study starts with an investigation of learners' monologues, focusing on (1) pauses and language modifications, and then it shifts to trace back to the preceding dialogue to find (2) if the expressions in the monologue were reproduced or newly incorporated from the dialogue and what their sources were. To confirm that the changes in pauses and modifications (clauses) are related to fluency and complexity, I examine 15 students' monologues in the overall group using fluency and complexity measures other than *pauses* and *clauses,* because the data set for each case is not enough to judge clearly the changes in fluency and complexity (see Hughes, 2010).

In light of the *Methodological Considerations* in the previous section, I also

direct my attention to *difference* and *variation* in the present study, following

Larsen-Freeman (2009).

Research Question: How does allocation of EFL learners' attention change across

multiple task repetitions?

This overall research question is broken down into the following four

sub-questions:

RQ1: How does EFL learners' attention in monologues change in terms of fluency

and complexity across multiple task repetitions?

RQ2: How do EFL learners' attention and perception in dialogues change in terms of

linguistic incorporation across multiple task repetitions?

RQ3: Is there any relationship between EFL learners' attention to linguistic factors in

the dialogues and to fluency and complexity in the monologues across multiple task

repetitions?

Prompted by the analyses of RQs 1 to 3, the following question is added.

RQ4: Does a group of EFL learners' fluency and complexity change across multiple

task repetitions?

Learners' attention allocation across multiple task repetitions are explored by

investigating what language factors learners pay attention to (e.g., semantic

incorporation) during peer interaction, how it changes across task iterations, and how

it is related to fluency and complexity, in other words, how the production of pauses

and clauses is affected by being reproduced or incorporating language from a

preceding dialogue into a monologue.

To address the above questions I investigate the discourse of four case

participants out of the overall group of 15. Figure 3.1 schematically represents this

research design. Learners' attention to linguistic factors in a dialogue demonstrated by

incorporation into a monologue can change across five task iterations. Different types of incorporation might be related to attention to different language aspects of fluency and complexity.

Task performance

Figure 3.1 Research Design
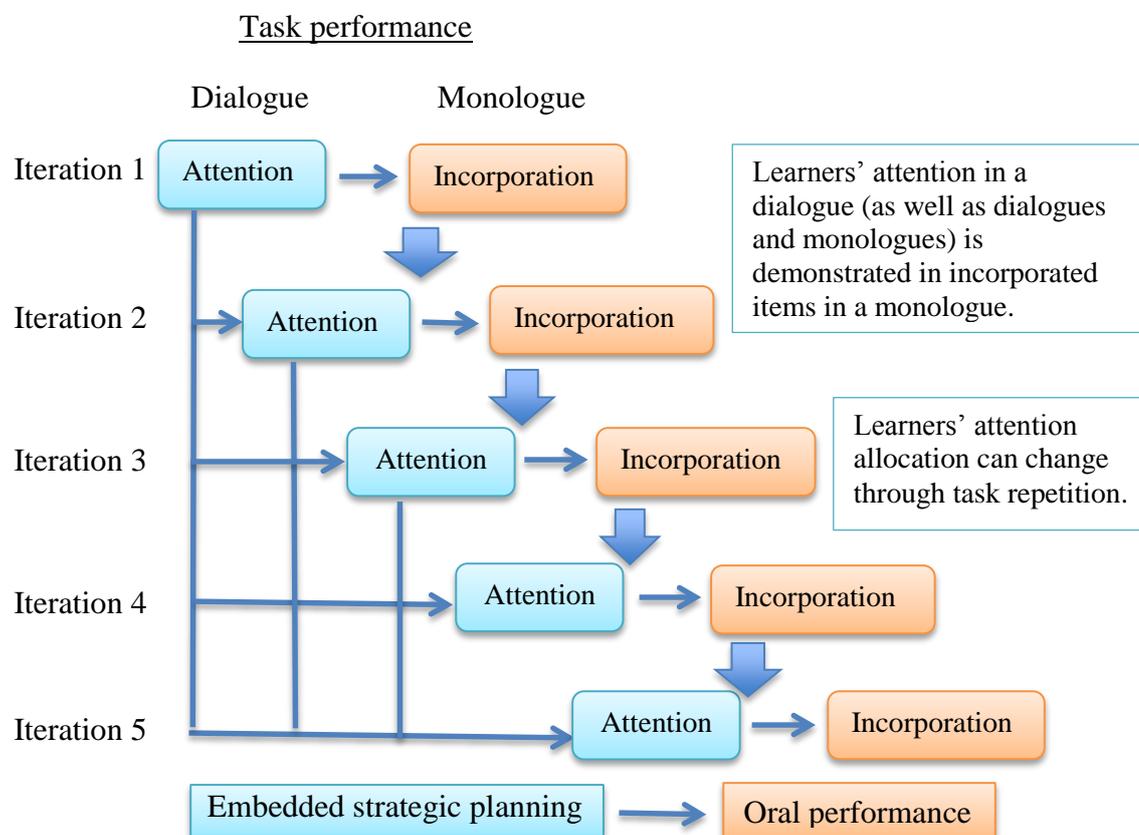
3.3.2 Task Design

To investigate learners' attention across multiple task repetitions, a picture carousel task with a dialogue followed by a monologue is employed. In this section, the task design of dialogue followed by monologue, picture tasks in the literature and in the present study are explained.

3.3.2.1 Dialogue followed by monologue

The task order, dialogue-monologue instead of monologue-dialogue, is important in this study. First, as explained in the previous section, a repeated

dialogue-monologue design provides rich strategic planning opportunities for subsequent monologues (Bygate & Samuda, 2005), with more information and priming opportunities (Levelt, 1989) than the self-planning of limited "retrieval benefits" (Ortega, 2005, p. 90). Hence, expressions incorporated in the subsequent monologue may demonstrate the speaker's attention in a dialogue.

Second, the first trial of a task involves more variables than the second trial, such as insufficient retrieval benefits for the concept, lexis, and forms, or task unfamiliarity, as seen in several pilot studies of monologue-dialogue task repetition in my prior pilot studies. The speakers' articulation problems (problems with phonological encoding) may have been accompanied by not only formulation problems (problems with retrieval of lexis and forms) but also conceptualization problems (problems with provision of the concept). In contrast, in a task design comprising a dialogue followed by a monologue, the speaker not only receives sufficient concepts (i.e., meanings), but also has a chance to pay attention to linguistic factors in the interlocutor's feedback (retrieval of lexis and forms) in the dialogue, and thus can phonologically prepare speech (ready for articulation) for the monologue. For the above reasons, for the task design, a dialogue-monologue task was decided upon.

The task is open-ended to enable the speakers to extend their talk, so that their attention to language aspects can be reflected in the monologues. At the same time, a repeated task provides them with opportunities for strategic (focused plan in advance) and online planning (plan while talking), resulting in reduced trade-offs as they have more processing space for both form/meaning availability (see section 2.2.1.4) (Bygate, 2001; Yuan & Ellis, 2003).

With the design of dialogue-monologue task repetition in an experimental setting, a qualitative analysis of the four students' language choices through peer

interaction may reveal their individual variation as well as social involvement

(Dörnyei, 2005; Ellis, 2009; Kasper, 2009; Larsen-Freeman, 2009; Skehan, 2009).

"Even if one should not generalize from experimental settings to non-experimental

ones, social factors always play a role in an interactive situation and are important to

its adequate interpretation" (D. Allwright, personal communication, March, 2013).

3.3.2.2 Picture tasks in the literature

Picture tasks in cognitive studies often use a story description of a sequenced

set of picture prompts or video scripts to compare task types (Bygate, 2001; Ortega,

1999; Tavakoli & Foster, 2008), to examine the effects of task conditions (e.g.,

planning time) (Elder & Iwashita, 2005; Ellis & Yuan, 2005) in different proficiencies

(Kawauchi, 2005a; Tavakoli & Skehan, 2005), or to compare measures and teachers'

perceptions (Kormos & Dénes, 2004). Picture tasks are also used to explore

interactions between NS-NNS (Gass & Varonis, 1989; Mackey & Philip, 1998;

Shehadeh, 2003), interviewer and interviewee (Fulcher, 1996; Grañena, 2003), or

learners (Jenks, 2009; Shehadeh, 1999).

3.3.2.3 Picture task in the present study

Unlike many cognitive studies of picture tasks in the literature, this study does

not aim to generalize the effects of task types, proficiency differences, or the learning

mechanism, but rather to understand individual learners' attention through their

behavior in language use over five task repetitions. In this section I describe the

picture carousel task employed in the present study, the time constraint of task

implementation, and the procedure for photo selection

Picture carousel task

The task employed in the present study is a picture carousel task, which uses

carefully selected photos as prompts. This task was modified from Poster Carousel

(Lynch & Maclean, 2001). In *Poster Carousel* several interactions by pairs of students are simultaneously repeated around the classroom. One student in each pair, who has made a poster, is a visitor who visits and asks questions about other pairs' posters. The point of this task is to provide the host speaker (the other half of a pair) with practice opportunities by answering the visitors' questions in an authentic setting. Several interactions in pairs are simultaneously repeated in rotation.

In the picture carousel task in the present study, each interaction was carried out with a different interlocutor once a week, five times (at one-week intervals) over five weeks. In this way, each interaction could be filmed and the reuse of prior incorporated input also observed. Photos of cultural events or sites were chosen as prompts to promote discussion.

In the dialogues, a student discussed a photo with an interlocutor by describing and interpreting it (e.g., what is seen in the photo, the location, similarities/differences from Japan). Immediately after the dialogue, a speaker's monologue about the photo followed, with the interlocutor as a listener. A listener's presence may lead to the speaker's conscious allocation of meaning and form, and bring the affective and social dimension of task performance to the fore (see Ortega, 2005). In the repeated task, each participant was in charge of the same photo and discussed it with a different interlocutor each time. In turn, he/she took the role of interlocutor for another speaker, who was in charge of a different photo. In other words, each participant took part in two interactive tasks once a week, one with the same photo as a speaker (dialogue and monologue), and the other as an interlocutor with a new photo (dialogue).

Time constraint on task implementation

In this "classroom-oriented research," which is relevant to classroom learning "conducted outside the classroom in a laboratory setting" (Ellis, 2012, p. 3; Nunan,

1991) (see section 2.1.3.3), each task was limited to six minutes and adjusted to the

classroom environment (five interactions over five weeks or five interactions in one

classroom). Each task included a four-minute dialogue and a two-minute monologue.

To avoid the effect of temporary cycles of hesitant/fluent phases (Beattie, 1980, 1983)

on students' fluency (see section 2.2.1.5), I decided on a two-minute monologue as an

appropriate length of time.

Selection of photos

Different photos are needed due to the task design (a speaker with the same

photo and interlocutors with a different photo for each interaction) for a classroom

activity modified from Poster Carousel. Table 3.1 shows five pilot studies of oral or

written tasks for photo selection.

Table 3.1 Participants and Data for Photo Selection

Task	Participants		Outcomes			
	No.	Proficiency	Dialogue (4 mins)	Monologue (2 mins)	Recording volunteers	Audio recording
Task 1 (1)	35	LI - HI	35 dial	35 writing	10 ss	dialogue
Task 2 (1)	35	LI - HI	35 dial	25 writing	10 ss	dial, mono
Task 3 (5)	35	LI - HI	-	35 mono	18 ss	monologue
Task 4 (3)	10	LI - I	10 dial	10 mono	10 ss	dial, mono
Task 5 (1)	42	LI - I	42 dial	42 writing	10 ss	dialogue

Note. Task 3 (5) = repeated five times in five weeks; LI = low-intermediate; I = intermediate;

HI = high-intermediate; 35 dial = 35 students' dialogue task; 35 writing = 35 students' writing

task; 10 ss = 10 students; dial, mono = dialogue, monologue.

Ten photos were selected out of 27 for the picture carousel task through five pilot

studies carried out with audio-recording as part of a class activity in 11 classrooms.

Data were collected to find suitable photos for language elicitation. In total, 482

minutes of audio-recorded monologue and dialogue data, and 102 writing reports,

were examined for language elicitation from the 27 photos.

According to word elicitation, photos were labeled as Levels 1 to 4 (L1 to L4):

Tasks 1–3

L1: 100 words or more in monologues, or over 50 words in written reports;

L2: 70 words or more in monologues, or over 40 words in written reports;

L3: 50 words or more in monologues, or over 30 words in written reports;

L4: under 30 words in written reports, all in a two-minute speech or writing,

Task 4

L1: 35 words or more in Monologue 1 (M1), and 60 words or more in later monologues; L2: 35 words or more in M1 or fewer than 35 words in M1, but 60 words or more in later monologues; L3: fewer than 35 words in M1 and never over 60 words in later monologues, all in a two-minute speech,

Task 5

L1: over 50 words; L2: over 40 words; L3: over 30 words; L4 under 30 words in two-minute written reports, respectively.

The photos evaluated as Levels 1 and 2 in the five tasks are shown in Table 3.2.

Table 3.2 Photos in Word Elicitation Levels 1 and 2

Photos	Task 1, 2	Task 3	Task 4	Task 5
Old house	Y	Y	Y	Y
A clown	Y	Y	Y	
Exchange students	Y	Y	Y	Y
Festival	Y	Y	Y	Y
College	Y	Y	Y	Y
English garden	Y	Y	Y	Y
Musicians	Y	Y	Y	Y
Station	Y	Y		Y
Soldiers	Y	Y		
Ruin	Y	Y		
Bridge	Y			Y
Lake	Y			Y
Castle	Y			Y
Limestone	Y			Y
Old street	Y			
Hiroshima day			Y	
Swan				Y

The photos in L1 and L2, in more than four tasks, were eight photos of *Old*

house, A clown, Exchange students, Festival, College, English garden, Musicians, Station, and two photos of *Soldiers* and *Ruins* evaluated in Tasks 1 to 3, in which participants' proficiency scores were close to the main study, were added. All the photos of locations with different people (*Old house, A clown, Exchange students, Street musicians, Station, English garden, Ruin, Festival, Trinity College, Soldiers*) were taken in the UK, Ireland, or Japan by the researcher. Employing ten photos as prompts, data were collected

3.3.3 Participants

The four focal-case participants are Japanese students aged 19 to 21 studying at a university in Japan. All four students are intermediate-level English learners (540 to 670 TOEIC scores or 60 TOEFL iBT). Hikari is a 21-year-old male freshman and economics major. He grew up in Singapore and came to Japan to study via a new baccalauréat course. He had content-based English classes at high school, and now has opportunities to talk with overseas friends in English, three days per week. Maki is a 19-year-old Japanese female sophomore on a Matching Program (students decide their own classes), whose only chance to speak English is in English classrooms. She lives with her family. Taki is a 20-year-old Japanese female, junior and education major. She joined a homestay program in Oregon, USA for a month, one year ago, and now volunteers to support overseas students; she has had an overseas friend for about four months. Mac is a 20-year-old Japanese female, sophomore and education major. Mac grew up in an international environment. Her uncle has a foreign spouse, and her family has often accepted exchange students as a host family. She joined a one-month homestay program in the USA when she was a 14-year-old junior high school student and has visited some other countries. In addition, she now has a close Australian friend.

These four students were chosen out of 15 intermediate-level students based on their TOEIC proficiency test scores (11 female and four male students, aged 19–22) and having the best elicited language out of 21 intermediate-level participants in the picture carousel task. Twenty-five out of a total of 31 volunteers (10 males and 21 females, aged 19-25) completed five task repetitions in five weeks. I chose four case students with different English backgrounds. Their spoken data included quite salient types of outcomes that represented other students' data in the overall group in some ways: one included comparatively long sentences (Hikari); another repeated similar expressions over and over again (Maki); another often reformulated grammatical expressions (Taki); and the last markedly included formulaic chunks (Mac). The choice was made assuming that their different speaking styles could come from their attention to different language aspects.

Table 3.3 shows the photos the participants used, the number of participants, and the speakers' TOEIC scores.

Table 3.3 Summary of Participants' Information and Photos

Photo/Group	Focal cases (4)	Overall group (15)
Age	19 – 21	19 – 22
Proficiency (TOEIC)	540 – 670	500 – 770
Old house		3 speakers
A clown	3 speakers	3 speakers
Street musicians		3 speakers
Exchange students	1 speaker	3 speakers
Festival		1 speaker
Trinity college		2 speakers
Interlocutor	20	75

Note. Focal cases (4) = four focal case students.

Fifteen speakers' TOEIC scores (including focal-case participants) are between 515 and 770 (14 students' scores are between 515 and 700, one is over 700), and their interlocutors (31 students aged 19–25,) are 26 intermediates (21 between 500 and 700, 5 between 700 and 800 for TOEIC), three low intermediates (between 400 and 500 for

TOEIC), and two advanced (895 or more for TOEIC, 97 or more for TOEFL iBT).

Most participants (94%) had completed a preparation course for overseas study before,

and five were going to join an overseas program within three months. Half of the

participants eventually went on one-year study abroad programs (e.g., the USA, the

UK, Australia, and New Zealand).

The focal participants are all Japanese with TOEIC scores between 540 and

670 (under 70 in TOEFL iBT). Each interacted with five interlocutors, 20 altogether.

Interlocutors were twelve Japanese, one Korean, and three Chinese (four overlapped).

3.3.4 Ethical Issues

The participants were informed of the purpose of this research, the task

procedure they were to be involved in, and how the data would be used. Participants

signed a consent form prepared in both English and Japanese, following Lancaster

University's ethical guidelines (Appendix 1.1). I contacted the participants each week

to inform them of their tentative dyadic schedule (partner, time, and place), and

adjusted their schedule for their convenience. Individuals in the photos were contacted

and gave permission for the photos to be used

3.3.5 Data Collection

The task was designed as a classroom-oriented design (Nunan, 1991). Students

completed five tasks with a new partner but the same photo each week. Dialogues

with a weekly rotating interlocutor and monologues were video- and audio-recorded.

When students could not come as scheduled, their sessions were rescheduled within

the same week. Photos remained in the researcher's possession and were only shared

while the task was underway. Figure 3.2 illustrates examples of pairs in five task
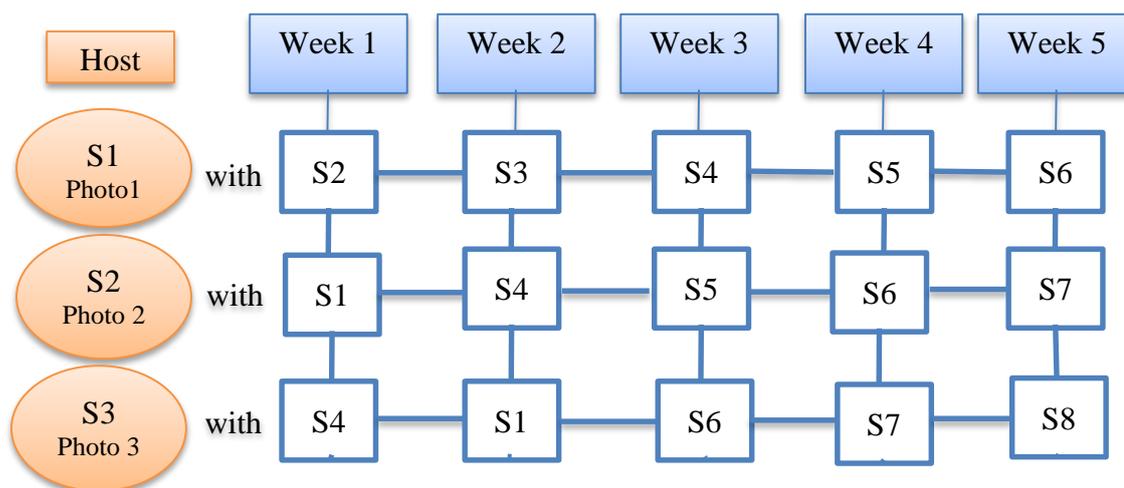
repetitions.

Figure 3.2 Examples of Pairs in Five Task Repetitions

Each member of a pair took the role of speaker in turn. After one photo session, the other student took the role of speaker with the photo he/she was in charge of (see section 3.3.2.3). One pair's session took 12 minutes, including two speakers' sessions (six minutes for each session), with additional procedure time. All the participants took the roles of speaker and interlocutor.

In addition to the data collection for task implementation, all the participants filled out a questionnaire about their background and English-speaking environment (e.g., opportunities to speak English outside the classroom, overseas experience), had a discussion session after completion of the project, and reported their follow-up involvement in overseas study and TOEFL scores they achieved after the project.

3.3.6 Data Analysis

In this section, the data analysis method as a two-pronged approach including content analysis of emergent themes and the application of a priori categories is explained. First, I explain the transcription protocol, which already started part of the data analysis, and then I describe how in-depth qualitative analysis of the four learners' allocation of attention across five task iterations is conducted. Then, I define *pause*

and *clause*, followed by the operationalization of linguistic incorporation. I explain how the categories emerging from the data were recapitulated through content analysis. Finally, I describe traditional measures which were employed for statistical analysis as a complementary examination of the 15 students' fluency and complexity in the overall group.

3.3.6.1 Transcription

Data analysis started with transcribing the data. The full oral data of 15 students, 75 sets in total with interlocutor interactions, (450 minutes) were transcribed. While transcribing the 15 students' oral performances across five task iterations, I roughly observed the trend of each student's speaking style. From their speaking styles and environments for English exposure as reported in the questionnaires, I chose four focal cases. In addition to the data for the main study, for the photo selection, 482 minutes of monologue and dialogue data were transcribed to examine language elicitation from the 27 photos.

For transcription, I used transcribing software, *Transcriber,* focusing on pauses (0.3 sec. or longer) with repair phenomena (false starts, repetitions, and self-corrections) for fluency features (Skehan & Foster, 2005; Riggenbach, 1991) and clauses in AS-units (Foster et al., 2000) as a complexity feature, and with interactive features (e.g., overlapping, collaborative completion, pitch) (Riggenbach, 1991) (see coding in Appendix 1.2). Besides detailed speech phenomena, I added nonverbal expression (e.g., body language, such as gestures and eye movements), although it is impossible to capture the full reality of a recorded situation. Transcription conventions are adapted from Wong and Waring (2010) (see Appendix 1.1).

All four focal students' transcripts (see Appendix 2) were checked (27% of 15 students' transcripts) by two raters, a native English teacher researcher and a Japanese

English teacher, by listening to the recordings. The total number of words produced by the four students and their interlocutors is 9,933. The native English teacher researcher agreed with 9,721 words (97.9% agreement, 212 words disagreement) and the Japanese English teacher agreed with 9,821 words (98.9% agreement, 112 words disagreement) of the researcher's transcription. The average inter-transcriber agreement of the two raters, calculated by dividing the total number of identical transcribed items by the total number of transcribed items, was relatively high (.984). After the two raters' checking of the transcripts, the researcher listened to the parts disagreed with by the raters in the audio- and video-recordings again, and then corrected them if she agreed.

3.3.6.2 In-depth analysis in four cases

I explore EFL learners' attention allocation in a repeated dialogue-monologue task through in-depth qualitative analysis in four cases by investigating their incorporation from a dialogue into the subsequent monologue and how it is related to attentional outcomes of fluency and complexity, which are considered to show their prioritization of language aspects (Skehan, 2009). I first focus on speech flow and language modification, which are shown in *pauses* and *clauses*, common traditional measures to gauge fluency and complexity in TBLLT research (see Table 2.1). Moreover, *pause* is a controversial measure due to its functional nature (see section 2.2.1.5). *Pause* and *clause* can be qualitatively investigated without fully depending on quantification (i.e., without calculation). I first investigate *pauses* and *clauses* in the monologues separate from the dialogues to avoid all the information being jumbled up together in the investigation. Secondly, I trace back to the preceding dialogues and across task iterations to investigate learners' attention in the dialogues. I investigate where the expressions in the monologues came from: from the speakers' or

from the interlocutors' utterances, adapting from the social interactional framework (Schegloff, Jefferson, & Sacks, 1977).

To explore how learners' attention to linguistic factors in the dialogues is reflected in changes in pause distribution and clauses across the monologues, each student's sequential topic segments (talking about the same topic across the monologues) are explored by investigating how idea units changed (see section 2.4.1.3). An idea unit is operationalized as "a message segment consisting of a topic and comment" (Ellis & Barkhuizen, 2005, p. 154). A topic segment consists of one or more idea units, which often sequentially recur, are expanded, and/or elaborated across iterations.

I explain two approaches: first, pause distribution and clauses in monologues, and second, content analysis of emergent themes of self-reproduction or incorporation from the interlocutors' provision from dialogues into monologues, which I call "incorporation" as a general term (see section 3.1.5.2).

3.3.6.3 Pauses and clauses across five monologues

A common fluency measure is the ratio of either frequencies and/or lengths of pauses (Bygate, 2001; Mehnert, 1998). Online planning conditions are predicted by the location of pauses. Macro planning is located at cycle boundary positions and micro planning at juncture positions (Butterworth, 1980), or macro planning at juncture positions and micro planning at non-juncture positions (Pawley & Syder, 2000) (see section 2.2.1.5). Juncture pauses are usually considered to be normal (Cameron, 2001; Freed, 2000; Pawley & Syder, 2000), while unplanned pauses located at non-juncture positions or "within the clause or phrase" (Riggenbach, 1991, p. 427) are considered to be disfluent indicators (Skehan & Foster, 2005; Tavakoli & Foster, 2008).

In this study, I define juncture pauses (JPs) as an indicator of macro planning in learners' language production, since learners may need macro planning within shorter cycle boundaries. I also define unfilled and non-lexical filled pauses at non-juncture positions (or within a clause) as *non-juncture pauses* (NJPs). I explore how the locations change across repeated monologues. In addition to qualitative analysis, I investigate individual trajectories of JP and NJP (i.e., macro/micro planning), following Larsen-Freeman (2006), who claims "averaged data within the individual … do at least provide a true description of the behavior of the individual within the limits of the measure employed" (p. 601) (see section 2.2.2.3).

The following are definitions of unfilled and non-lexical pause phenomena as used in this study, following Riggenbach (1991, p. 426):

(i) unfilled pause: a silence of 0.3 seconds or more;

(ii) filled pause: non-lexical "fillers" with little or no semantic information (e.g., *uh, um*).

To understand non-juncture positions, I define "juncture" positions and "non-juncture" positions in light of the literature. Juncture pauses occur around a juncture point. I define "junctures" as the boundaries of main and subordinate clauses. Pauses will be regarded as juncture pauses if they meet the following criteria:

(1) they appear immediately before/after *and/or* following a clause;

(2) they appear in the middle of complex conjunctions, e.g., "*the man is dancing so* (0.3) *that he makes the people laugh*";

(3) they appear in place of an elided subordination marker, e.g., "*I think (0.3) there are a lot of people*";

(4) they appear at transition points that do not have explicit connectors between a main and subordinate structure, e.g., "*there are a lot of people*

(0.3) *sitting on a wall* (0.5) *holding balloons* (0.3)".

Clusters of pauses around juncture positions are regarded as juncture pauses. Take the following sentence for example: "*I think* (0.3) *like* (0.4) *kind of* (0.3) *that* (0.5) *there are a lot of people*." The filling chunks "*like*" and "*kind of*" are interpreted as being used to buy time for the speaker to plan the following subordinate clause. On this basis, all the pauses before and after "*that*" (the underlined part) will be juncture pauses—i.e., more associated with macro-planning (i.e., the planning of clauses). Psycholinguistically, it is very probable that speakers will need more planning time around clause junctures, and that that planning time will sometimes be reflected in multiple pauses surrounding lexicalized pauses, and false starts. The pauses in the following false starts (the underlined parts), however, are regarded as non-juncture pauses: "*and he* (0.3) *weared* (0.9) *his* (1.3) *clo eh he weared under his* (1.5) *eh he wears* (1.8) *another clothes* (2.5) *under* (0.6) *his* (0.6) *interesting clothes*," because the sentence has already started when the first false start begins.

Following Pawley and Syder (2000) and Riggenbach (1991), pauses before or within the following cases are considered to be non-juncture pauses.[1]

Before a phrase:

(1) they appear before an adverbial phrase: e.g., *I walked* (0.3) *in a costume* (0.5) *on the street* (0.3) *in the evening*.

(2) they appear before an adjectival phrase: e.g., *(the theme)* (0.3) *about something related* ~, *(performance)* (0.7) *with her instrument*;

(3) they appear before apposition: e.g., *a guy* (0.5) *a Caucasian guy, her instrument* (1.7) *guitars* (0.3) *kind of guitars*;

---

[1] Different from the Pilot study, here non-juncture pauses and phrase-juncture pauses are combined as non-juncture pauses for micro-planning (Butterworth, 1980).

(4) they appear before/after and/or following a noun (phrase): e.g., "*very poor*

people {(1.1) *um* (1.4)} *or* (0.5) *disabled people*";

(5) they appear before a complement: a pause after an intransitive verb before

a simple noun phrase or adjective, e.g., *the shoes is* {(0.5) (*um* 0.8) (07)}

unique;

(6) they appear before an object: a pause after a transitive verb before a simple

noun phrase, e.g., *this picture show*s {(0.5) (*eh* 0.5) (1.2)} *middle-aged guy*;

Within a phrase:

(7) they appear within a phrase: e.g., *a* (0.6) *clown costume*.

3.3.6.4 Operationalization of linguistic incorporation

We may incorporate into our speech what we have previously encountered and

which attracted our attention in a prior interaction, although identical linguistic items

may not be incorporated. These linguistic items can have been a trigger or stimulus to

help us access our mental lexicon (Levelt, 1989), or can have been tested in later

dialogues and monologues (Allwright & Bailey, 1991, p. 93). Importantly, speakers

might not all incorporate linguistic items into their speech in the same way, i.e.,

individual learners can pay attention to or have different priorities (Skehan, 2009)

regarding what to incorporate, and an incorporated item is "a resource for learners in

the process of language learning" (Ohta, 2001, p. 175)

Borrowing the term "incorporation" from the definition of *uptake,* "learners

clearly demonstrated an ability to incorporate the information provided (e.g., by

paraphrasing it) or to use the item correctly in their own utterances" (Ellis et al.,

2001b, p. 424), I define and operationalize learners' language self-reproduced or

incorporated from an interlocutor's provision into a monologue as "incorporation" in

this study (see Ohta, 2001; Tarone, 2010) (see section 3.1.5.4). "Incorporation" in this

study includes all the incorporated linguistic items, thus going beyond incorporation from corrective feedback. In this section, the procedure and process of the categorization developed through the content analysis of emergent themes from the data are explained.

Content analysis of emergent themes

Following Ortega (2005) and Dörnyei (2007), I employed content analysis of emergent themes, using Levelt's model of speech production (1989) as a guide. This analytical approach evolved over three recursive phases.

In the first phase, a content analysis of five repeated dialogues and monologues performed by Hikari, one of the focal students, was conducted. In a first pass of the transcripts, I identified and annotated different topic segments in both dialogues and monologues, some of which continuously appeared, while others did not. In the second pass, I compared the same topic segments in the table across five task iterations (e.g., Table 4.1), identified idea units in the first monologue, and looked for sources in the preceding dialogue (e.g., Table 4.2). In the third pass, I identified and annotated emergent categories according to their function. For example, I listed self-reproduced or incorporated utterances in the monologue from the preceding dialogue (and across dialogues and monologues) with annotations such as *repetition, paraphrasing, grammatical reformulation* and so on. Then, the annotations were grouped into more generalized themes, such as *concept*, *form*, and *lexis*.

In the second phase, I carefully labelled the other three case students' transcripts using the same procedure, looking for the same categories and themes generated from Hikari's transcripts, while also allowing new categories to emerge.

The third and final analytical phase was to establish a categorization based on SLA theories of speech production (Levelt, 1989). To explore learners' attention, the

functional categories generated from the four case students' transcripts were integrated into three inclusive categories of semantic, syntactic, and lexical, following Levelt (1989) (see section 2.1.2.1). The three categories applied to all the categories generated.

Levelt's (1989) model illustrates a speaker's cognitive process of speech production (inside the brain) thus: conceptualization (a preverbal message of the concept), formulation of the concept (retrieval of lexis and forms from the database of his/her mental lexicon in the knowledge store), and articulation (phonological encoding). Levelt suggests "each processing component will be triggered into activity by a minimal amount of its characteristic input" (Levelt, 1989, p. 26) (see section 2.1.2.1). Oral interaction can help these three cognitive processes, especially conceptualization and formulation as a database or stimulus to help a speaker access his/her mental lexicon, i.e., (1) forming the concept of a message, (2) retrieval of lexis, and (3) retrieval of forms, which can be reflected in incorporated linguistic items. According to Levelt (1989), the output (*parsed speech*) represents the input speech "in terms of its phonological, morphological, syntactic, and semantic composition" (p. 13). Focusing on input from interaction, Levelt's model can be modified, as shown in the speech incorporation model shown in Figure 3.3. Different from Levelt's model (1989), which blueprints the native speaker's cognitive process, i.e., speculation about an invisible process (mostly automatic) of speech production, this model traces the learner's attention through a visible process (fully controlled) of speech incorporation from interaction (see Ellis, 2005). In other words, this model can be used to detect a clue to a learner's cognitive process (attention) of language production through his/her speech behaviour (incorporation).
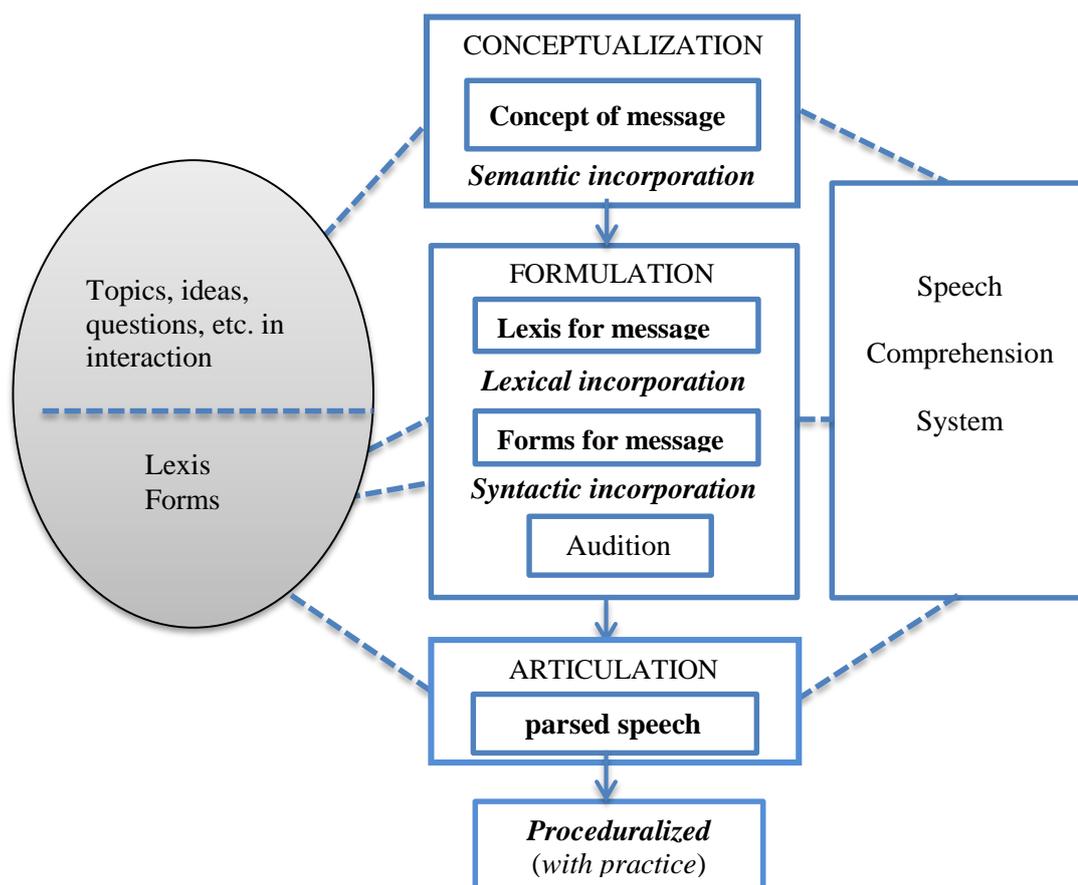
Figure 3.3 Speech Incorporation Model (modified from Levelt's model)

Three inclusive categories (semantic, syntactic, and lexical incorporation) are defined following the speech incorporation model. Two concepts (conceptualization and formulation) are crucial for understanding different types of incorporation from a dialogic interaction into a monologue. In conceptualization, a speaker incorporates the concept of a message, i.e., a similar concept or meaning, but not lexical items, which I categorize as semantic incorporation. In semantic incorporation, the same concept of a message is identified in both dialogue and monologue. In formulation, the speaker incorporates lexis and forms, which I categorize as lexical incorporation, i.e., a specific lexical item (which attracted the speaker's attention in the dialogue) including morphological reformulation, and syntactic incorporation, i.e., syntactic repetition with the same wording or syntactic reformulation. Unlike in semantic incorporation, in lexical and syntactic incorporation, the same single lexical item or syntactic units

are identified in both dialogue and monologue. The incorporated utterances are repeatedly used, tested, and reformulated during task iterations, and finally, the utterances later repeatedly used can be proceduralized (Anderson, 1982; DeKeyser, 2007; Johnson, 1996; Levelt, 1989; McLaughlin, 1990; McLaughlin & Heredia, 1996).

Categorization and operationalization of linguistic incorporation

An iterative process of data interpretation is important to select overarching themes based on the salient concept/process applying to other important categories in the literature (Dornyei, 2007). Following Dornyei (2007), different linguistic factors of incorporated expression identified through content analysis were classified into and operationalized as three categories of *linguistic incorporation*: *semantic*, *lexical*, and *syntactic*, based on the "phonological, morphological, syntactic, and semantic composition" in *parsed speech* (Levelt, 1989, p. 13), as explained in the speech incorporation model (Fig. 3.3).

This categorization of learner attention is somehow similar to previous research: the "conceptual, syntactic, phonological, and lexical aspects" of attention orientation identified in Fukuta (2015, p. 6) (see section 2.2.1.4); the "organization of thought, access to a wider range of lexis and grammar, and elaboration of content and vocabulary" being the main benefits of the "retrieval and rehearsal operations" in Ortega (2005, p. 89), which seem to be rephrased as *semantic*, *syntactic*, and *lexical* formulation (see section 2.2.1.3).

The speakers' utterances in the monologues will change – perhaps be extended or elaborated with the help of linguistic triggers from the interaction in the previous dialogues. A certain linguistic aspect that a speaker pays attention to in interaction (see Skehan, 2009), possibly due to noticing a gap in his/her knowledge (see Schmidt,

1990), may work as a trigger to formulate or modify his/her following speech (see Izumi, 2003), i.e., the dialogue functions as strategic planning with information provided for the subsequent monologue.

The source of the incorporation, whose initiation and provisions or utterances are incorporated, is also classified into four categories adapted from Schegloff, Jefferson, and Sacks (1977): self/other-initiated, self-incorporation, and self/other-initiated other-incorporation, which are operationalized as units of analysis. I explain the categories, first types and then sources of linguistic incorporation, which emerged in the four case students' data.

Types of linguistic incorporation

For coding purposes, the categories of linguistic incorporation are classified from more precise to more general: lexical, syntactic, and semantic. Each category includes two sub-types.

(1) *Lexical incorporation*: A single specific lexical item that appeared in a previous interaction is repeated in the following or later monologue. The lexical category is limited to *lexical repetition* of a single lexical item and *lexical reformulation*, i.e., a lexical item morphologically reformulated.

1. *Lexical repetition* refers to a repeated lexical item. A single lexical item, which appeared and attracted the speaker's attention in a dialogue, is repeated in the following or later monologue (e.g. *I found it weird*, *WEIRD→ it's very weird*).

2. *Lexical reformulation* refers to those instances in which a lexical root or stem is repeated but in which a derivational morpheme has been added, subtracted or changed. In other words, one of the closed morphemes in the dialogue is repeated in the following monologue (e.g., *performing→ performance*)

Table 3.4 shows examples of lexical incorporation seen in the four case

students' data along with two sub-categories, including embedded in other categories.

Table 3.4 Lexical Incorporation in Four Cases

	Dialogue	*Monologue*
Lexical repetition		
	I found it *weird* (I, D5)	it's *weird* (H, M5)
	costume (I, D4), *unique* (I, D3)	very *unique costume* (Mk, M4)
	purple green and *purple* (I, D5)	and *purple* (T, M5)
Lexical reformulation		
verb ↔ noun	he *paint*ed himself (H, D1)	some *paint*ings on (H, M1)
	*perform*ance (H, M2)	*perform*ing (H, M3)
adjective→ verb	*attract*ive costumes (H, D2)	to *attract* people (H, M2)
others	this is *mandol*a cello (I, D1)	playing *mandol*in cello (Mk, M1)

Note. I = interlocutor; H = Hikari; Mk = Maki; T = Taki; Mc = Mac.

(2) *Syntactic incorporation*: A syntactic unit (phrase, clause, or chunk) in the dialogue is repeated *(syntactic repetition)* or reformulated *(syntactic reformulation)* in the following or later monologue.

1. *Syntactic repetition* refers to repetition of one or more clauses or phrases:

(i) Repetition – repetition of a grammatical unit longer than a single word including grammatical repair (e.g., *he's sitting on box→ he is sitting on the box*; *made of wood→made of concrete*

(ii) Functional change – change in the grammatical function of syntactic unit (e.g., *do you have any idea about it→I don't have any ideas about the girl*).

(iii) Phonological repair (e.g., *he wear strange clothe-z →he wear strange clothes*)

2. *Syntactic reformulation* refers to change in syntactic units and the order of phrases or clauses. A syntactic unit is incorporated into a different syntactic unit with the same meaning as syntactic relocation and modalization of the verbal group:

(i) Syntactic relocation occurs by changing a syntactic unit (e.g., *a unique hat→ his hat is unique*)

(ii) Modalization occurs by changing a finite verb to a modal in a sentence or clause (e.g., *he is a member of circus→ he might/could/can be a member of circus*)

Table 3.5 shows examples of syntactic incorporation with two sub-categories including different linguistic functions, which appeared in the four case students' data.

Table 3.5 Syntactic Incorporation in Four Cases

Dialogue	Monologue
Syntactic repetition (repetition of chunks)	
Repetition of a grammatical unit longer than a single word	
so this picture shows ~ guy (H, M1)	*so this picture shows ~ guy* (H, M2)
he's sitting on box (Mk, D1)	*he is sitting on the box* (Mk, M1)
he wants people to listen to ~ (T, D2)	*he wants people to* look at ~ (T, M2)
Functional change – change in the grammatical function of syntactic unit	
he *is playing the mandolin* (Mk, D2)	a man who is playing the mandolin (Mk, M2)
this *wall is* made of *concrete* (T, D3)	*wall is concrete* (T, D4)
Phonological repair	
he wear strange clothe-z (Mk, M2)	*he wear strange clothes* (Mk, M3)
Syntactic reformulation	
Modalization – modalization of verbal group	
he is *a member of circu*s (I, D2)	*he* might/could/can be *a member of circus* (H, M2, M3, M4)
Syntactic relocation	
he has *a guitar box beside him* (H, D3)	*beside him he* put *his guitar box* (H, M3)
he wear very *unique hat* (I, D3)	his *hat* is also *unique* (Mk, M3)
this clothes is *familiar with* us (T, D3)	I'm *familiar with this clothes* (T, M3)
he has *name*, it <u>*say Mario*</u> (Mc, D5)	his *name* card <u>*says*</u> his *name* is *Mario* (Mc,M5)

Note. I = interlocutor; H = Hikari; Mk = Maki; T = Taki; Mc = Mac; M2 = Monologue 2.

(3) <u>*Semantic incorporation*</u>: The semantic category captures incorporation at the conceptualization stage of message creation (e.g., an idea) (see Fig. 3.3). A similar concept or meaning is incorporated from a dialogue into a monologue (using different content words). Semantic incorporation may occur at the clause or lexical level. Again, I have divided the category into two types. These are subjectively and inferentially judged by the researcher (Dörnyei, 2007).

1. *Semantic incorporation* refers to two sub-categories of syntactic and lexical

substitution.

(i) Substitution occurs at the clause level, e.g., description to summary or interpretation (e.g., *they throw the coins into the guitar box* →*he is collecting money by performing the guitars*)

(ii) Hyponym, classification from specific to general: "the first lexical item represents a class of things and the second either (a) a superclass or a subclass or (b) another class at the same level of classification" (Halliday & Matthiessen, 2004, p. 574) (e.g., sneakers →*shoes, boot*s)

2. *Semantic reformulation* is divided into three sub-categories of *semantic explicitness*, *semantic repair,* and *semantic relocation*.

(i) *Explicitness* (a certain phrase or clause is more specific and/or precise expression) often occurs in a monologue due to the lack of a common concept shared in the dialogue (e.g., *but not like this* →*but not this kind of costumes like a clown*).

(ii) *Semantic repair* occurs when the speaker corrects the interlocutor's or his/her own meaning (e.g., *its inner is pink* →*inside of it red and blue*).

(iii) *Semantic relocation* occurs when the speaker changes locations (e.g., *he has a guitar box on the floor* →*there is a guitar box beside him*).

Table 3.6 shows examples of semantic incorporation with two sub-categories including different linguistic functions, which appeared in the four case students' data.

Table 3.6 Semantic Incorporation in Four Cases

Dialogue	Monologue
Semantic incorporation	
Substitution	
they throw the coins into the guitar box (I, D1)	he is collecting money (H, M1)
just for self-entertainment (I, D5)	he is also enjoying (H, M5)
if his music is good (Mk, D2)	if they like his music (Mk, M2)
I guess she is from Malaysia (I, D2)	she wears maybe Malaysian costume (Mc, M2)
where he is from (Mc, D4)	*where* exactly it *is* (Mc, M4)
Hyponym	
sneakers (D1)	shoes, boots (H, M1)
colored (Mk, D2)	painted (Mk, M2)
Semantic reformulation	
Explicitness	
not like this (H, D1)	not this kind of costumes like a clown (H, M1)
the song he play something about clown (H,D2)	the song he is playing is the theme (is) about something related to a clown songs (H, M2)
this one (poster) (I, D2)	a poster behind where he is sitting on (H, M2)
he loves this guitar (I, D2)	which tells us that he has been playing (H, M2)
it's a sort of guitar (H, D4)	this guitar is not a normal guitar (H, M4)
it's a group of musician(s) from like Africa or somewhere (H, D5)	my favorite musician Bon Jovi (H, M5)
he looks like *ampanman* (T, D1)	his face is funny (T, M1)
his underwear is like *kappogi* (*apron*) (T, D1)	(the clothes) he weared under his clothes is like Japanese *kappogi* (*apron*) (T, M1)
each side is red and yellow (I, D3)	left shoe is red and right shoe is yellow (T, M3)
his clothes is blue and red color and a little green (T, D4)	this clothes color is half is green blue and half is red and a little green color (T, M4)
Semantic repair	
its inner is pink (I, D5)	inside of it red and blue (Mk, M5)
Semantic relocation	
he has a guitar box on the floor (H, D3)	there is a guitar box beside him (H, M3)

Note. I = interlocutor; H = Hikari; Mk = Maki; T = Taki; Mc = Mac; M 1 = Monologue 1.

<u>Classification: Types</u>

Incorporated expressions are coded and classified into only one category.

Sometimes different types of linguistic incorporation occur together in one sentence,

in which case they are classified into a broader category, as follows:

Example 1: *I guess she is from <u>Malaysia</u>→ she wears maybe <u>Malaysian</u>*

costume (D2→M2, Mac)

This sentence is categorized into *semantic incorporation* (*semantic substitution*), although *lexical reformulation* (underlined) is embedded in the semantic incorporation. Wearing "*Malaysian costume*" is the substitution of a person from Malaysia, which also provides evidence of the nationality of the girl. In this case, the broader concept, semantic incorporation, is chosen.

> Example 2: *he is a member of circus* →*he might be a member of circus*
>
> *clown* (D2→M2, Hikari)

This sentence is categorized as *syntactic reformulation*. The phrase "*he is*" is syntactically reformulated to the expression "*he might be*," with a modal auxiliary verb (*syntactic reformulation*), but part of the sentence, "*a member of circus,*" is formulaically repeated (*syntactic repetition*). In this case I judged it as *syntactic reformulation* owing to its elaboration, i.e., a broader concept than repetition, though both are categorized as syntactic incorporation.

Table 3.7 summarizes the linguistic incorporation categories.

Table 3.7 Types of Linguistic Incorporation

Types	Description	Sub-types	Function	Examples	Not classified
Lexical incorporation	Incorporation of a single lexical item	Lexical repetition	Repetition of lexical item	I found it weird → it's very weird	A lexical item inside syntactic incorporation is not classified as lexical incorporation.
		Morpheme repetition	Repetition of open class morpheme but change in word class	verb to noun: performing→ performance / adjective to verb: attractive costume →attract people	
Syntactic incorporation	Incorporation of a syntactic unit (phrase, clause, chunks) or reformulation of syntactic units	Syntactic repetition (repetition of chunks)	Repetition – repetition of a grammatical unit longer than a single word	he wants people to listen to ~ →he wants people to look at ~; made of wood →made of concrete; he's sitting on box→ he is sitting on the box	A syntactic unit inside semantic incorporation is not classified as syntactic incorporation.
			Functional change - change in the grammatical function of syntactic unit	do you have any idea about it →I don't have any ideas about the other girl; he is playing the mandolin →a man who is playing the mandolin	
		Syntactic reformulation	Modalization – modalization of verbal group	he is a member of circus →he might/could/can be a member of circus	
			Syntactic relocation	a unique hat →his hat is unique he put something inside it →something he put inside; they throw the coins into the guitar box →he is collecting money;	
Semantic incorporation	Incorporation of a similar concept or meaning with no/few same content words (it may occur at clause or lexical level)	Semantic incorporation	Substitution		Semantic incorporation including lexical and/or syntactic incorporation is identified as semantic incorporation.
			Hyponym	sneakers →shoes, boots; clothes →costume	
		Semantic reformulation	Explicitness	but not like this →but not this kind of costumes like a clown	
			Semantic repair Semantic relocation	its inner is pink →inside of it red and blue he has a guitar box on the floor →there is a guitar box beside him	

<u>Sources of linguistic incorporation</u>

Following previous research which reports on the importance of learner initiation to promote uptake from corrective feedback (Ellis et al., 2001a; Grañena, 2003; Lyster & Ranta, 1997; Mackey, 2007; Ohta, 2001), I investigate the source of incorporated input. Incorporated lexical items or utterances can be traced back to the preceding dialogue. The source of incorporation refers to where the incorporation may have come from, i.e., whose utterance (interlocutor's or speaker's) and whose initiation, who started/elicited the talk/utterances (speaker initiation or interlocutor initiation), preceded the incorporated utterances. Drawing on relevant literature (Ohta, 2001; Schegloff, Jefferson, & Sacks, 1977) (see section 3.1.3.2), I modified the wording of the phrases from Ohta's (2001) repair categories (other/self-initiated, other/self-repair) to four different categories of sources of incorporation as follows:

Self-initiated self-incorporation: the speaker initiated the talk and incorporated it into a monologue.

Other-initiated self-incorporation: the speaker incorporated his/her own utterances elicited by the interlocutor (e.g., a question).

Self-initiated other-incorporation: the speaker incorporated the interlocutor's provision elicited by the speaker's initiation.

Other-initiated other-incorporation: the speaker incorporated the interlocutor's provision, which was initiated by the interlocutor.

Table 3.8 explains the four categories.

Table 3.8 Sources of Linguistic Incorporation

	Incorporation into the monologue	Initiation in the dialogue	Examples	
			Dialogue	Monologue
Self-initiated self-incorporation	self-incorporation: incorporation from the speaker's own expressions or topic in the dialogue	self-initiation: the speaker brings up the topic in the dialogue	S: and he has a guitar box [*self-initiated*] I: yes S: beside him I: uh-huh S: I think he's collecting money	beside him he put his guitar box on the floor I guess he is collecting a money [*self-incorporation*]
Other-initiated self-incorporation	self-incorporation: same as above	other-initiation: the interlocutor brings up the topic (e.g., questions) in the dialogue	I: why this guy is *wearing* these weird clothes what do you think about this [*other-initiated*] S: I think the song he play I: uh-huh S: is something about clown	the song he's playing is the theme about something related to a clown songs [*self-incorporation*]
Self-initiated other-incorporation	other-incorporation: incorporation from the interlocutor's expressions or topic in the dialogue	self-initiation (same as above)	S: yeah but the box is empty though the guitar case= [*self-initiated*] I: =ah the case yeah it's empty they will throw [the coins	he has a guitar box on the floor and he collecting money [*other-incorporation*]
Other-initiated other-incorporation	other-incorporation: same as above	other-initiation (same as above)	I: he is happy? [hhha [*other-initiated*] S: [hhhha enjoying I: yes enjoying playing the guitar and the guitar case is really looks like old S: Ahh I: so I guess he loves this guitar [for a long time S: yeah [for a long time playing I see	and there is a guitar box beside him it is pretty old which tells us that he has been playing for quite long time [*other incorporation*]

Note. S = speaker; I = interlocutor

Classification: Sources

In the following excerpt from D4 and M4, Maki's interlocutor, S9, initiates the topic of the clown's face, "*he paint(ed) his cheek and nose*" (T338), and Maki incorporates it into the subsequent monologue as "*he put three red dot on his cheek and top of nose*" (L49-50).

D4 (M: Maki, H: Hide)

338   S9: hum and <u>he paint ***his cheek and nose***</u>   ←*other-initiation*

339   M: hum ((agree))

340   S9: red and ***he looks like*** <u>*pierrot*</u>² (*clown*)

341   M: hu:m   ((with agreeable tone))

M4 (Maki)

43   <u>***he looks like*** very strange</u>

(lines omitted)

49   <u>he put three red dot on ***his cheeks and*** top of ***nose***</u>

Seen only from D4 to M4, S9's initiated topic looks to be semantically incorporated into Maki's following monologue (*semantic reformulation, other-initiated other-incorporation*). But Maki repeats the output "*he put red dots on his cheek and the top of nose*" (M3) in a later dialogue and monologue. Seen across iterations, the output is syntactically repeated in M4 (*syntactic repetition, other-initiated self-incorporation*). In this case the incorporation is classified into the latter category. Another example "*he looks like very strange*" (L43) is also categorized as *syntactic repetition* and *other-initiated self-incorporation* for the same reason.

In the next section I explain how the units of analysis of types (three

---

² A French word commonly used for clown in Japan.

categories) and sources (four categories) of linguistic incorporation are identified and analyzed.

Procedure of categorization and analysis

First, I identified idea units, which were repeated across iterations. The idea units were extended and elaborated in repeated topic segments. Next, I searched for incorporation, which often occurred in the same topics of dialogues and monologues including similar concepts. Types and sources of linguistic incorporation were categorized and descriptively analyzed by the following procedure:

Types of linguistic incorporation

(1) Utterances in the same topic segments often including the same lexical items were classified in a topic table (Tables 4.1, 5.1, 6.1, 7.1 in Chapters 4 to 7), and idea units were identified in the first dialogue or monologue.

(2) Idea units on the same topic were investigated for how they changed from dialogues to monologues, and analyzed for how incorporation was involved in the changes, topic by topic across a maximum of five iterations (i.e., some topics are not repeated five times).

(3) Incorporation was identified and then classified as lexical, syntactic, or semantic, as well as non-incorporated (see Table 3.7) by comparing utterances in the tables across five iterations.

Sources of linguistic incorporation

(4) I identified the source of each instance of incorporation by tracing back in the previous dialogue, and classified it as either *self-incorporation* or *other-incorporation*.

(5) Each instance of *self- or other-incorporation* was then traced back in terms of who had initiated the topic or question which elicited the

utterances later incorporated into a monologue (i.e., *self- or other-initiation*).

 (6) All the classified types and sources of linguistic incorporation identified in the four students' five dialogues and monologues were listed in a table.

 (7) Besides the investigation of types and sources of linguistic incorporation, further detection regarding the occurrence of initial and re-incorporation was conducted. Initial semantic and/or other incorporation is often re-incorporated as syntactic and/or self-incorporation.

Through qualitative analysis of each student's discourse, I investigated how the idea units of each topic changed and how these were affected by linguistic incorporation across the five task repetitions in Chapters 4 to 7. Furthermore, the trend of each student's linguistic incorporation was considered as to whether it could be applied to the categories in the literature (e.g., fluency, complexity, accuracy) (Skehan & Foster, 1999)

3.3.6.5 Fluency and complexity of 15 students' data in the overall group

Qualitative analysis of the four focal students' pauses and clauses demonstrated a change in fluency and complexity. But pauses and clauses in individual learners' discourse often fluctuate due to a small data set, and pauses function in various ways (Pawly & Syder, 2000; Fulcher, 2003), besides being an indicator of fluency. To confirm if fluency and complexity really changed across the five monologues, the discourse of 15 students in the overall group was also statistically investigated with a Friedman Test, and post hoc analysis was conducted with Wilcoxon Signed-Rank Tests, with a Bonferroni correction applied. Both the Friedman and Wilcoxon Signed-Rank Tests are nonparametric. The former is an alternative to one-way ANOVA with repeated measures, and the latter is equivalent to

a dependent *t*-test. These tests were chosen due to the relatively small sample size (under 30). I employed traditional fluency measures often employed in FCA research (see section 2.2.1.5). The following fluency and complexity measures were employed to examine the two-minute monologues of the overall group.

Fluency measures: MLR, NJP, SR, and LPF

Mean length of runs (MLR): Although research suggests that MLR is one of the best fluency measures (Kormos and Dénes, 2004; Towell et al., 1996), the length of pause used to calculate MLR in the literature varies: the minimum length of pause ranges from 0.28 to 0.4 seconds (Towell et al., 1996; Kormos & Dénes, 2004; Riggenbach, 1991; Freed, 2000). In this study, MLR is computed by the number of syllables between pauses of 0.3 seconds or more of silence, including 0.5 seconds or more non-lexical pauses (*uh, um*) and sound stretches. Following Riggenbach (1991) and others (Dörnyei, 1995; Kormos & Denes, 2004; Raupach, 1980; Towell et al., 1996), all syllables (including partial words recognizable as words) between pauses are computed as semantic units except for non-lexical filled pauses (e.g. *um, eh*). A cluster of pauses is regarded as one when calculating MLR (see section 3.3.6.3).

Non-juncture pause/time ratio (NJP): The ratio of the length of NJP (total non-juncture pausing time/total time of the speech) was calculated (see section 3.3.6.3).

Speech rate (SR): The total number of words produced in two minutes was computed. In this study, the number of meaningful words produced (i.e., pruned, see section 2.2.1.2) (Bygate, 2001; Yuan & Ellis, 2003) is computed for each two-minute monologue, excluding self-repetitions, false starts, self-corrections (except for paraphrasing), and non-words (filled pauses, laughter, and partial words).

Lexical phrases and fillers (LPF): The frequency of the use of lexical phrases

and fillers is investigated to measure fluency. Learners' language production is not

always form-focused, sometimes it is chunk-based, which reduces the cognitive

burden and promotes fluency (Skehan, 1998). Lexical phrases, one type of collocation,

and fillers are also investigated in relation to fluency promoting speech flow (Foster,

2001; Hasselgreen, 2004; Nattinger & DeCarrico, 1992; Raupach, 1984; Redeker,

1990; Towell et al., 1996; Wray, 2002) by providing planning time or making speech

faster (Foster, 2001; Hasselgreen, 2004; Pawley & Syder, 1983; Raupach, 1984).

Ways of dealing with collocations vary in the literature (Carter, 1988; Wray, 2002).

Howarth (1998, p. 28) proposes *a collocational continuum*, ranging from "free

combinations" (e.g., blow a trumpet) and "restricted collocations" (e.g., blow a fuse),

to "figurative idioms" (e.g., blow your own trumpet) and "pure idioms" (e.g., blow the

gaff). To use collocations as a fluency measure, constraining their range may be

necessary. Hence, I limit the consideration of collocations to lexical phrases (Towell et

al., 1996), in other words, excluding *free combinations* (Howarth, 1998), e.g., *on the

table,* to avoid too broad a range and to see how the students' use of chunks and fillers

changes across task repetitions. The following are definitions of lexical phrases and

fillers used in this study, adapted from Nattinger and DeCarico (1992), Towell et al.

(1996), and Fung and Carter (2007):

> 1. *Lexical phrases* are collocations such as *how do you do* and *for example* that
> have been assigned particular pragmatic functions;
>> *by the way*, *you know*, *how do you do*, *nice meeting you, in short*, *as far as I
>> know, not only X but also Y*, "*Modal + you + VP (for me).*"
>
> (Towell et al., 1996, p. 105)

Lexical phrases, some of which overlap with fillers (e.g. *you know*), do not

include single fillers. Single fillers, however, also function to buy time. Hence, the

measure includes fillers as well.

2. Single fillers, e.g., *well, so, also*. Here, only single fillers are listed. The

examples below are extracted from Fung and Carter (2007):

> *right, well, okay, ah, oh, yes, great, sure, well, like, just, basically, actually,*
> *really, obviously, absolutely, exactly, definitely, so, yet, however, nevertheless,*
> *anyway, likewise, similarly, also, now, OK, right, well, first, second, next, then,*
> *finally, so, now, yeah, well, like.*   (Fung & Carter, 2007, p. 415)

But a definition is still not enough to judge what are lexical phrases and fillers.

Following Foster (2001), I therefore asked 20 raters to identify lexical phrases or

fillers (LPF) in the four students' monologue transcripts, which were used as measures

of LPF. The raters are all English teachers, 19 university teachers and one high school

teacher. Twelve raters (four Americans, two British, one Canadian, and five Japanese

teachers) rated lexical phrases, and eight raters (four American, one British, and three

Japanese teachers) rated fillers. I asked the raters to mark lexical phrases, which are

two or more words that are commonly used together as in the examples above,

excluding free combinations (e.g., *on the table*). The raters marked all of the four

students' five monologues. Nineteen raters' markings out of 20 for the lexical phrases

and/or fillers were used due to one rater's markings deviating from the others.

Tables 3.9 and 3.10 show the results for lexical phrases. Lexical phrases

identified by over 70% of all the raters make up 61% of all the marking. Of these,

40% were identified by 90% of the raters and 21% by 70% of the raters.

Table 3.9 Lexical Phrases Rated

Raters (11) (% of raters)	10≦R (90%)	8≦R<10 (70%)	6≦R<8 (50%)	5≧R	Total	8≦R (Over 70%)
No. of LP	393	205	162	217	977	598
(% of LP)	40	21	17	22	100	61

Note. Raters (11) = 11 raters; 10≦R = lexical phrases identified by 10-11 raters.

Comparing native (NS) and non-native (NSS) raters, similar lexical phrases were

identified by over 70% of NS and NNS raters (58% phrases by NS, 57% by NNS).

Table 3.10 Lexical Phrases Rated by NSs or NNSs

Raters (11) (%)	5≦R (90%)	4R (70%)	3R (50%)	2≧R	Total	4≦R Over 70%
LP by 6NSs	206	99	90	130	525	305
%	39	19	17	25	100	58
LP by 5NNSs	150	116	110	87	463	266
%	32	25	24	19	100	57

Note. 5≦R = lexical phrases identified by 5 or more raters; 4R = four raters.

Tables 3.11 and 3.12 show fillers marked by eight raters (five NSs and three Japanese).

Table 3.11 Fillers Rated

Raters (8) (%)	7≦R (90%)	5≦R<7 (63%)	4R (50%)	4>R	5≦R over 60%
Total fillers	176	42	16	18	218
%	70	17	6	7	87

Note. 7≦R (90%): fillers identified by 7−8 (90%) raters.

The correspondence of fillers among raters is much higher than that for lexical phrases: 70% of fillers are identified by 90% or more raters.

Table 3.12 Fillers Rated by NSs and NNSs

Raters	7≦R (90%)	5≦R<7 (60%)	4R (50%)	4>R	Total
5NSs	80	38	14	17	149
%	54	26	09	11	100
3NNSs	96	4	2	1	103
%	93	4	2	1	100

Note. 7≦R (90%) = fillers identified by 7-8 (90%) raters.

Across the NS and NNS raters, 93% of fillers were identified by 90% or more of NNS raters, while 54% of fillers were rated by 90% or more NS raters, but 97% of fillers were rated by 60% or more of NNS and 80% of fillers by 60% or more of NS raters. I judge the lexical phrases and fillers in the four students' talk in their monologues by

lexical phrases rated by 70% or more of raters (either NSs, NNSs, or both together),

and fillers by 75% or more of raters (either 80% or more of NSs or 100% of NNSs).

Complexity measures: C/AS and Types

Clauses per AS-unit (C/AS): Clauses are often examined for structural

complexity. In this study I chose AS-units, which were established for speech units by

Foster, Tonkyn, and Wigglesworth (2000) in spoken data. Clauses are defined as "a

group of words which form a grammatical unit and which contain a subject and a

FINITE VERB. A clause forms a sentence or part of a sentence and often functions as

a noun, adjective, or adverb" (Richards & Schmidt, 2002, pp. 74–75).

The following are examples of subordinate clauses (shown by square brackets)

used to calculate the number of clauses per AS-unit:

(1) Modifying a clause or part of a main clause: e.g., *I guess* [*that he is*

collecting money]

(2) Participial clause: e.g., *this picture shows a middle-age guy* [*playing the*

guitar on the street]

(3) Gerundial clause: e.g., *he is collecting money* [*by playing the guitar*]

(4) Infinitive clauses: e.g., *it is hard for me* [*to tell his nationality*]

Clauses (both main and subordinate) are counted to calculate the average

number of clauses per AS-unit in each monologue.

Types: The number of different types of meaningful words produced (i.e.,

pruned, excluding repetitions, self-correction except for paraphrasing, false starts, and

non-words) is computed for each two-minute monologue (Kawauchi, 2005b). Words

morphologically changed (e.g., *go, going, goes*) are regarded as the same type.

3.4 Chapter Summary

The methodology designed to investigate four EFL learners' attention allocation across multiple task repetitions has been described in this chapter.

The following Chapters, 4 to 7, qualitatively analyze four case participants' allocation of attention, focusing on linguistic incorporation operationalized, starting with Hikari's discourse data and followed by Maki's, Taki's, and Mac's. Prompted by the data analysis in Chapters 4 to 7, Chapter 8 presents a quantitative examination of fluency and complexity of 15 students' data from the overall group to confirm the changes in fluency and complexity across the five monologues. Chapter 9 discusses the findings of the present study in accordance with the four research questions. Then, the thesis summarizes this study and discusses its limitations, and future directions, in Chapter 10.

Chapter 4

Data Analysis in Case 1

Following the methodology in Chapter 3, four chapters including this one (Chapters 4 to 7) qualitatively investigate allocation of attention across five task repetitions in the four case students' discourse data by employing a priori categories (fluency and complexity) and emergent categories from the data (patterns of linguistic incorporation) (see section 3.3.6.4) to answer RQs 1–3.

In this chapter, I investigate the discourse of one of the four case students, Hikari. After reviewing the analysis method, I start with qualitative analysis, focusing on speech flow and language modification in the monologues, and then explore how his attention to linguistic factors in the previous dialogue (demonstrated by incorporation) affects his speech flow and language modification in the monologues. Before concluding the chapter, the relationship between Hikari's attention to linguistic factors in the dialogues and fluency and complexity in the monologues is discussed.

4.1 Research Questions

Research Questions 1 to 3 as part of the main question, "How does allocation of EFL learners' attention change across multiple task repetitions?," are applied to Hikari's case, and subdivided further into sub-research questions as a guide to answer RQs 1–3.

Research Question 1: How does Hikari's attention in monologues change in terms of fluency and complexity across multiple task repetitions?

RQ1a What are Hikari's pauses across the monologues?

RQ1b How do the locations of pauses change across the monologues, if at all?

RQ1c Is language modification related to Hikari's fluency and/or complexity in the monologues?

Research Question 2: How do Hikari's attention and perception in dialogues change in terms of linguistic incorporation across multiple task repetitions?

RQ2a How does Hikari self-reproduce or incorporate information from the preceding dialogues into his monologues, if at all?

RQ2b What are the sources of information self-reproduced or incorporated from the dialogues?

Research Question 3: Is there any relationship between Hikari's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?

RQ3a How is Hikari's incorporation from the interlocutor's provision in the preceding dialogue related to fluency and complexity in his monologues, if at all?

RQ3b How is Hikari's self-reproduction from the previous dialogues and monologues related to fluency and complexity in his monologues, if at all?

4.2 Case 1: Hikari

Hikari is a 21-year-old Japanese freshman economics major. He grew up in Singapore. He had content-based English classes at high school and now has regular chances to talk with overseas friends in English. His photo is "*A clown*" (see Appendix 3.1).

Before starting an in-depth analysis of Hikari's discourse, I review the analysis method for sequential topic segments including idea units. Then, this chapter investigates (1) Hikari's fluency and complexity through pauses and clauses, focusing on locations and modifications in the monologues (RQ1), (2) his perception of information in the dialogues through patterns of linguistic incorporation from dialogues into monologues following the categorization emerging from content analysis (see section 3.3.6.4) (RQ2), and (3) the relationship between Hikari's attention to linguistic factors (categories from the data) in the dialogues and to fluency and complexity (a priori categories) in the monologues (RQ3).

4.2.1 Idea Units in Topic Segments

I analyze Hikari's discourse by organizing it around topics, which are identified with idea units and message segments of those topics, as introduced in Ellis and Barkuizen (2005) and employed in Larsen-Freeman (2006) (see section 3.3.6.2).

Table 4.1 shows Hikari's sequential topic segments across five monologues, which are repeated across three or more task iterations: *Caucasian guy, Guitar box,* and *A member of a circus.* Each of them includes two or more idea units (underlined), which are repeatedly reproduced with reformulated and extended additional sub-units over the task iterations. Colors and the gradations of the colors correspond with respective idea units and modified idea units.

Table 4.1 Hikari's Topic Segments across Five Monologues

Topics	Monologue 1	Monologue 2	Topic segments Monologue 3	Monologue 4	Monologue 5
1. *Caucasian guy*	so this picture shows a Caucasian guy if age of 41 and doing a live street performance with her instrument guitars kind of guitars and he dressed up you know clown's	so this picture shows middle age guy playing different kind of guitars on the street and he's wearing a clown costumes	so this picture shows middle age man somewhere in Europe or somewhere in America performing live street he is holding instrument kind of guitar or mandolin he dress up in a costume of a clown very attractive costume because the color is very bright	in this picture I can see a guy a Caucasian guy and he's having a guitar and doing a live performance on the street dressing up in costume of clown	so this picture shows middle age guy a Caucasian guy playing a traditional guitar and doing a street performance on the public place and he's dressing up you know clown
2. *Guitar box*	he has a guitar box on the floor and he collecting money by performing the guitars	there is a guitar box beside him it's pretty old which tells us that he has been playing for quite long time	beside him he put his guitar box on the floor I guess he's collecting money	he has a guitar box beside him I guess he is collecting a money because in my culture I saw a live performance in my hometown they usually have a box and they do some performance to the audience in collecting money	
3. *A member of circus*		also he might be a member of circus clown because there is a poster behind of where he is sitting on	he also could be a member of the circus because of this costumes and also there is a poster behind his box	this guy can be a member of the circus because I can see a poster behind the door maybe it's to advertise on the street and people will join to do circus	

In-depth qualitative analysis of topic segments demonstrates how pauses and clauses change, and how input in the dialogue is incorporated into the following monologue as well as later dialogues and monologues. Idea units are repeated, modified, elaborated, and extended by incorporating related meanings, forms, and lexis. This sequential topic analysis could show how Hikari's attention to input at one time is related to his reproduction or modification over time (see Ellis et al., 2001a).

In this qualitative analysis, I analyze Hikari's allocation of attention mainly in one sequential topic segment, first in the monologues, and then in both dialogues and monologues. In this way, RQ1 and RQ2 are focused on investigating learners' attention from different angles through the same data, and then the relationship between RQ1 and RQ2 is discussed (RQ3). In addition to qualitative analysis, I investigate a trajectories of Hikari's distribution of pauses, following Larsen-Freeman's (2006) claim "averaged data within the individual … do at least provide a true description of the behavior of the individual" (see section 3.3.6.3). This examination of pause distribution provides a description of Hikari's macro/micro planning (Pawley & Syder, 2000) over task repetition.

The topic segments were chosen for two reasons: (1) the topic segments include sequential data, i.e., the topic is repeated three to five times because not all the topics are repeated in all iterations, and (2) the topic segments represent Hikari's tendency to incorporate. In Hikari's case, I analyze topics repeated three times or more, because he did not repeat the same topics as often as the other students. Besides the series of topic analyses, additional characteristic samples are also analyzed.

4.2.2 In-depth Analysis of Pauses and Modifications

In this section, I first qualitatively analyze one complete set of topic segments, *Caucasian guy,* and then partially analyze other topic segments, *Guitar box* and *A*

member of a circus, to answer RQ1. Only *Caucasian guy* was repeated five times, and the idea units consistently recurred in all five iterations, as seen in Table 4.1. In-depth analysis is conducted by exploring what characteristics Hikari's pauses show (RQ1a), how they change across task iterations (RQ1a, b), and if the change is related to language modifications (RQ1c). Finally, the overall distribution of pauses across five monologues is investigated (RQ1b).

4.2.2.1 *Caucasian guy,* an opening topic

Caucasian guy is the opening topic in each of Hikari's monologues. This topic segment is repeated with recurring idea units over five task repetitions. Excerpts 1 and 2 are extracted from M1 and M2 in *Caucasian guy*. The clown is described with four idea units (underlined), "*this picture shows a Caucasian guy,*" "*doing a (live) street performance,*" "*instrument guitars kind of guitars,*" and "*he dressed up (you know) clown's*" in the first monologue. This description of the clown in M1 becomes much more economical in M2. Monologues are shown by AS-units, which are indicated by numbers in the left margin of the transcripts and described as U1 in later analysis.

Excerpt 1: Caucasian guy in M1

 M1

1 (1.2) um *so* (0.5) [this picture {(*0.4*) um (*1.3*)} shows (*2.1*) da (*0.3*) *a:* (*0.6*) Caucasian guy (0.7) if (*0.7*) age of forty-one] (1.1) and [doing a live (*0.5*) street (*0.7*) performance (*1.7*) with her instrument (*0.7*) guitars (*0.3*) *kind of guitars*]

 (lines omitted)

4 (0.8) and [he *dressed up you know* (*0.5*) clown's]

Note: (*0.4*) = 0.4 second non-juncture pause (NJP); (0.4) = 0.4 second juncture pause (JP); *shaded* = lexical phrases or fillers; [ ] = clause. See coding in Appendix 1.2.

Hikari produces long pausing time (9.3 sec. NJP altogether in 10 pauses and

4.3 sec. JP) just to describe the idea units in M1. Hikari's utterances become more economical with less pausing time (7.7 sec. NJP and 2.2 sec. JP) in M2 than in M1 to describe the same meanings.

Excerpt 2: Caucasian guy in M2

> M2
>
> 8   *so* [this picture (eh *0.4*) shows {(*0.5*) (eh *0.5*) (*1.2*)} middle-age guy (0.7)
>
>   [*playing* {(*0.5*) (eh *0.5*) (*1.8*)} *different kind of* guitars *on the street*]]
>
> 9   {(1.0) um (0.5)} and [he is wearing (*1.7*) a (*0.6*) clown costumes]

All the idea units in M1 are modified in M2. "*A Caucasian guy if age of forty-one*" (U1) is semantically corrected as "*middle-age guy*" (U8), "*doing a live street performance with her instrument guitars kind of guitars*" (U1) is reformulated more explicitly to form "*playing different kind of guitars on the street*" (U8), and "*he dressed up you know clown's*" (U4) changes to "*he's wearing a clown costume*" (U9). The expressions become more explicit (i.e., more detailed) and more economical than in M1, and speech flow becomes smoother in M2 with fewer errors (e.g., *da*, *if age of forty-one, her* in U1), although both Excerpts 1 (M1) and 2 (M2) include three clauses in two AS-units, respectively,

     In the third monologue, new information is added about the photo's location and the clown's costume.

Excerpt 3: Caucasian guy in M3

> M3
>
> → 19   um *so* [this picture shows (*0.5*) *middle-age* man (*1.3*) *somewhere in*
>
> →   Europe or *somewhere in* Americ*a* (1.4) eh [performing eh live street]]
>
> 20   {(1.9) (um 0.5) (1.0)} [he is holding {(eh *0.6*) (*0.8*)} instrument *kind of*
>
>   guitar or (*1.1*) mandolin]
>
> 21   (1.0) and [he *dress up* in a costume of (*0.8*) a clown (*1.3*) a very attractive

→   costume [because the color is very bright]]

Hikari's modified idea unit "*middle-age guy*" from "*Caucasian guy*" reappears as "middle-age man" by referring to the location of the event using a lexical phrase, "*somewhere in Europe or somewhere in America*" (U19). Hikari appears to infer the location from the clown's appearance. The reason for "*a very attractive costume*" the clown is wearing is added, "*because the color is very beautiful*" (U21), with much reduced NJP (6.4 sec.) but increased JP (5.8 sec.). Hikari's pauses appear to have moved from non-juncture positions to juncture positions, mainly to express modified idea units. The interesting point is that the additional information (U19) and reasoning (U21) do not include any pauses, which seems to have contributed to his fluency.

In the fourth monologue, Hikari again restructures the idea units. Hikari's description becomes still more economical (3 AS-units→2 AS-units) with markedly lower NJP (0.5 sec.) and JP (4.1 sec.) to express the idea units.

Excerpt 4: Caucasian guy in M4

M4

30 (0.5) um [in this picture *I can see* a guy (**0.5**) a Caucasian guy (1.0)
    [*dressing up* in costume of clown]]

31 (0.8) and [he is having a guitar {(0.6) and (1.2)} [doing a live performance
    on the street]]

Hikari reformulates the idea units from "*this picture shows…*" to "*in this picture I can see…*" and to "*doing a live performance on the street*" from "*doing a live street performance*" in M1. He also restructures another idea unit, "*dressing up in costume of clown*" in M4, as a subordinate clause from a main clause (M1 to M3).

Hikari integrates three modified idea units into one AS-unit in M5 and his language outcomes become more explicit with specified modifiers.

Excerpt 5: Caucasian guy in M5

M5

43   um [*so* this picture shows um (**0.5**) middle-age guy a Caucasian guy (0.4)

[playing a (**1.2**) traditional (**1.5**) guitar]]

44   (0.7) and ((bothered by the partner checking device 1.7)) [he is *dressing up*

you know clown (0.9) and [doing a street performance (**0.4**) on the public

place]]

The modifier "*middle-age guy*" (U43) for "age of forty-one" (U1 in M1) is more

appropriate because he does not know the clown's age. An idea unit "*kind of guitars*"

becomes more specific as "*a traditional guitar*" (U43), and "*on the public place*"

(U44) is also specified from "*on the street*" (U31 in M4). NJP, which decreases from

M1 to M4, increases again from M4 with these modifications of idea units, such as

pauses before and after "*traditional*" and before "*on the public place*," but decreases

from M3 (5.3 to 3.6 sec.).

Hikari's NJP decreases when repeating idea units although they are modified

and become economical in every iteration of the task. Hikari's utterances on the topic

of *Caucasian guy* seem to become more fluent and more complex with restructured

modifications. The other topics show more specific differences across iterations.

4.2.2.2 Pauses and modifications in different topics

Two additional topic segments (*Guitar box, A member of a circus*) are

analyzed, focusing on pauses and modifications in order to find the characteristics of

Hikari's discourse. Hikari extends the idea units here more than in the opening topic,

Caucasian guy.

Guitar box: The idea units of this topic "*he has a guitar box on the floor*" and

"*he (is) collecting money*" are extended in M2 and M4 (see Table 4.1). Excerpts 6 and

7 are from M2 and M4.

Excerpt 6: Guitar box in M2

The clown's history of performance is connected with the old guitar case (box) in M2. NJP (2.2 sec.) increases but JP (1.4 sec.) markedly decreases from M1 (1.1 sec. NJP, 8 sec. JP) to express one idea unit.

M2

14   (1.1) and (0.3) [*there is* a (***1.7***) guitar box (***0.5***) beside him]

15   (0.5) [It's pretty old (1.5) [*which tells us* [*that* (0.5) *he has been playing for* (***0.3***) *quite long time*]]]

The idea unit "*he has a guitar box on the floo*r" is reformulated by relocating the guitar case to "*there is a guitar box beside him*" (U14). Then, the idea unit is extended and elaborated from the *old* case associated with the clown's history of guitar performance with lexical phrases, "*which tells us that*," "*he has been playing*," and "*for quite long time*" (U15). Again Hikari's extended expressions have much less NJP (0.3 sec.), despite 2.5 sec. JP with three clauses in one AS-unit, which seems to contribute to his complexity as well as his fluency, despite the increased NJP in the idea unit.

The other idea unit "*he is collecting money*" is associated with Hikari's memory of his hometown in M4. No NJP is produced despite JP (3.9 sec.), a large decrease from M3 (1.8 sec. NJP, 5.1 JP), to express the idea units:

Excerpt 7: Guitar box in M4

32   {(1.0) {a:nd 0.8} (0.6)} [he has a guitar box beside him]

33   (1.5) [*I guess* [he is collecting a money (1.2) [[because (1.2) in my culture I saw a live performance]]

34   (1.2) [in my hometown (***0.6***) they *usually* have a box]

35   {(0.5) and (1.2)} **and** do [***they*** do some performance {(***0.8***) {to: ***0.8***}} the

audience [in <u>collecting money</u>]]

The idea unit "*he is collecting money*" is extended by Hikari's experience in

Singapore (U33−35) with some NJP (2.2 sec.) and six clauses in three AS-units.

Though the idea units in M2 and M4 are extended, Hikari's description in M4 is

formed with repeated expressions, while that in M2 is described with new lexical

phrases.

Hikari's extended talk in M2 and M4 is likely to have positively affected his

fluency and complexity. To be more precise, less NJP and more clauses in one AS-

unit in extended talk in M2 (0.3 sec. NJP, 3 clauses/AS-unit) than in M4 (2.2 sec. NJP,

2 clauses/AS-unit) reveal that Hikari's use of lexical phrases promotes fluency and

complexity more than the reproduction of his utterances.

A member of a circus: This topic segment is repeated in only three iterations.

However, it illustrates how NJP increases when additional idea units are added in M2

(Excerpt 8), how he overcomes disfluency in the repeated topic segment in M3

(Excerpt 9), and again how additional information is added to the idea units in M4.

<u>*Excerpt 8: A member of a circus in M2*</u>

Hikari brings new idea units about the clown into the second monologue: "*he*

might be a member of circus" and "*there is a poster behind.*"

12   (1.3) and *also* (1.5) [he (***1.6***) *might be* (***0.5***) {*a: 0.5*} *member of* (***1.4***) circus

(***1.0***) clown (2.0) [because um (1.5) *<u>there is</u>* <u>a poster behind</u> {(***1.1***) um

→   (***0.5***)} of (***1.9***) **poster behind** (***0.9***) of [*where he is sitting on*]]]

The disfluency features (3 words of repetition and 8.8 sec. NJP in U12)

accompany the new idea units. His language outcomes, including the two idea units,

are, however, observed in one AS-unit with three clauses.

In the third monologue, NJP markedly decreases, despite keeping repair

features (1 word of repetition and 2 corrections with 2.1 sec. NJP).

Excerpt 9: A member of a circus in M3

28   {(1.2) {and: 0.8} (1.0)} ***but*** [he *also* could be *a* cir ***member of*** the circus

      (***1.2***) *because of* this costumes]

29   and *also* (0.7) [*there is* a poster (***0.8***) ((bell is ringing: pipipi)) behind (***1.1***)

      ((pipipi)) **behind** his box]

A decrease in NJP (8.8 sec.→1.9 sec.) and a clause/AS-unit in M3 suggest that

Hikari's talk becomes simpler and faster in M3, different from the other iterations.

In the fourth monologue, additional information about the poster is added to

the idea unit, "*maybe it* (the poster) *is to advertise on the street and people will join to*

do circus." This is again accompanied by NJP, which suggests that information was

added to the idea units after overcoming some disfluency in expressing them. The

transition from disfluency to fluency suggests that the reduced workload on language

production through task repetition allows an increase in capacity for language

production (Bygate & Samuda, 2005).

In the next section, I examine the overall distribution of Hikari's pauses across

five monologues as a representation of his macro and micro planning allocation.

4.2.2.3 Distribution of pauses across five monologues

According to Butterworth (1980), the distribution of pauses (JP and NJP)

reveals the speaker's macro and micro planning allocation (see section 2.2.1.5). If the

speaker can control the allocation of online planning, his/her NJP might decrease. In

this section, I examine Hikari's pause distribution to see how he manipulates online

planning (macro and micro planning), and how it changes.

Figure 4.1 illustrates the distribution of pauses with the pause/time ratio at two

different locations, juncture and non-juncture positions, and the total positions.
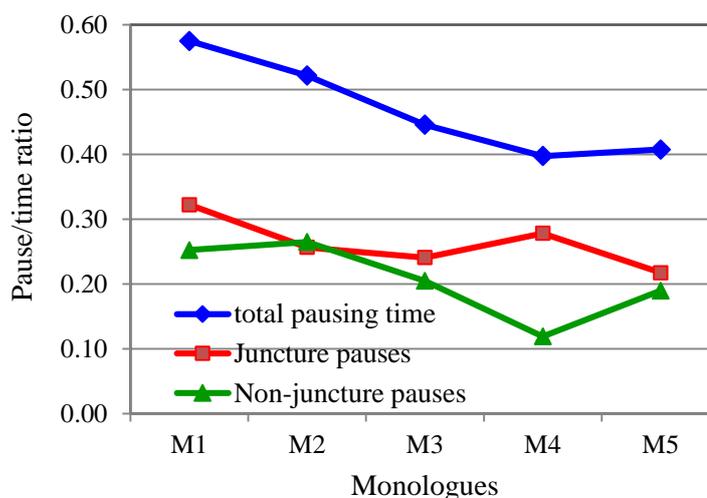
Figure 4.1 Distribution of Pauses across Hikari's Five Monologues

In the five monologues, the pause/time ratio at non-juncture positions (NJP) slightly increases in M2, then gradually decreases from M2 to M4, and again increases in M5. The total pause/time ratio decreases with a symmetrical inverse change in NJP and JP: when JP increases, NJP decreases, and vice versa. This suggests that Hikari's sufficient macro planning (JP) reduced his micro planning (NJP) (e.g., M4), while insufficient macro planning required more micro planning (e.g., M2), supporting Butterworth (1980) and Pawley and Syder (1990). Hikari's NJP seems to have moved to JP from M2 to M4 and again increases in M5. The results above are further investigated in the following section about how Hikari's language reproduction in the monologue after the preceding dialogue (i.e., attention) is related to the distribution of his pauses.

4.2.3 In-depth Analysis of Linguistic Incorporation

As explained in Chapter 3, learners' cognitive process in strategic planning is important for language learning and teaching because it is related to their attention to specific language factors (e.g., form, lexis). Learners' perception or attention to

language factors in interaction can be inferred by investigating what utterances they reproduce or what they incorporate from an interlocutor's provision in the subsequent monologue. The interlocutor's provisions are incorporated by the listener *noticing* them (see Ellis et al., 2001a, 2001b; Gass & Mackey, 2007; Lyster, 1998; Mackey, 2006a, 2007; Mackey & Philp, 1998). Incorporation also includes a learner's self-modification and self-reproduction, which are considered as incorporation from the interlocutor's provision over time, not immediately after provision (Ohta, 2001; Ellis et al., 2001a). It is possible to observe where learners' self-modification and self-reproduction come from by investigating how their incorporated utterances change over task iterations.

Linguistic incorporation is categorized into three types: lexical, syntactic, and semantic (Levelt, 1989), and the source in dialogues into four categories modified from Schegloff, Jefferson, and Sacks (1977): self-incorporation, i.e., incorporating the speaker's own output (with either self-initiation or other-initiation), and other-incorporation, i.e., incorporating an interlocutor's provisions (with either self-initiation or other-initiation). Linguistic incorporation related to the previous section 4.2.2 is periodically discussed (RQ3).

Hikari's five interlocutors (S1–S5) in the dialogues are as follows:

S1: a 23-year-old Korean male, engineering major, junior

S2: a 21-year-old Japanese female, education major, junior

S3: a 20-year-old Japanese male, economics major, freshman, who only has English speaking opportunities in English classrooms

S4: a 20-year-old Japanese female, education major, sophomore, who is exposed to spoken English on a daily basis

S5: a 25-year-old Chinese male, graduate student in linguistics

Students usually recognize each other's status by their grade rather than age, owing to a hierarchical tradition among Japanese university students.

To answer RQ2, a topic for in-depth analysis on linguistic incorporation was chosen from the topic segments table (see Table 4.1). Hikari's opening topic *Caucasian guy* often repeats similar expressions that are modified every time (see section 4.2.2.1), while his utterances in *Guitar box* more clearly demonstrate his tendency of incorporation, i.e., how input is incorporated in his output with additional extension in the monologue. Hence, I choose *Guitar box* for sequential topic analysis on incorporation. This is followed by analysis of a couple of extracts from *Clown's costume* and *A member of a circus*, which demonstrate Hikari's typical linguistic incorporation. Then, Hikari's overall incorporation across five iterations is viewed in an incorporation table. Social involvement in self-initiation and overall linguistic incorporation are also investigated. Hikari's attentional allocation as seen in linguistic incorporation is discussed in relation to the pauses and clauses investigated in the previous section.

4.2.3.1 *Guitar box,* extended talk

Table 4.2 shows incorporation in the topic of *Guitar box*. This is about the clown's or Jester's guitar case in the photo. The idea units (underlined) are "*he has a guitar box on the floor*" and "*he (is) collecting money*" (and a sub-idea unit "*performing the guitar*"). They are repeated across four task iterations. Colors correspond with respective idea units, and the gradation of the colors refers to related information. As seen visually in Table 4.2, idea units and their reformulation in the monologues have been incorporated from previous dialogues. In the first and second iterations (I1, I2), semantic incorporation is dominant, while in I3 and I4 syntactic incorporation is salient.

Table 4.2 Incorporation in *Guitar Box*

	Iteration 1	Iteration 2	Iteration 3	Iteration 4
Dia-logue	H: (3) he is doing some street lives? S1: yeah maybe in the street S1: maybe some coins inside *box* H: yeah but (1) the *box* is empty though the *guitar case*= S1: =the case yeah it's empty (2') they will throw [the coins H: [maybe just started	S2: he is happy? H: hha enjoying S2: yes enjoying (3) *playing* the guitar and (4) the *guitar* case is really looks like *old* H: Ahh S2: so (3) I guess he loves this guitar [*for* a *long time* H: [yeah *for* a *long time* playing	H: (1) he has a *guitar box* S3: yes H: *beside him* S3: uh-huh H: (2) I think *he's collecting money* S3: Oh oh yes yes	H: (2) I think *he is collecting money* on the *guitar box* S4: yeah but I've never seen this type of have you? H: I saw a guy *perform*ing pantomime [train yard S4: [pantomime wow cool H: a lot of people put money S4: heeh (really) H: in the *box*
Mono-logue	(1) he has a *guitar box* on the floor and (2) he collecting money (3) by performing the guitars	(1) there is a *guitar box* beside him (4) it's pretty *old* (3) which tells us that he has been *playing for* quite *long time*	(1) *beside him* he put his *guitar box on the floor* (2) I guess *he's collecting money*	(1) *he has a guitar box beside him* (2) *I guess he is collecting a money* (3) because in my culture I saw a live *perform*ance in my hometown (1') they usually have a *box* (3) and they do some *perform*ance to the audience (2) in *collecting money*
Incor-pora-tion	(1) semantic o-s (2) semantic s-o (3) semantic s-s	(1) semantic s-s (3) semantic o-o syntactic o-o (4) semantic o-o	(1) syntactic s-s (2) syntactic s-s	(1) syntactic s-s (1') semantic o-s (2) syntactic s-s (3) lexical o-s

Note. H: Hikari; s-s = self-initiated self-incorporation; s-o = self-initiated other-incorporation; o-s = other-initiated self-incorporation; o-o = other-initiated other-incorporation; *italics* = repeated across the iterations; ***bold italics*** = repeated from the previous dialogue.

Below, I analyze Hikari's linguistic incorporation in each set of dialogues and monologues across four iterations of *Guitar box,* and a new related topic brought into the fifth iteration. The numbers in the left margin of the transcripts of the dialogues refer to turns (e.g., described as T1 in later analysis) and those in monologues are AS-units (e.g., U1 in later analysis). D refers to Dialogue, M to Monologue. In the

transcripts, all the pauses, repair features (hesitations), and pause turns in the

dialogues are omitted, except for certain occasions where it is necessary to include

them.

Excerpt 1: Guitar box in I1 (semantic incorporation; other/self-initiated self/other-

incorporation)

      Hikari's first interlocutor S1 brings up the idea of the audience throwing coins

into the guitar case. The only common lexical items between D1 and M1 are *guitar*

and *box*. The topic discussed is about the usage of the guitar (or mandolin) case.

  D1 (Hikari and S1)

    22 S1: *maybe* some coins inside box   ←***other-initiation***

    23 H: box

    (lines omitted)

→ 89 H: yeah but the ***box*** is empty though the ***guitar*** case = ←***self-initiation***

→ 90 S1: = ah the case yeah it's empty they will throw   [the coins

    91 H: [maybe just started =

    S1 extends Hikari's description "*the box is empty*" (T89), connecting with the

usage of the case "*they will throw the coins*" (T90). The concept about the guitar case

provided by S1 is incorporated into Hikari's following monologue (see Fig. 3.3).

  M1 (Hikari)

    2   {(0.8) and (0.3) (um 0.9) (3.3)} {he: ***0.6***} (***0.3***) has a ***guitar box*** **(*0.8*)** on the

        floor   ↑***self-incorporation***

→ 3   {(1.5) ((S1 gives backchannel *ah*)) (1.1) and (0.4) eh (1.5)} he collecting

        money by performing the guitars   ↑***other-incorporation***

Both idea units "*he has a guitar box on the floor*" and "*he (is) collecting money*" are

formed by semantically incorporating input from the dialogue into the monologue.

S1's provision "*they will throw the coins*" (T90) is incorporated into Hikari's following monologue, substituting (or paraphrasing) with "*he (is) collecting money*" (U3). Between the input and output no lexical items are repeated, but the input provided by S1 is semantically incorporated into Hikari's output in the monologue. "*The box is empty*" (T89) is also semantically incorporated as the existence of the box into the monologue, "*he has a guitar box on the floor*" (U2). Another semantic incorporation is shown as a hyponym (classification from specific to general or general to specific): from "*the guitar case*" (T89) to "*a guitar box*" (U2) (co-hyponyms of a container) (Halliday & Matthiessen, 2004, pp. 574–5).

As for the source of incorporation, the topic of the guitar box initiated by Hikari elicits his interlocutor's provision, which is other-incorporated into his output "*he (is) collecting money by performing the guitars*" (U3). And for the other idea unit, "*he has a guitar box on the floor*," S1's initiation of the usage of the guitar box in an earlier turn (T22) is responded to by Hikari (T89) after some time, and it is self-incorporated into the monologue (U2). Compared to the idea unit "*he (is) collecting money*" (4.5 sec. JP), Hikari produces quite substantial NJP (1.7 sec.) and JP (5.3 sec.). This example might show that more workload was imposed on his semantic self-reproduction, more likely due to a lack of information (see Ortega, 2005) than to his semantic incorporation from his interlocutor's provision. Or he could be aiming to change topics.

Excerpt 2: Guitar box in I2 (semantic incorporation and reformulation, syntactic repetition; self/other-initiated self/other-incorporation)

The second interlocutor S2 provides new ideas about the guitar box and the clown, which are semantically incorporated into Hikari's monologue. A modified idea unit "*there is a guitar box beside him*" is found in the monologue, and talk about the

configuration of the guitar case is identified both in D2 and M2.

D2 (Hikari and S2)

154   S2: he is happy? [hhha   ←*other-initiation*

155   H: [hhhha enjoying

→   156   S2: yes enjoying *playing* the *guitar* and the *guitar* case is really looks like

old

→   157   H: Ahh

→   159   S2: so I guess he loves this guitar [*for* a *long time*

160   H: [yeah *for* a *long time playing*

The provision by Hikari's second interlocutor, S2, suggests the clown has been

playing/loving the guitar for a long time, based on the old guitar case (T156, T159).

Hikari's attention to the interlocutor's provision is shown by discourse markers, "*Ahh*"

(T157) and "*yeah*," and other repetition "*for a long time*" (T160) (Cameron, 2001; I.

Nakamura, 2010), which are incorporated into the subsequent monologue.

Incorporating the interlocutor's inference of the clown's affection for the guitar, based

on the old case, the clown's music history is explained by connecting it with the old

guitar case in the following monologue.

M2   ↓*self-incorporation*

14   {(1.1) and (0.3)} there is a (*1.7*) *guitar* box (*0.5*) beside him

15   (0.5) it is pretty *old* (1.5) which tells us that (0.5) he has been *playing* for

(*0.3*) quite *long time*   *other-incorporation*↑

The idea unit "*he has a guitar box on the floor*" (U2) in M1 is reformulated as "*there*

is a guitar box beside him" (U14). The location "*on the floor*" is semantically

relocated as "*beside him*." The description of the old guitar case provided by S2

(T156) is incorporated into the subsequent monologue as a semantic reformulation, "*it*

is pretty old" (U15). This is followed by his interpretation of the clown's performance history. S2's provision, "*he loves this guitar*" (T159), is explicitly and semantically reformulated as "*which tells us that he has been playing*" (U15). The provision by S2 "*for a long time*" (T159) is repeated by Hikari as "*for a long time playing*" (T160) in the dialogue, which is syntactically incorporated into the monologue as "*playing for quite long time*" (U15) (*syntactic repetition*).

As for the source of incorporation, S2's initiated provision (other-initiation) is other-incorporated into Hikari's following monologue. Here, Hikari's extended idea units, which were observed to be related to his fluency and complexity in the previous section (see section 4.2.2), are identified as being incorporated from the interlocutor's provision.

Excerpt 3: Guitar box in I3 (syntactic repetition, reformulation; self-initiated self-incorporation)

In the third iteration, Hikari self-reproduces the idea unit "*he's collecting money*" with *syntactic repetition*, which was originally *semantic other-incorporation* from S1, and reformulates the other idea unit "*he has a guitar box on the floor*" (U2).

D3 (Hikari and S3)

→   254   H: and <u>he has a **guitar box**</u>   ← *self-initiation*

     256   S3: yes

→   258   H: ***beside him***

     260   S3: uh-huh

→   261   H: I think ***he's collecting money***

Hikari repeats the same information in both D3 and M3, paraphrasing it.

  M3

   25   (0.8) and ***beside him (0.5)*** {he: **0.8**} (1.4) put (**0.8**) his ***guitar (2.0) box***

                                              ↑*self-incorporation*

(**0.4**) on the floor

26 (1.0) I guess **_he is collecting a money_**   ←*self-incorporation*

The idea unit "*he's collecting money*" (T261) is repeated with a grammatical error as "*he is collecting a money*" (U26). This idea unit, initially semantic incorporation *"he (is) collecting money"* (U3) in M1, is syntactically repeated. Hikari also syntactically reformulates his expression "*he has a guitar box beside him*" (T254–8) as "*beside him he put his guitar box on the floor*" (syntactic reformulation), combining expressions in M1 (*he has a guitar box on the floor*) and M2 (*there is a guitar box beside him*). The idea unit has been repeatedly reformulated from M1 to M3, with NJP associated with it. In particular, he frequently produces NJP in this idea unit, which could function to inform the interlocutor about changing topics. This transition also demonstrates how Hikari has searched for a better expression: the idea unit, which was initially incorporated semantically from S1's provision, has been repeatedly restructured as syntactic reformulation until finally the utterance becomes satisfactorily smooth.

In the first and second iterations, other incorporation from his interlocutor's provisions was salient. Here, however, his self-incorporation increases. One reason may be the relatively few provisions by S3, an inexperienced English speaker.

Excerpt 4: Guitar box in I4 (syntactic repetition, lexical, syntactic reformulation; other-initiated self-incorporation)

In the fourth iteration, again Hikari's initiation and self-incorporation of his speech increase by introducing his own experience, in both the fourth dialogue and monologue, though the fourth interlocutor, S4, is an experienced speaker, who is exposed to spoken English on a daily basis. This suggests that Hikari's self-incorporation is associated with syntactic incorporation rather than with his interlocutors' speaking ability.

D4 (Hikari and S4)

→ 471 S4: yeah but I've never seen [this type of hhha

472 H: [seen this type of ahhh

→ 473 S4: have you?   ←*other-initiation*

474 H: I saw a guy *performing*

475 S4: uh-huh

476 H: pantomime

477 S4: uh-huh

478 H: [train yard

479 S4: [pantomime wow cool

(lines omitted)

486 H: a lot of people put *money*

487 S4: *heeh* (*really*)

488 H: in the *box*

The extended talk about Hikari's experience of seeing a pantomime in Australia

elicited by S4's question "*I've never seen this type of … have you*?" (T469−471) in D4

is further extended in M4, by a live performance he saw in his hometown (U33−35).

M4   ↓*self-incorporation*↓

32   {(1.0) {a:nd 0.8} (0.6)} *he has a guitar **box** beside him*

33   (1.5) I guess *he is collecting a money* (1.2) because (1.2) in my culture I

saw a live ***perform**ance*

34   (1.2) in my hometown (*0.6*) they usually have a *box*

35   {(0.5) and (1.2)} **and** do ***they*** do some ***perform**ance* {(*0.8*) {to: *0.8*}} the

audience in *collecting **money***

In the subsequent monologue, where the topic is a live street performance, Hikari

continues talking about it not being the same street performance described in D4, and

his incorporation is the concept of collecting money during a live performance, that he

saw on a different occasion. Here again, Hikari's extended idea units in M4, which

were observed to have positively affected his fluency and complexity in the previous

section (see section 4.2.2), were elicited by his interlocutor's initiation. A lexical item

is also reformulated by changing its morphology from verb to noun: "*performing*"

(T474) to "*performance*" (U33, 35) (*lexical reformulation*).

Table 4.3 shows the transition of the idea unit "*he has a guitar box on the*

floor" from semantic to syntactic incorporation.

Table 4.3 Transition from Semantic to Syntactic Incorporation (IU1)

Semantic inc.		*Syntactic inc.*	
incorporation *self-inc.* I1	*reformulation* *self-inc.* I2	*reformulation* *self-inc.* I3	*repetition* *self-inc.* I4
he has a **guitar** box on the floor (M1)	there is **a** *guitar* **box** beside him (M2)	**beside him** he put his **guitar box** *on the floor* (M3)	*he has a guitar box beside him* (D3; M4)

Note. I1 = Iteration 1; IU1 = idea unit 1; **bold italics** = incorporated items from the previous dialogue; italics = incorporated from earlier dialogues or monologues.

The idea unit initially semantically incorporated in I1 (from D1 to M1) has been self-

reproduced (*self-incorporation*) with a transition from semantic incorporation in M1

to semantic reformulation in M2, to syntactic reformulation in M3, and finally to

syntactic repetition in D3 and M4. This demonstrates how his language is

incorporated, adjusted, and finally satisfactory. To reformulate this idea unit, NJP

increases from M1 to M3 and then is absent in M4. Extended idea units are also

observed in M2 and M4 (see Table 4.2).

The other idea unit, "*he is collecting money*," initially semantically other-

incorporated from S1's provision into M1, is self-repeated as *syntactic repetition* in

M3 and M4, together with syntactical reformulation as "*in collecting money*" (U35),

as shown in Table 4.4.

Table 4.4 Transition from Semantic to Syntactic Incorporation (IU2)

Semantic inc.	*Syntactic inc.*	
Incorporation/other-inc.	*Repetition/self-inc.*	*Rep/Reformulation/self-inc.*
I1	I3	I4
D1: they will throw the coins M1: he collecting money	D3: ***he's collecting money*** M3: I guess ***he is collecting*** a ***money***	D4: I think ***he's collecting money*** M4: I guess ***he's collecting*** a ***money*** In ***collecting money***

Note. inc. = incorporation, Rep = Repetition, I1 = Iteration 1.

The idea unit "*he is collecting money*" also changes from semantic to syntactic

incorporation as well as from other- to self-incorporation, which shows self-

reproduction as incorporation from the interlocutor's provision over time (Ohta, 2001;

Ellis et al., 2001a).

To sum up, Hikari's types and sources of linguistic incorporation of the two idea

units in the topic of *Guitar box* are repeated across the four iterations, where Hikari's

pattern of incorporation was observed: the *semantic other-incorporation* in the first

and/or second iterations is generally replaced by *syntactic self-incorporation* in later

iterations (see Fukuta, 2015). At the same time, Hikari's extended utterances related to

fluency and complexity seen in the previous section are observed to have been elicited

by his interlocutor's initiation and provision.

The topic of *Guitar box* recurs from the first to the fourth task iteration, but in

the fifth iteration this topic shifts to be integrated into a discussion about the impact of

a street performance.

Excerpt 5: Musician in I5 (Semantic incorporation, other-initiated self-incorporation)

D5 (Hikari and S5)   ↓*other initiation*

→   597 S5: yeah so have you ever seen such a view in Singapore?

598 H: yeah but it's not a single person

599 S5: uh-huh

→ 600 H: it's a group of

601 S5: uh-huh

602 H: ***musician***

603 S5: uh-huh

→ 605 H: from like Africa or some[where

606 S5:   [oh really

→ 607 H: they are doing a drum beats

608 S5: Oh right   [right right

→ 609 H: [they were truly cool

Triggered by S5's question (T597) (*other initiation*), the output about a street

performance by Hikari's favorite group of musicians is elicited and associated with

the clown in the following monologue.

M5   ↓ *self incorporation*

46   (0.5) then {(1.2) (um 0.5) (1.0)} about the street performance I think (1.0)

he **he** has a strong impact on the (***1.6***) people who watch (***0.3***) the

performance (***1.3***) like {(um ***0.6***) (***1.3***)} the street live (***1.4***) um meeting of

(***1.0***) my favorite {(***0.3***) (um ***0.5***) (***0.8***)} ***musician***s Bon Jovi

Hikari's description of "*a group of musician(s) from like Africa or somewhere*"

(T600–605) is semantically incorporated into the monologue specifying the group *Bon

Jovi* (U46). Another semantic incorporation is also seen, from a description of his own

impression of Bon Jovi's street performance, "*they are doing a drum beat, they were

truly cool*" (T607–609), to an objective view of a street performance in the photo, "*I

think he has a strong impact on the people who watch the performance*" (U46). This

AS-unit, including three clauses, is much longer than other AS-units in the

monologues, and accompanied by quite a few non-juncture pauses. When he expresses his own opinion or thoughts, his talk seems to be more complex than his descriptions.

As for the source, Hikari's description about Bon Jovi (T600–5) elicited by S5's question is incorporated into M5 (U46, *other-initiated self-incorporation*), and his self-initiated impression of the clown's costume (T528: *I can feel a strong impact on his costume*) is partially repeated in his description of Bon Jovi (T607–9), and self-incorporated into his general comment on a street performance (U46).

The next two sections are extracts from the second iteration in the topics of *A clown's costume* and *A member of circus*, and these demonstrate the relationship between attention and incorporation and his idiosyncrasy of linguistic incorporation.

4.2.3.2 *Weird costume,* perception and incorporation

Hikari's response in D2 to the interlocutor's question "*why this guy is wearing these weird clothes*" (T162) is extended in M2.

Excerpt 6: Clown's costume in I2 (semantic incorporation of weird)

D2 (Hikari and S2)   ↓*other initiation*

→   162   S2: why this guy is *wearing* these weird clothes what do you think about

        this

→   163   H: I think *the song he play*

    164   S2: uh-huh

→   165   H: *is something* about *clown*

Hikari's explanation "*the song he play(s) something about clown*" (T163–165) elicited by S2's question is incorporated into his subsequent monologue, interpreting her provision "*weird clothes*" as attractive clothes:

  M2   ↓*other-incorporation*

→   9   (1.0) um (0.5) and *he wearing* a (*1.7*) a (*0.6*) *clown costumes*

10   (0.8) I guess (1.0) **he wear**s it because to **attract** people

11   (0.7) and (0.5) [*the other reason* is (*1.2*) eh [*the song* [*he*'s *play*ing] (*1.7*)

       (eh *0.5*) (*0.5*) **is** (*0.7*) the (*0.8*) **the** theme is about (0.5) **something**

       [related to (*1.0*) a **clown** (*0.5*) **song**s]]   ↑*self-incorporation*

Hikari's interlocutor's provision "*this guy is wearing these weird clothes*" (T162) is
semantically incorporated into his monologue as "*he (is) wearing clown costumes*"
(U9) with the reasoning being "*to attract people*" (U10). The verb "*attract*" is
lexically reformulated from the adjective *attractive* in "very attractive costume"
(T127). The interlocutor's question about the clown's "*weird clothes*" (T162, *other-
initiation*) elicits Hikari's output "*the song he play(s) is something about clown*"
(T163–165), which is semantically reformulated in the following monologue, with an
explicit explanation, as "*the song he's playing is the theme is about something related
to a clown songs*" (U11, *self-incorporation*). As a result, this output becomes
syntactically more complex. Like this example, Hikari's semantically reformulated
expressions in the monologues tend to become more complex and explicit with
syntactical elaboration. At the same time, quite a few non-juncture pauses are
produced, especially in U11, which consists of four clauses.

         What should be additionally noted is Hikari's incorporated lexical item "*weird*"
in M5, which was first provided by S2 in D2, again by S4 in D4, and finally by S5 in
D5. The input "*weird*," provided by Hikari's interlocutors in D2, D4, and D5, was
incorporated for the first time in M5. Excerpt 7 shows the interlocutors' provision of
"*weird*" and Hikari's response in dialogues and output in monologues:

Excerpt 7: (weird) in Clown's costume in I2, I4, and I5

  D2
    126   S2: and he is wearing a <u>weird</u> [clothing ((making a gesture of clothes)) yes

127   H: [very attractive costumes

In D2, Hikari does not incorporate the word "weird" and overlaps his opinion, "*very attractive costumes,*" which is incorporated into the following monologue.

M2

  9   and he wearing a <u>clown costumes</u>

10   I guess he wears it because to attract people

D4

417 S4: yeah I guess so but it's really <u>weird</u> for me ((looking at Hikari))

      you know in Japan I've never seen this kind of [performance

418 H: [AHH   performance

Hikari pays attention to S4's opinion (*AHH*), and repeats "*performance*" but not "*weird*" (T411). However, his perception of "*weird*" becomes clear in D5.

D5

500 H: Yeah what is your first impression [of this picture?

501 S5:   [I   I found it <u>weird</u> [hha

502 H: [<u>WEIRD</u>

Hikari demonstrates his perception of "weird" by a strongly repeated overlap with S5's talk (T501–502), and finally incorporates this lexical item into the monologue.

M5

45   so my first impression of this picture was it's funny and it's very <u>weird</u>

The interlocutor's provision "*weird*" is semantically incorporated into M2, syntactically repeated in M3 and D4, and finally lexically incorporated into M5. Hikari's emphasized repetition of "WEIRD" (T502), S5's provision (T501), shows his perception, and finally it is incorporated into his subsequent monologue.

Table 4.5 illustrates the transition of incorporation of "*weird*" across task

iterations.

Table 4.5 Lexical Incorporation of "*Weird*"

	I2 *Semantic (inc)* *other-inc.*	I4 *Syntactic (rep)* *self-inc. (from M3)*	I5 *Lexical (inc)* *other-inc.*
Type *Source*			
Dialogues (Interlocutors.)	he is wearing <u>weird</u> clothes	but it's really <u>weird</u> for me	I found it ***weird***
Monologues	***he wearing*** *clown* *costumes, to attract* *people*	*dressing up with a* *costume of clown, a* *very attract costume*	It's very ***weird***

Note. Utterances in dialogues are provided by interlocutors. Inc. = incorporation, rep = repetition, I2 = Iteration 2.

Hikari might have known the word "weird," but clearly perceived it (*noticing*) (Schmidt, 1990) when he emphasized the expression "WEIRD" (T502) after hearing it three times. It was not until having the input three times that Hikari finally incorporated it into a subsequent monologue. This clearly demonstrates the relationship between the learner's perception of the interlocutor's provision and its incorporation (see Ellis et al., 2001a, 2001b; Gass & Mackey, 2007; Lyster, 1998; Mackey, 2006a, 2007).

4.2.3.3 *A member of a circus,* **elaboration of talk**

The following example also demonstrates that Hikari's attention to the interlocutor's provision is incorporated and elaborated in the following monologue.

Excerpt 8: A member of a circus in I2 (lexical incorporation, semantic, syntactic reformulation; other-initiated other-incorporation)

D2 (Hikari and S2)

   177 S2: I guess ***he*** is ***a MEmber of CIrcus***   ←*other initiation*

   179 H: Ohh

  (lines omitted)

→ 195 S2: Ah I found is it ***a poster***   ←*other initiation*

197 H: Ah [yes

→ 198 S2: [of his circus I guess hhha

199 H: Oh

→ 201 A: this one ((pointing at the photo))

The interlocutor S2 suggests that the clown in the photo could be a member of a circus, with a poster-like item as evidence (T177, T195–198). This idea is incorporated and more explicitly elaborated into a monologue:

M2   *other-incorporation*↓

12   (1.3) and ***also*** (1.5) ***he*** (***1.6***) *might be* (***0.5***) {*a: 0.5*} ***member of circus*** (***1.0***)

clown (2.0) because um (1.5) there is ***a poster*** *behind* {(***1.1***) um (***0.5***)} of

(***1.9***) poster behind (***0.9***) of where *he is sitting on*

S2's idea of the clown as "*a member of a circus*" is incorporated into Hikari's following monologue with *syntactic reformulation* (U12). The evidence for this idea, "*a poster*" (T195–8) S2 points to (T201) and is also explicitly elaborated in M2 as "*because there is a poster behind*" (L22) (*semantic incorporation*) with the location as "*where he is sitting o*n" (L23) (*semantic reformulation*). Here, all of Hikari's utterances are other-incorporation from S2's provisions initiated by her (*other-initiation)*, accompanied by NJP.

Hikari's incorporation from prior interaction into his monologue is mainly meanings, i.e., concepts that he discussed with his interlocutor in prior interaction, but not exactly the same expressions he heard. He usually semantically incorporates or reformulates the new input into his monologues with elaboration and extension.

To sum up, Hikari's types and sources of linguistic incorporation show a clear trend through five task repetitions. Hikari's linguistic incorporation generally starts with *semantic incorporation* and gradually changes into *syntactic repetition* through

syntactic reformulations. The source of incorporation also changes from *other-incorporation* to *self-incorporation*. On the other hand, his *self-initiation* increases with S3 and S4, whose grades are close to his. Then, in the fifth iteration, Hikari brings up a new topic again, with an increase in semantic incorporation. This trend is in common with his other topics. It is manifested that Hikari's extended additions to idea units, related to his fluency and complexity (see section 4.2.2), are mostly incorporated and extended from interlocutors' provisions or elicitations.

4.2.3.4 Overall linguistic incorporation

In this section, the types and sources of Hikari's linguistic incorporation in the five monologues and dialogues are investigated. Tables 4.6 to 4.8 show the types and sources of Hikari's linguistic incorporation. As explained in Chapter 3, all the categories emerge from the four case participants' discourse data.

Hikari's lexical incorporation includes both lexical repetition and reformulation. Morphological reformulation includes verb to noun, adjective to verb, and vice versa.

Table 4.6 Lexical Incorporation across Five Iterations

	Lexical repetition			Lexical reformulation	
1	o-o	clown		o-o	paintings,
				o-s	perform
2				o-s	attract
				o-o	smile
3				s-s	performing
4				o-s	performance
5	s-o	weird		o-o	performance

Note. I1 = Iteration 1. s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation

Hikari's main lexical incorporation is morphological reformulation rather than lexical repetition, and all the lexical repetitions are other-incorporations. This suggests that his attention to linguistic aspects is not so much on the lexical level and he has a good command of morphological reformulation.

Table 4.7 displays different subcategories of syntactic incorporation in Hikari's performance.

Table 4.7 Syntactic Incorporation across Five Iterations

		Syntactic repetition		Syntactic reformulation
		Repetition of syntactic unit		*Syntactic relocation*
1	o-s	kind of guitars		
2	s-s	this picture shows~ guy,		
	o-o	for quite long time		
3	s-s	this picture shows ~,	o-s	a very attractive costume,
	o-s	somewhere in Europe or America,	s-s	the colour is bright,
	o-s	guitar or mandolin,	s-s	beside him he put his guitar box on
	s-s	he dress up in a costume of a clown,		the floor,
	o-o	different colour of shoes		
	s-s	he is collecting money,		
	s-s	for his interest for his hobby,		
	s-s	because he looks very happy,		
	o-s	a poster behind his box		
4	s-s	dressing up in a costume of clown,	o-s	it's called banjo,
	s-s	doing a live performance,	s-s	which is from Spain or somewhere
	s-s	he has a guitar box beside him,		in Europe
	s-s	he is collecting money,		
	o-s	I saw a live performance,		
	s-s	I can see a poster behind ~,		
	o-s	it's a kind of traditional guitar		
	s-s	this picture shows ~guy,		
	s-s	playing a traditional guitar,		
	o-s	public place,		
	s-o	it's funny		
		Functional change		*Modalization*
2			o-o	he might be a member of circus clown,
3			s-s	he also could be a member of the circus,
4	s-s	in collecting money,	s-s	can be a member of the circus,
5	o-o	he is dressing up ~clown,		
	s-s	my first impression of this picture was~,		
	s-s	he has a strong impact on the people		
	o-s	It has a strong impact on the people who watch the performance		

Note. I1 = Iteration 1, s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation

Hikari uses all the subcategories of syntactic incorporation: syntactic repetition of syntactic units with functional changes, and syntactic reformulation with relocation and modalization. As Table 4.7 shows, Hikari syntactically incorporates more in I3 and I4 than in I1, I2, and I5. Examined closely, his syntactic repetitions in the first two task iterations (I1 and I2) make use of lexical phrases, while from I3 to I5 he works more at the sentence level and uses grammatical reformulation, such as syntactic relocation and functional change. He even softens expressions with the use of modal verbs. His syntactic incorporation is mostly self-incorporation, although some is other-initiated. Especially, he rarely incorporates grammatical forms from interlocutors. Table 4.8 lists his semantic incorporation:

Table 4.8 Semantic Incorporation across Five Iterations

		Semantic incorporation			Semantic reformulation
		Substitution			*Explicitness*
1	s-s	this picture shows a Caucasian guy,		o-o	with instrument guitars,
	s-s	doing a live street performance,		s-o	but not this kind of costumes like a clown,
	o-s	he has a guitar box on the floor,			
	s-o	he (is) collecting money,		s-o	they are like very poor people or disable people trying (to perform),
	s-s	performing the guitars,			
	o-o	he dressed up,			
	s-o	I see this kind of street performance,			
	s-o	waiting for people to donate			
2	o-o	he (is) wearing a clown costume,		o-o	I guess he wears it (to attract people)
	o-o	there is a poster,			
	o-o	there is a reason,		o-s	the song he is playing is the theme ~~is~~ about something related to ~~a~~ clown songs,
	o-o	why he dress up in a clown costume,			
	o-o	he has pretty good smile on his face,			
				o-o	it (the guitar case) is pretty old
				o-o	which tells us that he has been playing,
				o-o	behind where he is sitting on,
				o-o	he loved to play the different kind of guitar,
3	s-s	the shoes <u>is</u> very unique		s-s	he is holding instrument,
	s-s	I think he's doing this performance,		o-s	on his right foot his yellow colour
	o-o	enjoying doing live performance,		s-s	on his left he's wears red colour shoe, because of this costumes,
4	s-s	In this picture I can see a guy ~		s-s	(a live performance) on the street

	s-s	they usually have a box	s-o	this guitar is not a normal guitar
	o-s	strong impact on the people who watch the performance	o-s	my favorite musician Bon Jovi
	o-s	Bon Jovi also did the street performance	so	in any kind of country and cultures street performance has a great influence
	s-o	the guy he's also enjoying		
5	*Hyponym*		*Semantic repair*	
1	o-s	boots	s-s	playing different kind of guitars
			Semantic relocation	
2			s-s	there is a guitar box beside him,

Note. I1 = Iteration 1, s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation

As shown in Table 4.8, again he uses all the subcategories of semantic incorporation (substitution, hyponyms) and semantic reformulation (explicitness, semantic repair, semantic relocation). In contrast to syntactic incorporation, Hikari's semantic incorporation dominates in the first two iterations. Moreover, most of the semantic incorporation is other-incorporation, especially in I2.

Examined closely, much of the syntactic incorporation in I3 and I4 is re-incorporated semantic incorporation (e.g., *he is collecting money*), and the occurrence of initial syntactic incorporation is rare. This shows that Hikari's increased syntactic incorporation in I3 and I4 comes from the initial semantic incorporation in I1 and I2. Then, a new extended topic about street performances is introduced in I5 and again prompts more initial-semantic but less syntactic incorporation.

Similar trajectories of linguistic incorporation are seen in Hikari's sources of incorporation. Initial other-incorporation is often later self-incorporated as *reincorporated syntactic repetition*.

4.2.3.5 Self-initiation and the social dimension

Previous research suggests the importance of learner-initiation (Tarone & Liu, 1996; Ellis et al., 2001a). In peer interactions, Hikari's initiation is most salient in D3 and D4, and at a minimum in D2, where the interlocutors' status is different: S2 is a

junior female but S3 and S4 are a freshman male and a sophomore female, both younger than Hikari. S3 has few English speaking opportunities, while S4 is exposed to spoken English on a daily basis. Interestingly, initiation is likely to be related to Hikari's linguistic incorporation: self-initiation, syntactic incorporation, and self-incorporation are salient in I3 and I4, where other-initiation, semantic incorporation, and other-incorporation are rare, while other-initiation, semantic incorporation, and other-incorporation are salient in I2.

Here I compare two examples of Hikari's dialogues, in which his initiation shows distinct differences by interlocutors: S2 in D2, S3 in D3. This is qualitatively analyzed focusing on the second turn (response) and the third turn (feedback) (Lyster & Ranta, 1997; Mackey & Philp, 1998; I. Nakamura, 2008; Park, 2014; Walsh, 2006. 2011) to find out what is involved in his choice of initiation.

Excerpts 9 and 10 show how Hikari's initiation differs by interlocutor, and how Hikari's or the interlocutor's initiation affects his semantic or syntactic incorporation and self- or other-incorporation. The transcripts of interactions in Excerpts 9 and 10 in this section include pauses.

Excerpt 9: A member of a circus in I2 (other-initiation)

  D2 (Hikari and S2)

    177   S2: I guess he is (0.4) a MEmber of CIrcus ((looking at Hikari))

    178   (0.5)   ↑*other initiation*

→ 179   H: Ohh

    180   S2: and he is practicing very hard (0.4) ((moving her hands)) for guitar

    (lines omitted)

    195   S2: Ah I found (0.3) is it a poster↑((pointing at the photo))

    196   (0.9)   ↑*other initiation*

→ 197 H: Ah [yes

198 S2:   [of (0.5) his circus I guess hhha

→ 199 H: Oh

200 (1.0)

201 S2: this one

Excerpt 9 includes two sets of initiation, response, and continuation, instead of feedback (IRF: initiation, response, and feedback) (see Walsh, 2006). Both are initiated by S2 (T177, 195). S2's provisions accompanied by Hikari's surprise (T179, 197, 199) (Cameron, 2001), which shows his perception, are incorporated into his subsequent monologue.

M2

12   and also <u>he might be a member of circus clown</u> because <u>there is a poster</u>

→   <u>behind where he is sitting on</u>   ←↑*other incorporation*↑

The two idea units, "*he might be a member of circus clown*" (*syntactic reformulation*), "*there is a poster behind*" (*semantic incorporation*), and an explicit extension, "*where he is sitting on*" (*semantic reformulation*), are all *other-initiated other-incorporation*. Here, *other-initiation* seems to be related to *semantic-incorporation* and *other-incorporation*. After this interaction, the idea units "*he might be a circus clown*" and "*there is a poster behind*" are self-initiated and repeated as syntactic self-incorporation.

Excerpt 10 shows how Hikari's initiation changes by interlocutor. D3 demonstrates how Hikari manages his initiation in the interaction with S3, an interlocutor who has the least English speaking experience.

Excerpt 10: Caucasian guy in I3

  D3 (Hikari and S3)

294 H: and (1.4) yeah (0.6) how about you have you (**0.4**) ever seen a clown?

((looking at S3))   ↑*self-initiation*

295 (0.3)

296 S3: Ahh no I haven't (1.0) hum

297 (0.9)

→ 298 H: how about live streets   ←*self-initiation*

299 (0.6)

300 S3: bright

301 (0.5)

→ 302 H: live performance

303 (0.7)

304 S3: [Ah

305 H: [on the street ((looking at S3 and waiting for him))

306 (1.0)

307 S3: yes I (**1.0**) saw (**2.6**) eh (**1.8**) violin playing (0.8) [um (0.3) yes

→ 308 H: [Oh   in

309 (0.5)

310 S3: Kobe

→ 311 H: in Kobe [ahh ((nodding))

312 S3:   [yes   ↓*self-initiation*

313 H: Ahh I see I see are they interesting (0.6) [like this?

314 M: [yeah eh

315 (0.6)

→   316   H: do do they wear (***1.4***) ((moving his hands)) [costume like this?

    317   S3:   [ah   ah no eh

       (1.5) he is in (***0.5***) suit

Unlike Excerpt 9, Hikari frequently initiates the talk by asking questions (T294, 298, 308, 313, and 316). With a pause as a signal (T297), Hikari reinitiates the topic in the third turn by reformulating his question (T298) to induce S3's output. He also reformulates his initiated question after S3's misunderstanding (T300→T302, 305). Hikari's smooth turn-taking is shown in his minimal turn "*in*" (T308), instead of asking S3 "*where did you see the live performance*," and he provides his feedback in the third turn by repetition of S3's answer "*in Kobe*" to show his understanding (T311) (I. Nakamura, 2010). There seems to be a relationship between more initiation, more syntactic, self-incorporation, and less semantic, other-incorporation in I3 and I4.

His initiation seems to change by the Japanese interlocutor's status. This corresponds with semantic and other-incorporation: more with the higher status interlocutor in I2, but less with similar status interlocutors in I3 and I4, and similarly syntactic and self-incorporation: less with the higher status interlocutor in I2, but more with similar status interlocutors in I3 and I4. Hikari's trajectories for the use of different types and sources of linguistic incorporation seem to be affected by whose initiation is eliciting his incorporation.

4.2.4 Attention in Dialogues and in Monologues

In this section, based on summaries of the two previous sections, first, the findings for Hikari's speech flow and language structure in the monologues are discussed (RQ1, see section 4.2.2), followed by the findings for Hikari's attention shown by his linguistic incorporation in the dialogues (RQ2, see section 4.2.3). Then, the relationship between attention in dialogues (shown by incorporation) and language

outcomes (fluency and complexity) in monologues across the five task repetitions is discussed (RQ 3). Besides the findings above, social involvement in incorporation is also discussed by comparing fluency and complexity. Based on the findings, Hikari's prioritized language aspects is discussed by referring to Skehan and Foster's (1999) categorization.

4.2.4.1 Fluency and complexity across task repetition (RQ1)

In this section, I address Research Question 1: *How does Hikari's attention in monologues change in terms of fluency and complexity across multiple task repetitions?* One of the characteristics of Hikari's discourse is the distribution of pauses. A gradual decrease in Hikari's pausing time across five monologues seems to be related to greater control of online planning, from micro to macro planning, as shown by pauses changing from non-juncture to juncture positions (Pawly & Syder, 1990). In other words, the cycle boundaries of his talk became clearer, as seen in native speakers (Butterworth, 1980; Foster & Tavakoli, 2009).

Examined closely, Hikari's fluency changes positively, together with complexity, especially when additional new information is added (e.g., *Guitar box*). This shows his extended additions to idea units are closely related to his fluency and complexity.

One characteristic of Hikari's language outcomes seems to be related to his attention to the meaning of his talk, which leads to complex expressions. His opinions and observations are stated besides the picture description in the monologues, as if he is integrating his thoughts across task iterations. His expressions are often reformulated (or restructured); nevertheless, pauses and AS-units point to positive changes in fluency and complexity. Although this cannot be generalized, it seems to support Tavakoli and Skehan (2005), who suggest that complexity and fluency are

compatible with pre-task planning.

4.2.4.2 Linguistic incorporation across task repetition (RQ2)

In this section I address Research Question 2: *How do Hikari's attention and perception in dialogues change in terms of linguistic incorporation across multiple task repetitions?* Hikari's linguistic incorporation from dialogues into monologues usually starts with semantic incorporation, which is later replaced by syntactic incorporation. This pattern recurs when a new topic is introduced, which leads to an increase in semantic incorporation and a decrease in syntactic incorporation, as shown in the fifth task iteration. This trend is clearly seen in Tables 4.7 and 4.8: semantic incorporation in I1 and I2 is reproduced as syntactic incorporation in I3 and I4, followed by semantic initial incorporation again in I5. Other-incorporation that dominates in semantic incorporation in I1 and I2 is repeated as self-incorporation in I3 and I4, followed by increased other-incorporation again in I5. This supports Fukuta (2015), that learners' oriented attention in the second task shifts more to an syntactic encoding process and less to a conceptualizing process than in the first task.

4.2.4.3 Incorporation, fluency, and complexity (RQ3)

In this section I address Research Question 3: *Is there any relationship between Hikari's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?* First, Hikari's trend towards a linguistic incorporation pattern seems to be reflected in the non-juncture pauses produced. The trend from semantic to syntactic incorporation across task iterations seems to be related to a change in pause distribution, from NJP to JP. In I1 and I2, where semantic and other-incorporation are dominant, NJP is high. In I3 and I4, where semantic and other-incorporation are repeated as syntactic and self-incorporation, NJP decreases; and in I5, where semantic and other-incorporation again

increases, NJP also increases (see Tables 4.7 and 4.8, Fig. 4.1, and sections 4.2.2.1 and 4.2.3.1). In other words, Hikari produces less NJP during syntactic incorporation.

Furthermore, Hikari's extended and elaborated semantic incorporation from his interlocutors' provision into subsequent monologues seems periodically or eventually positively to affect fluency (less NJP) (see *Guitar box* in section 4.2.3.1). In general, Hikari's semantic other-incorporation seems to facilitate his expressions being lexically rich and more complex, with new ideas provided by interlocutors, while his syntactic self-incorporation seems to help his speech flow. In short, Hikari's discourse becomes more fluent and more complex across iterations.

4.2.4.4 Social Involvement

A clear distinction is observed in Hikari's self-initiation, which changes with his interlocutors. Hikari's initiation seems to be related to the Japanese interlocutor's status (three Japanese interlocutors): a female junior in I2, a male freshman in I3, and a female sophomore in I4. Hikari's self-initiation rarely occurs in I2 while his self-initiation occurs frequently in I3 and I4 (see section 4.2.3.4). The fewest self-initiations, i.e., the most frequent other-initiations in I2, lead to more semantic other-incorporation but, inversely, less syntactic self-incorporation. In contrast, more self-initiation, i.e., less other-initiation in I3 and I4, leads to more syntactic self-incorporation but less semantic other-incorporation. It seems that Hikari's linguistic incorporation is related to his self-initiation (see Duff & Kobayashi, 2010; Tarone & Liu, 1995). This also applies to pauses and complex expressions. Despite the small data, Hikari's language performance seems to be affected by his interlocutor's status, age, and gender.

4.2.4.5 Hikari's prioritized attention

Hikari's perception in the dialogues points to meanings or ideas, which leads

to his storytelling trend in long turns extended and elaborated from initial semantic other-incorporation. His talk is reformulated by associating with various other-incorporated observations over five iterations. Applying to learners' prioritization of language aspects in Skehan and Foster (1999), Hikari's attention to language aspects in the dialogues could be complexity as Skehan and Foster (1999) proposed, "the capacity to use more advanced language" involving "a greater willingness to take risks" and correlating with "a greater likelihood of restructuring" (pp. 96–97).

Hikari's extended additions to idea units show a relationship to NJP (speech flow) and comparatively complex expressions (longer AS-units). His attention, demonstrated by semantic other-incorporation, seems to be related to complexity, and its shift to syntactic self-incorporation is likely to be related to fluency. His story is built up in more complex and explicit ways. His picture description deepens with interlocutors' additional observations and his own opinions over the monologues, and finally he concludes with a strong impression of the street performance by associating it with an example of his favorite group, Bon Jovi (U46: "*my favorite musicians Bon Jovi*"). It appears that he has been building up one story across five monologues, which could result in complexity together with fluency.

4.3. Conclusion

In this chapter, I have investigated Hikari's attention through emergent categories of incorporation from content analysis of four students' data (see section 3.3.6.4) (Dörnyei, 2007; Ortega, 2005) and fluency and complexity from a priori categories proposed by Skehan and Foster (1999), and how it changes across five task repetitions.

Linguistic incorporation in the monologues reveals his attention and perception

of language introduced in the dialogues. Hikari's frequent initial *semantic other-incorporation* of idea units in I1 and I2 is formulaically repeated as *syntactic self-incorporation* in later iterations in I3 and I4 (see section 4.2.3). Especially, Hikari's incorporation features semantic reformulation of input, i.e., his or his interlocutor's incomplete descriptions in dialogues are more explicitly explained by his elaboration in following monologues (e.g., S2 in D2: *I found a poster of his circus*; *this one*; Hikari in M2: *there is a poster behind where he is sitting on*). This trend leads to his language outcomes being more complex than in the dialogues (see Michel, Kuiken, & Vedder, 2007). His complex expressions became more complex and more fluent across iterations (see section 4.2.2.2).

Hikari's initiation of interaction also changes in the social environment: more or fewer initiations to different interlocutors according to the interlocutor's status (Tarone & Liu, 1995). Other-initiation of a topic with a Japanese senior interlocutor facilitates his semantic other-incorporation, while his self-initiation with interlocutors of similar status prompts syntactic self-incorporation in Hikari's case (see section 4.2.3.5).

Overall, Hikari's output seems to be related to his perception of his interlocutor's provision on the semantic level in the preceding dialogue. His attention to linguistic factors appears as meanings (semantics). Hikari's prioritized attention to language aspects seems to relate to complexity in Skehan and Foster's (1999) categorization.

Chapter 5

Data Analysis in Case 2

Following on from Chapter 4, this chapter investigates learners' attention allocation across five task repetitions by employing a priori categories (fluency and complexity) and emergent categories from the data (patterns of linguistic incorporation) (see section 3.3.6.4) to answer RQs 1−3.

In this chapter, I investigate the discourse of one of the four case students, Maki. Following Chapter 4, I start with qualitative analysis focusing on speech flow and language modification in the monologues. Then I explore how her attention to linguistic factors in the dialogues (demonstrated by linguistic incorporation) affects her speech flow and language modification in the monologues. Before concluding the chapter, the relationship between Maki's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues is discussed.

5.1 Research Questions

Research Questions 1 to 3, stemming from the main question "How does allocation of EFL learners' attention change across multiple task repetitions?," are specified in Maki's case, and subdivided further into sub-research questions as a guide to answer RQs 1–3.

Research Question 1: How does Maki's attention in monologues change in terms of fluency and complexity across multiple task repetitions?

RQ1a What are Maki's pauses across the monologues?

RQ1b How do the locations of pauses change across the monologues, if at all?

RQ1c Is language modification related to Maki's fluency and/or complexity in the monologues?

Research Question 2: How do Maki's attention and perception in dialogues change in terms of linguistic incorporation across multiple task repetitions?

RQ2a How does Maki self-reproduce or incorporate information from the preceding dialogues into her monologues, if at all?

RQ2b What are the sources of information self-reproduced or incorporated from the dialogues?

Research Question 3: Is there any relationship between Maki's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?

RQ3a How is Maki's incorporation from the interlocutor's provision in the preceding dialogue related to fluency and complexity in her monologues, if at all?

RQ3b How is Maki's self-reproduction from the previous dialogues and monologues related to fluency and complexity in her monologues, if at all?

5.2 Case 2: Maki

Maki is a 19-year-old Japanese female, a sophomore in the Matching Program, whose only chances to speak English are in English classrooms. She lives with her family. In one year she will join a year-abroad study program in England. Her photo is "*A clown*," the same as Hikari's (see Appendix 3.1).

Following Chapter 4, this chapter investigates: (1) Maki's fluency and complexity through pauses and clauses focusing on locations and modifications in the monologues (RQ1), (2) her perception of information in the dialogues through patterns of linguistic incorporation from dialogues into monologues following the categorization emergent from content analysis (see section 3.3.6.4) (RQ2), and (3) the relationship between her attention to linguistic factors in the dialogues and to fluency and complexity in the monologues by investigating how it changes across five iterations (RQ3).

5.2.1 Idea Units in Topic Segments

I analyze Maki's discourse around the topics, identified by idea units, which are message segments of the topic introduced in Ellis and Barkuizen (2005) and employed in Larsen-Freeman (2006) (see section 3.3.6.2).

Table 5.1 shows Maki's eight sequential topic segments across five monologues: *Instrument, Clown's costume, Shoes, Pants, Making up his face, Location, Collecting money,* and *Closing eyes*, all of which are repeated across five task iterations. Each includes one to three idea units (underlined), which are repeatedly reproduced, reformulated and extended with additional sub-units over task iterations. Colors and gradations of the colors correspond with respective idea units and modified idea units.

Table 5.1 Maki's Topic Segments across Five Monologues

Topic segments

Topics	Monologue 1	Monologue 2	Monologue 3	Monologue 4	Monologue 5
Instrument:	there is a man who is playing mandolin cello mandolin cello is much bigger than mandolin	there is a man who is playing the mandolin	there is a man who playing the mandolin	there is a man who's playing the mandolin	there is a man who is playing the guitar or mandolin
Clown's costume:	he looks like a *pierrote* (*clown*) he wear strange clothes	he looks like funny he looks like clown he is colourful because he wear strange clothes	he wear strange clothes his sleeve is purple but it's very unique and his hat is also unique I've never seen that	he looks like a clown he looks like very strange he wear very unique costume his hat is also different it has three horn it look like horn and one of them it has a ring on the tip …and his sleeves are purple	he looks like very fun he is like a clown his clothes are very unique also his hat is unique it has three horn like a horn and one of them has a ring on the top in the on the tip
Shoes:	also his shoes strange he wear his left foot is red and his right foot is yellow shoes	his shoes also painted left shoe is yellow and no right is yellow left is red	he also wear strange shoes his right shoe is yellow and his left shoe is red	his shoes also unique his right shoe is yellow and left is red	also his shoes is different his right shoe is yellow and his left shoe is red
Pants:	his pants have different colour also his left foot is green green or blue and his right foot is red	his right leg has red pants and left leg is maybe green or blue pants	his left left leg is green and right leg is red	his pants has different colour of both foot right is red and left foot is green	his pants has different colours his right leg is red and his left leg is green

Topic segments

Topics	Monologue 1	Monologue 2	Monologue 3	Monologue 4	Monologue 5
Making up his face:	he put some red circle on his cheeks and the top of the nose / he maybe make it up his face	(he) put red on cheek and top of nose and also his mouth is red / he also make up his face	he put three red dots on his cheek and top of nose / he make it up his face	he put three red dot on his cheeks and top of nose / he make it up his face	he put three red dots on his cheek and top of nose / he make it up his face
Location:	he is sitting on the box or chair↑looks like chair and playing in front of the door	he is sitting on the box or chair in front of big door	he is sitting on the box maybe he put something inside of the box and carry with him and he's sitting in front of the big building with stone? it's made of stone	he is sitting in front of a big building and the door the building door is very big it's made from wood but the building maybe made from stone or concrete and he is sitting on the box maybe something he put inside	he is playing in outside maybe on the street and he is sitting on the box made from wood
Collecting money:	the case of the mandolin is opened maybe some audience will put some coin inside it	next to him there is a case mandolin case and it's opened maybe some audience will put coins if they like his music but there is no money now	next to him there is a case of the mandolin and it's opened … if some audience like his music maybe they put some money inside of the case but there is nothing now	next to him there is a case of the mandolin it's opened	next to him there is a case of the guitar or mandolin it's opened
Closing eyes:	the case is blue and inside is red / he is closing his eyes	he is closing his eyes	he playing the mandolin with closing his eyes	he's playing the mandolin with closing his eyes	inside of it red and blue / he close his eyes

In this qualitative analysis, I explore how Maki's discourse changes across five monologues. I mainly analyze Maki's repeated oral performance in one sequential topic segment, first in monologues (RQ1), then in both dialogues and monologues (RQ2), and then the relationship between RQ1 and RQ2 is discussed (RQ3). In addition to qualitative analysis, I investigate a trajectories of Maki's distribution of pauses, following Larsen-Freeman's (2006) claim "averaged data within the individual … do at least provide a true description of the behavior of the individual" (see section 3.3.6.3). This examination of pause distribution provides a description of Maki's macro/micro planning (Pawley & Syder, 2000) over task repetition.

I chose *Clown's costume* from among eight sequential topic segments for an in-depth qualitative analysis for two reasons: this topic appears in five relevant monologues, and the modification of idea units is clear, i.e., idea units consistently recur replaced by some lexical items.

5.2.2 In-depth Analysis of Pauses and Modifications

In this section, I first qualitatively analyze one complete set of topic segments, *Clown's costume*, and then partially some other topic segments, *Location* and *Collecting money,* to answer RQ1. In-depth analysis is conducted by exploring what characteristics Maki's pauses show (RQ1a), how they change across task iterations (RQ1a, b), and if the change is related to language modifications (RQ1c). Finally, the overall distribution of pauses across five monologues is investigated (RQ1b).

5.2.2.1 *Clown's costume*

Across Maki's five monologues, lexical items are often replaced in her description of the clown's costume. I examine how her language selection affects her pauses and other aspects of language outcomes.

Excerpt 1 is extracted from *Clown's costume* in M1. The clown's costume is

described with two idea units (underlined), "*he looks like a pierrot* (*clown*)" and "*he wear(s) strange clothes*." The numbers in the left margin of the transcripts refer to AS-units (e.g., described as U3 in later analysis).

Excerpt 1: Clown's costume in M1

→ 3   (0.8) {a:nd 1.5} (1.3) he wo [***he looks like*** a *pierrot*]

4   (1.3) [he: wear strange clothes]

Note: (0.8) = 0.8 second juncture pause; {*a:nd* 0.5}= sound stretch; shaded = lexical phrases or fillers: [ ] = clause; ***bold italics*** = self-correction. See coding in Appendix 1.2.

In Excerpt 1, *pierrot*, a French word commonly used for *clown* in Japan, is described. The two idea units are produced after juncture pausing time (JP) but no non-juncture pausing time (NJP). In the second monologue, some modifications to idea units are observed.

Excerpt 2: Clown's costume in M2

→ 22   (1.2) [he *looks like* (***0.7***) funny [because (0.8) he {wear 1.0} (***0.5***) strange

clothe:z (***0.5***) ***clothes***]]

→ 23   (1.7) (ahh 0.7) [he *looks like* clown]

→ 24   (1.0) {a:nd 1.3} (1.4) [he is colorful]

Note. (***0.7***) = non-juncture pausing time (NJP).

Maki substitutes *pierrot* with *clown* in "*he looks like clown*" (U23), and adds two adjectives, "*funny*" (U22) and "*colorful*" (U24). Her two idea units are integrated into one AS-unit with "*he wear(s) strange clothes*" as a reason for "*funny*," therefore "*he looks like (a) clown*" (U22–23). With the additional, reformulated reasons and an articulatory correction (U22), NJP occurs but the reason why "*he looks like clown*" (U23) is more explicitly described.

Excerpt 3: Clown's costume in M3

    41   (1.2) [he wear strange clothez]

(lines omitted)

→ 52   {(2.5) (ummm 1.5) (2)} his (*0.8*) eh (*0.5*) [**his** sleeve is (*0.7*) purple]

→ 53   (0.5) but (0.4) [it's very unique]

    54   (0.4) and [his hat is *also* unique]

→ 55   (0.5) [*I've never seen* that]

Note. **bold** = repetition.

NJP in the idea unit "*he wear(s) strange clothes*" (U22) produced in M2 disappears in M3 (U41). The additional sub-idea unit "*he is colorful*" (U24) in M2 is extended to a detailed description of the clown's clothes, "*his sleeve is purple*" (U52), accompanied by NJP (2.0 sec.) and a repetition. An adjective, "*strange*," in the idea unit is also replaced by "*unique*," without any NJP in additional information about the clothes: "*it's very unique and his hat is also unique*" (U53−54). A new lexical phrase, "*I've never seen that*" (U55), is also introduced without any NJP. Maki's speech flow is quite smooth here in M3, except U52, which includes additional detailed information. All the AS-units, however, are composed of a single clause, which became simpler here than in M2.

In the fourth monologue new extended information (U71−73) is added and the idea unit is elaborated by replacing "*clothes*" with "*costume*" (U65).

Excerpt 4: Clown's costume in M4

→ 65   (1.5) [he wear very unique costume]

  (lines omitted)

    70   (1.5) {a:nd 0.9} [his (*0.6*) hat (*1.0*) is (*0.3*) *also* different]

→ 71   (0.4) [it has (*0.7*) three horn]

72 [it *look like* horn]

→ 73 (0.8) {and 0.8} (0.6) [*one of them* it has a (*1.0*) ring on the tip]

One of the idea units is elaborated without entailing NJP by combining two lexical items, "*unique*" (M3) and "*costume*," to give "*he wear(s) (a) very unique costume*" (U65). Maki also extends the description of the clown's hat with detailed additions (U71−73), which are accompanied by NJP (1.7 sec. in total). All her utterances are again composed only of single clause AS-units.

In the fifth monologue, Maki repeats idea units, modifying "*he looks like a clown*" (U66) in M4 to "*he is like a clown*" (U90) and correcting the grammar of the information (U71–73) in M4 to "*one of them has a ring on the tip*" (U103).

Excerpt 5: Clown's costume in M5

90 <u>he is *like* a (*0.4*) clown</u>

91 (1.4) {a:nd 0.6} his {clothes 1.0} (*1.4*){are: 0.8} (*1.2*) very unique

(lines omitted)

101 (1.6) eh and *also* {his 0.7} (*0.4*) hat (*0.9*) is unique

102 (1.4) it has three (*0.6*) horn *like* a horn

103 and *one of them* has a (*0.8*) ring on the top (*0.5*) in the *on the tip*

In M5, all Maki's expressions in *Clown's costume* are accompanied by NJP. Although all the utterances are reproduced, NJP increases most from M3 or M4: "*he is like a clown*" (0→0.4 sec. in U66→U90); "*his clothes are very unique*" (0→2.6 sec. in U53→U91); "*also his hat is unique*" (0→1.3 sec. in U54→U101); "*it has three horn like a horn*" (0.7→0.6 sec. in U71, 72→U102); and "*one of them has a ring on the tip*," with a correction (1.0→1.3 sec. in U73→U103). All the AS-units are again composed of single clauses. Maki's fluency seems to decrease in M5, although she is reproducing similar utterances without any extended information. This could suggest

some other factors are involved in M5, which is investigated through interaction in Section 5.2.3.

Table 5.2 shows how Maki builds up her expressions about the clown's costume.

Table 5.2 Maki's Expressions for *Clown's Costume*

	Clown	*Strange*	*Unique*	*Detail*	*Detail*	*Experience*
M1 (2n)	**he looks like pierrot**	**he wear strange clothes**				
M2 (4c, 2n)	*he looks like* **clown**, *he looks like* **funny**	*(because) he wear strange clothes*			**he is colourful**	
M3 (5c, 4n)		*he wear strange clothes*	*it's very* **unique**, **his hat is** *also* **unique**		**his sleeve is purple**	**I've never seen that**
M4 (8c, 5n)	*he looks like a clown*	*he looks like very strange*	*he wear very unique* **costume** *his hat is also* **different**	*it has* **three horn** *it look like horn,* **one of them it has a ring on the tip**	*his sleeves are purple*	
M5 (6c, 0n)	*he looks like very fun, he is like a clown*		*his clothes are very unique also his hat is unique*	*it has three horn like a horn, one of them has a ring on the top on the tip*		

Note. M1= Monologue 1; 2n = 2 new clauses; 4c = 4 clauses; *italics* = repeated expressions; underlined = grammatical errors, the wave underlined = corrected grammar, **bold letters** = newly incorporated lexical items.

In each monologue, Maki's idea units are modified on the lexical level, by replacing, extending, and correcting expressions. *Clown's costume* starts with two idea units, which are modified with replaced lexical items and extended with additional sub-idea units. The lexical replacements seen in M2 to M4 are: from "*he looks like pierrot*" (M1) to "*he looks like clown*" (M2, M4, M5) and also to "*he looks like fun(ny)*" (M2, M5); from "*he wear(s) strange clothes*" (M1, M2, M3) to "*it's very unique*" (M3), and to "*he wear very unique costume*" (M4). Maki extends the idea unit "*he wear(s)*

strange clothes" (M1) and an additional idea unit "*he is colorful*" (M2) to more specific expressions in M3 and M4. New descriptions about the clown's hat are also introduced into M4.

A complex structure brought into M2 and information newly brought into M3 and M4 are accompanied by NJP. All of Maki's reproduced utterances in M5 are, however, accompanied by NJP. There might be interactive reasons for this disfluent result in Maki's oral performance. This is investigated in Section 5.2.3.

5.2.2.2 Pauses and modifications in different topics

Maki's idea units in topic segments are usually repeated, with a few modifications. Three of eight topics include extended idea units (or sub-idea units): *Clown's costume*, *Location*, and *Collecting money*. In this section I analyze two additional topic segments (*Location* and *Collecting money*) to identify the characteristics of Maki's discourse, focusing on pauses and modifications.

Location: The idea units of these topic segments, "*he is sitting on the box*" and "*playing in front of the door*," are extended in M3 and M4 (see Table 5.1). Excerpts 6 and 7 are extracted from M3 and M4. The idea units (underlined) are extended with the function of the box the clown is sitting on, and the material of the building.

Excerpt 6: Location in M3

56   (2.0) (an:d 2.5) (0.8) [he is *sitting {o:n 0.7}* the box]

→ 57   (1.0) [*maybe* (*0.9*) {he: 0.7} *put* something *inside* of the box]

58   and [carry (*1.2*) with him]

→ 59   (3.9) and [he is sitting *in front of* the big building (*2.7*) with stone]↑

→ 60   (0.9) [it *is made of* stone]

The idea units in *Location* are much extended in M3.The idea unit "*playing in front of the door*" is modified to "*he is sitting in front of the big building*" (U59). Sub-

idea units which explain the function of the box, "*he put something inside of the box*" (U57) and the material of the building "*it is made of stone*" (U60), are added with NJP.

Excerpt 7: Location in M4

79   (2.4) and [he is sitting *in front of* a big building]

80   (1.0) anda (1.5) the door (***0.5***) [***the building door*** is very big]

→ 81   (0.6) [it *is made from* wood]

82   (1.2) but (0.5) [the building *maybe made from* um stone or concrete]

83   (3.0) {a:nd 1.0} [he is sitting on the box]

84   (1.7) [*maybe* something he put inside]

The combined idea units "*he is sitting in front of a big building*" (U59) and the sub-idea units added in M3, "*he put something inside*" (U57) and "*it's made of stone*" (U60), are repeated with modifications and even more extensions with a detailed description of the building door, i.e., the materials and the size of the building and its door (U81–82). Here, Maki changes a syntactic phrase "*is made of stone*" (U60) into "*it is made from wood/stone/concrete*" (U81, 82), with grammatical errors. NJP, however, markedly decreases from M3 to M4, despite these modifications and extensions (4.8 sec.→0.5 sec.). All the AS-units in this topic consist of a single clause, although idea units are modified and extended.

Collecting money: The other topic including extended idea units is *Collecting money*. Excerpts 8 and 9 are extracted from M2 and M3. Idea units are "*the case of the mandolin is opened*" and "*maybe some audience will put some coin(s) inside it*" (underlined), which are modified with a specific location, a condition, usage, and the result in M2, and all the modifications are repeated in M3.

Excerpt 8: Collecting money in M2

35   (1.3) and next to him there is a (***0.5***) case ***mandolin case***

36   (0.8) and it<u>'s opened</u>

37   (1.0) <u>maybe some audience will put coins</u> (1.7) if they like his music

38   (0.4) but (1.4) there is no money now

One idea unit, "*the case of the mandolin is opened*" (U16 in M1) (see Appendix 2), is divided into two AS-units, as "*there is a mandolin case*" with a specific location, "*next to him*" (U35), and "it's opened" (U36). Besides repeated idea units with modifications, two sub-idea units, "*if they like his music*" (U37) and "*there is no money now*" (U38), are added without NJP.

Maki's AS-units mostly include one clause, at most two, and five out of the eight topics are mainly repeated idea units, i.e., Maki's utterances include mostly simple structures and are repeated in every monologue.

In the next section, I examine the overall distribution of Maki's pauses across five monologues as a reflection of her macro and micro planning allocation.

5.2.2.3 Distribution of pauses across five monologues

Following Hikari's case, in this section I examine Maki's distribution of pauses to look at her macro and micro planning allocation across five monologues (see section 2.2.1.5) (Butterworth, 1980; Pawley & Syder, 1990). Figure 5.1 illustrates the pause/time ratios at two different locations, juncture (JP) and non-juncture positions (NJP).
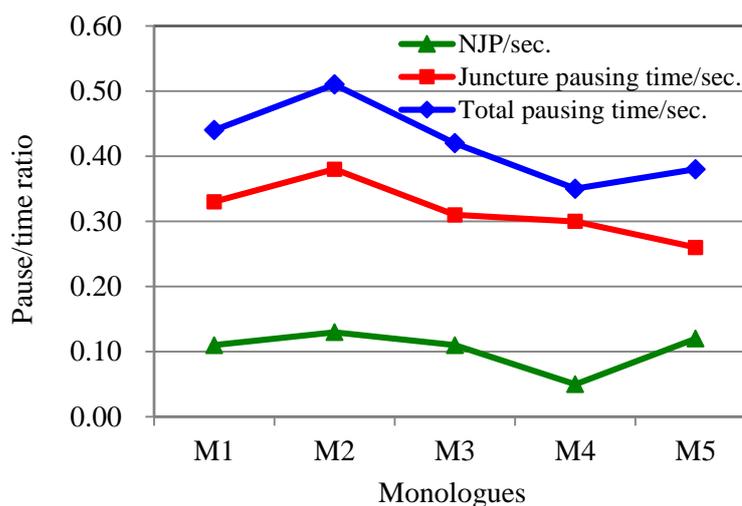
Figure 5.1 Distribution of Pauses across Maki's Five Monologues

Unlike in Hikari's case, Maki's NJP and JP fluctuate similarly from M1 to M4, despite a marked decrease in NJP in M4. However, NJP markedly increases with a decrease in JP in M5. As a result, the total pause/time ratio decreases from M2 to M4, and then increases in M5. Maki's minimum micro planning at non-juncture positions suggests her sufficient macro planning at juncture positions until M4, but the balance is lost for some reason in M5. JP in M2 is also comparatively high. These phenomena are investigated in the next section.

5.2.3 In-depth Analysis of Linguistic Incorporation

Following Chapter 4, I explore Maki's perception or attention to language factors (e.g., meanings, forms, lexis) by investigating what utterances she reproduces and what provisions from interlocutors she incorporates into subsequent monologues. As explained in Chapter 3, learners' attention to language factors in interaction (i.e., noticing) can lead to the incorporation of interlocutors' provision (Ellis et al., 2001a), which may function as strategic planning for a repeated task. Moreover, by investigating how their incorporated utterances change over multiple task repetitions, it can be seen whether learners' self-modification and self-reproduction, which are

inferred as incorporation over time (Ohta, 2001), originally come from prior incorporated provision.

Unlike Hikari's, most of Maki's topic segments are repeated across five iterations. I analyze the same topic segments, from *Clown's costume*, which were chosen and investigated in the previous section (see section 5.2.2), to answer RQ2.

Following Chapter 3, I categorize Maki's self-reproduction and incorporation from dialogues into monologues into three types: lexical, syntactic, and semantic (see section 3.3.6.4), and the sources in the dialogues into four categories: self/other-initiated self-incorporation and self/other-initiated other-incorporation, modified from Schegloff, Jefferson, and Sacks (1977). Linguistic incorporation related to the previous section 5.2.2 is periodically discussed.

Maki's five interlocutors (S6–S10) in the dialogues are as follows:

S6: a 19-year-old Japanese female, literature major, freshman

S7: a 22-year-old Chinese female of Japanese origin, law major, senior

S8: a 21-year-old Japanese female, dental major, freshman

S9: a 20-year-old Japanese female, economics major, sophomore

S10: a 19-year-old Chinese male, science major, freshman

The interlocutors are either freshmen or sophomores except for S7, and they are females except for S10. Maki is a sophomore, aged 19.

In this section, the sequential topic analysis of *Clown's costume* is followed by analysis of social involvement in interaction, parallel conversation, and overall linguistic incorporation.

5.2.3.1 *Clown's costume*, a trouble source

Table 5.3 shows incorporation in the topic, *Clown's costume*. Two idea units (underlined) are "*he looks like a pierrot*" and "*he wear(s) strange clothes*," which

appear with partial reformulation across five monologues. Colours correspond with respective idea units or sub-idea units.

Table 5.3 Incorporation in *Clown's Costume*

	Iteration 1	Iteration 2	Iteration 3	Iteration 4	Iteration 5
Dial	M: (1) *he looks like a pierrot* S6: yeah M: but (2) his *wear* has some how to say S6: how to say M: how to say hole? I don't know how to say but his clothes is not so good S6: it seems *strange* too it seem it is *strange* costume	M: (1') *he looks like funny* S7: yeah (3) *he is colorful* M: hu:m how many color he has	S8: (2') he wear very *unique hat* M: and (3') *his sleeves is purple*? S8: yes M: but the design I don't like it S8: (2') this design is different from other M: hum S8: (4) *I have never seen* this	M: (2") *his hat* maybe very strange S9: hat like yeah M: (2''') *it have three horns*? *like horn* S9: and the color is blue and red M: and (2''') *one of* the horn *has ring* maybe *on the tip*? S9: and (1) *he looks like* pierrot M: (4) have you seen like this people? S9: I have seen the people who play guitar in the street but (2') I never see people who *wear* like these *costume*	M: (1') *he looks like unique* very *funny* S10: yes but (2') his clothes is very casual M: hu::m (1) *he looks like a clown*
Mon	(1) *he looks like a pierrot* (*clown*) (2) he wear *strange* clothes	(1') *he looks like funny* (1) *he looks like* clown (3) *he is colorful* because (2) *he wear strange clothes*	(2) *he wear strange clothes* (3') *his sleeve is purple* but (2') it's very *unique* and (2") his *hat* is also *unique* (4) *I've never seen* that	(1) *he looks like a clown* (1') *he looks like* very strange (2') *he wear very unique costume* (2") *his hat is* also different (2''') *it has three horn* (2''') it look *like horn* (2''') one of them it has a ring on the tip and (3') *his sleeves are purple*	(1') *he looks like very fun* (1) *he is like a clown* (2') *his clothes are very unique* also (2") *his hat is unique* (2''') *it has three horn like a horn* (2''') *one of them has a ring on the tip*
Inc	(1) syn rep. s-s (2) lexl inc. s-o	(1) syn rep. s-s (1') syn rep. s-s (2) syn rep. s-s (3) syn rep. s-o	(2) syn rep. s-s (2')sem inc. s-o (2") syn ref. o-o (3') syn inc. s-s (4) syn rep. s-o	(1) syn rep. o-s (1') syn rep. o-s (2') lex inc. s-o (2") sem inc. s-s (2''') syn rep. s-s (3') syn rep. s-s	(1) syn rep. s-s (1') syn rep. s-s (2') sem inc. o-s (2''') syn rep. s-s

Note. M: Maki; syn = syntactic; sem = semantic; lex = lexical. s-s/o = self-initiated self/other-incorporation, o-s/o = other-initiated self/other-incorporation; *italics* = repeated across the iterations; ***bold italics*** = repeated from the previous dialogue.

Maki's utterances are often repeated (*self-incorporation*) as *syntactic repetition*. According to Table 5.3, the amount of interaction in D2 and D5 is

obviously less than in other dialogues and monologues. The amount of Maki's

speech generally increases from M3 and decreases in M5. This is also explored in

the following analysis.

Some researchers suggest that noticing a gap in learners' knowledge from

the target language attracts their attention to input for modification of their own

erroneous output. This can lead to language acquisition (Ellis et al., 2001a; Izumi,

2003; Schmidt, 1990, 2001; Yaghoubi-Notash & Yousefi, 2011). Noticing a

linguistic problem can be a trigger to incorporate input into modification of

erroneous output (Izumi, 2003; Shehadeh, 1999). This cognitive process is observed

in the following topic segments of *Clown's costume*. The numbers in the left margin

of the transcripts of dialogues refer to turns (e.g., described as T1 in later analysis),

and those in monologues are AS-units (e.g., U1 in later analysis).

Excerpt 1: Clown's costume in I1 (lexical, syntactic repetition; self-initiated

self/other-incorporation)

The idea unit "*he wear(s) strange clothes*" is formed by incorporating the

input of a lexical item, "*strange*," provided by Maki's first interlocutor, S6. A

trouble source or trigger in D1 drew Maki's attention to the interlocutor's provision.

This idea unit is elaborated over five iterations. In the transcripts, pauses, repair

features (hesitations), and pause turns in the dialogues are omitted, except on

particular occasions when it is necessary to include them.

D1 (Maki and S6)

→ 33   M: hu::m and ***he looks like a pierrot*** (*clown*)?   ←*self-initiation*

34   S6: yeah

(lines omitted)

→ 41   M: but his *wear* has some how to say   ←*self-initiation*

42   S6: °how to say°

43   M: how to say hole? I don't know how to say but his **clothes** is not so good

44   S6: ah

46   S6: [it seems **strange** too

47   M: [umm

→ 49   S6: it seem it is **strange** [costume

50   M: [yeah

At Maki's initiated request, repeating "*how to say*" about the clown's costume (trouble source) three times (T41–43) (appeal for assistance) (see Færch & Kasper, 1983; Graňena, 2003), "*strange costume*" (T49) is finally provided by her interlocutor, S6, part of which is incorporated into Maki's following monologue. This could be an example of peer interaction, in which the interlocutor's subtle provisions are commonly observed (Cameron, 2001; Ohta, 2001), and where more incidental vocabulary acquisition is seen than in controlled teacher-learner interaction (He & Ellis 1999; Swain et al., 2002) (see section 2.4.2.2).

M1   ↓*self-incorporation*

3   {(0.8) {a:nd 1.5} (1.3)} he wo ***he looks like a pierrot*** (*clown*)

4   (1.3) <u>he:</u> *wear* **strange clothes**   ←***other-incorporation***

Here two types of incorporation appear: lexical and syntactic. Lexical incorporation is observed in "*he wear(s) <u>strange</u> clothes*" (U4) as *self-initiated other-incorporation*. S6's provision, "*strange*," is incorporated into a subsequent monologue, combining it with "*clothes*." "*Wear*" is also incorporated as a different part of speech: a noun form in D1 (T41) to a verb form in M1 (U4). Syntactic incorporation, "*he looks like a pierrot* (clown)" (T33), is repeated from the prior dialogue as *self-initiated self-incorporation*. These two idea units are repeated as *syntactic repetition by* replacing

one or two lexical items in later iterations.

Excerpt 2: Clown's costume in I2 (syntactic repetition; self-initiated self/other-incorporation)

D2 (Maki and S7)

→ 139   M: ***he looks like funny***   ←*self-initiation*

→ 140   S7: yeah ***he is colorful***

141   M: hu:m how many color he has

M2   ↓*self-incorporation* ↓

22   (1.2) **<u>*he looks like*</u>** (***0.7***) ***funny*** because (0.8) <u>*he {wear* 1.0}</u> (***0.5***) <u>*strange*</u>

clothe:z (***0.5***) <u>*clothes*</u>

23   <u>(1.7) (ahh 0.7)</u> **<u>*he looks like*</u>** clown

24   {(1.0) {a:nd 1.3} (1.4)} ***he is colourful***   ← *other-incorporation*

The idea unit "*he looks like a pierrot*" is modified by changing one lexical item (*pierrot→clown, funny)* to "*he looks like funny*" (U22) and "*he looks like clown*" (U23) (*syntactic repetitions*). The former is followed by another idea unit as reasoning, "*because he wear(s) strange clothes*" (U22), accompanied by NJP, and the latter with *pierrot* is replaced by *clown*, both are *self-initiated self-incorporated*. S7's provision "*he is colorful*" (T140), elicited by Maki's initiation, is also other-incorporated into the monologue (U24) without NJP.

Excerpt 3: Clown's costume in I3 (semantic-incorporation, syntactic reformulation and repetition; other/self-initiated self/other-incorporation).

In the third iteration of *Clown's costume*, lexical and syntactic incorporation and different sources of incorporation are observed. D3–D5 include pauses.

D3 (Maki and S8)

→ 294   S8: he wear ***very unique hat***   ←*other-initiation*

295   M: hu:m

(lines omitted: long pauses)

→   299   M: {an:d 1.1} (1.1) *his sleeves* (*0.5*) *is* (*0.6*) *purple*?   ←*self-initiation*

301   S8: yes

302   M: but (1.0) the (*2.4*) design (*1.0*) I don't like it   ←*self-initiation*

→   305   S8: this design is (*0.7*) different from other

(lines omitted)

→   310   S8: *I have never seen* this

In the third iteration, the lexical input "unique," provided by the third interlocutor S8,

is incorporated into the following monologue.

M3

41   (1.2) *he wear strange clothez*

(lines omitted)   ↑*self-incorporation*
                            ↓

52   {(2.5) (ummm 1.5) (2)} *his* {(*0.8*) eh (*0.5*)} *sleeve is* (*0.7*) *purple*

53   {(0.5) but (0.4)} it's *very unique*

54   (0.4) and his *hat* is *also unique*
                                                        ↖
55   (0.5) *I've never seen* that   ←*other-incorporation*

The idea unit "*he wear(s) strange clothes*" (U41), initially provided by the first

interlocutor S6 in D1, is syntactically self-incorporated. In addition, a lexical item

"*unique*" is semantically incorporated into the description of the clown's clothes, "*it's

very unique*" (U53), by integrating S8's provision "*he wear very unique hat*" (T294)

and "*this design*" (purple sleeves) "*is different from other(s)*" (T305). T294 is also

syntactically reformulated as "*his hat is also unique*" (U54). Both utterances about the

clown's clothes include embedded lexical incorporation of "*unique*." Here, "*strange*"

is replaced by "*unique*." Maki's repeated use of the lexical item "unique" suggests that

it drew her attention due to the trouble source in D1 (see noticing gaps, Izumi, 2003; Schmidt, 2001; Yaghoubi-Notash & Yousefi, 2011).

In addition, S8's provision "*I've never seen this*" (T310→U55) and Maki's own utterances "*his sleeves is purple*" (T299→U52) are both syntactically repeated besides the idea units. Instances of NJP in "*his sleeve(s) is purple*," in both D3 (T299) and M3 (U52), seem to be related, rather than disfluency due to incorporated interlocutors' provision. Maki produces longer NJP (2.0 sec. in U52) in M3 for the same utterance than in D3 (1.1 sec. in T299). NJP here could function to draw attention to change a topic or emphasize an expression, rather than disfluency.

Several new lexical items in the extended idea units in M3, observed in the previous section, are incorporated from previous dialogue, which seems to facilitate Maki's fluency (see section 5.2.2.1 and Table 5.3).

Excerpt 4: Clown's costume in I4 (lexical, semantic incorporation, syntactic repetition; other/self-initiated self/other-incorporation)

In the fourth iteration, another lexical item is incorporated together with new information about the clown's costume.

D4 (Maki and S9)   ↓ *self-initiation*

328   M: hum (0.8) and ***his*** (***1.8***) ***hat*** maybe [***hat*** very ***very strange***

329   S9:   [hat like   yeah

330   M: it have (***0.5***) three (***0.7***) ***horn***s? ***like horn***

332   S9: and (0.3) the color is blue and red

333   M: hum (1.0) [and ***one of*** the ***horn has*** (***0.7***) (ehh ***0.7***) ***ring***↑

334   S9:   [and

337   M: maybe tip ***on the tip***?

(lines omitted)

340   S9: red (0.3) and he **looks like** *pierrot (clown)*   ←*other-initiation*

(lines omitted)

383   M: *have you seen* like this people?   ←*self-initiation*

385   S9: um (0.8) I have (*0.8*) seen the people who (0.6) play guitar in the street

(0.3) but (0.8) I (*0.3*) never see (*0.3*) like (*0.5*) never see people who **wear**

→   like these **costume**

The input "*costume*" provided by interlocutor S9 (T385) again attracts Maki's

attention and is incorporated into M4 with elaboration of the idea unit "*he wear(s)*

(a) very unique costume" (U65).

M4

64   (0.7) and **he looks like very strange**   ←*self-incorporation*

→ 65   (1.5) *he* **wear** *very unique* **costume**   ←*other-incorporation*

66   (0.8) **he looks like a clown**

(lines omitted)

70   (1.5) {a:nd 0.9} **his** (*0.6*) **hat**↑(*1.0*) **is** (*0.3*) **also different**

71   (0.4) **it has** (*0.7*) **three horn**

72   **it look like horn**

← self-incorporation

73   {(0.8) {and 0.8} (0.6)} **one of** them it **has** a (*1.0*) **ring on the tip**

(lines omitted)

85   (2.5) {a:nd 1.1} *his sleeves are purple*   ←*self-incorporation*

The idea unit "*he wear(s) strange clothes*" (U4, M1) is elaborated by combining two

lexical items provided by two interlocutors, "*unique*" from D3 (T294 by S8) and

"*costume*" from D4 (U385 by S9), as "*he wear (a) very unique costume*" (U65).

Maki's trouble source in D1, which draws her attention to noticing a gap

between her knowledge and the target language, induces her to incorporate lexical

input, *strange, unique,* and *costume* from "*how to say*" (D1) to "*strange clothes*" (M1, M2) to "*it's unique*" (M3, D4), and finally to "*unique costume*" in M4. Linguistic incorporation of the topic *Clown's costume* in M4 is as follows:

Lexical incorporation:

> *I never see people who wear like these costume(s)* (T385), *unique* (T262)
>
> →*he wear(s) very unique costume* (U65),

Syntactic repetition:

> *he looks like pierrot* (T340) →*he looks like very strange* (U64),
>
>   *he looks like a clown* (U66),
>
> *his sleeve is purple* (L35, M3) →*his sleeves are purple* (U85),
>
> *it have three horns* (T330) →*it has three horn* (U71),
>
> *like horn* (T330) →*it look like horn* (U72),
>
> *one of the horn has ring* (T333) →*one of them it has a ring on the tip*" (U73),

Semantic incorporation:

> *his hat very strange* (T328) →*his hat also different*" (U70).

Maki's idea unit "*he looks like a pierrot*," provided by S9, is reformed into her repeated modified idea unit, "*he looks like a clown*" (U23 in M2 to U66) (*other-initiated self-incorporation*). Maki herself uses it to say *pierrot* (T340) in D1 and M1. S9's provision, "*costume*," elicited by Maki's formulaic question "*have you seen*" (T383), initially provided by S8, is incorporated as *self-initiated other-incorporation*.

Maki's idea units tend to repeat syntactically by changing one or two lexical items. One idea unit, "*he looks like a pierrot*" (D1, M1), is modified with self-incorporation to "*he looks like a clown*" (M2–M5). However, another idea unit, "*he wear strange clothes*," which starts from a trouble source, is repeatedly modified with lexical items by other-incorporation. This demonstrates the relationship between

noticing a gap and *incorporation* of input from interlocutors' provision, which is considered to lead to acquisition (Izumi, 2003; Schmidt, 2001; Swain, 1985; Yaghoubi-Notash & Yousefi, 2011). Maki's trend of incorporation seems to be lexical or syntactic-oriented due to the replacement of a lexical item embedded in syntactic incorporation, which is salient in her incorporation. In other words, Maki's syntactically repeated idea units are elaborated at the lexical level.

The source of the newly self-reproduced extensions in M4, about the clown's hat (syntactic repetition), is also accompanied by clusters of NJP, which again shows that Maki's NJP has something to do with her own expressions in the previous dialogue rather than incorporating interlocutors' provision. This is unusual when compared to her other syntactic incorporation with no NJP. Maki's utterances are accompanied by NJP, despite repetition from the preceding dialogue ("*his sleeve is purple*" and "*his hat is also different*"), there could be other reasons for this, such as changing the topic or emphasising an expression, rather than disfluency, though this cannot be generalized due to the small data.

Excerpt 5: Clown's costume in I5 (*syntactic repetition; self-initiated self-incorporation*).

Maki's fifth interlocutor tends to give her counter opinions in the dialogues. In D5, pausing turns are not excluded in order to investigate the influence on Maki's monologues.

D5 (Maki and S10)

397   M: (0.8) (hu:m 1.0) (1.0) **he looks like** (**0.7**) unique **very fun**ny

398   (1.3)   ↑**self-initiation**

399   S10: yes

400   (6.0)

→ 401   S10: but {*his:* 0.7} ki ki clo ***clothes*** {is: 0.9} very casual casual

402   M: (hu::m 1.0) (1.3) um (1.5) ***he looks like a clown***

Maki's interlocutor S10's counter opinion, "*his clothes are very casual*" (T401), to her

revised idea unit, "*he looks like unique*" (T397), after a long pause (6.0 sec.), is not

adopted in her following monologue. On the contrary, her utterances become more

specific, "*his clothes are very unique*" (U91) in M5. This could show Maki's

disagreement with S10's provision of "*casual*" against "*unique*," which could be a

refusal of *other incorporation*.

M5

89   (0.9) {***he***: 0.7} ***looks like*** (***0.6***) ***very fun***   ←*self-incorporation*

90   ***he*** is ***like a*** (***0.4***) ***clown***

→ 91   (1.4) {a:nd 0.6} ***his*** {***clothes*** 1.0} (***1.4***) {*are*: 0.8} (***1.2***) *very unique*

(lines omitted)

101   (1.6) eh and also {his 0.7} (***0.4***) *hat*? (***0.9***) *is unique*

102   (1.4) *it has three* (***0.6***) *horn like a horn*

103   and *one of them has a* (***0.8***) *ring* on the top (***0.5***) in the *on the tip*

Unlike other iterations, all the utterances here are reproduced from Maki's own

utterances in the previous dialogues and monologues, with *syntactic repetition* and

self-initiated self-incorporation, some of which are lexically replaced (e.g.,

funny→fun). All the utterances are accompanied by NJP. This is very different from

the trend of the idea unit "*he wear(s) strange clothes*," which is modified by other-

incorporation with little or no NJP. There can be good reasons for this, such as social

involvement (see section 5.2.3.2).

Table 5.4 shows transition of the idea unit "*he wear(s) strange clothes*"

incorporated or reproduced across five monologues, where three lexical items from

dialogues are embedded in different types of incorporation: *strange* from D1, *unique* from D3, and *costume* from D4. Maki's initial other-incorporation of a lexical item in I1 is repeatedly self-incorporated (re-incorporation) as syntactic repetition in later iterations. In the transition from lexical to syntactic, "*he wear very unique costume*" (M4), this can be differently analyzed as syntactic repetition of the idea unit "*he wear strange clothes*" (M1–M3). However, "*he wear very unique costume*" is analyzed as lexical incorporation coming directly from S9's provision "*costume*," in D4. *Clown's costume* clearly demonstrates how Maki incorporates her interlocutors' provision and how her idea units change across five iterations.

Table 5.4 Transition of Incorporation of "*He Wear(s) Strange Clothes*"

	I1	*I2*	*I3*	*I4*	*I5*
Type	lexical (inc)	syntactic (rep)	syntactic (rep) syntactic (rep) syntactic (ref)	lexical (inc) semantic (inc)	syntactic (rep) (from M3) syntactic (rep)
Source	other-inc (initial)	self-inc (reinc)	self-inc (reinc) other-inc(init) other-inc.(init)	other-inc (initial) self-inc (init)	self-inc (init) self-inc (reinc)
Dial (Inter-locutor)	*it strange costume*	---	--- *color is very unique he wear very unique hat*	*people who wear like these costume his hat maybe very strange*	*(his clothes very casual)*
Mono	*he wear strange clothes*	*he wear strange clothes*	*he wear strange clothes it's very unique his hat is also unique*	*he wear very unique costume his hat is also different*	*his clothes are very unique his hat is unique*

Note. inc = incorporation; rep = repetition; ref = reformulation; init = initial incorporation; reinc = re-incorporation.

In the next section I explore how different cultures are involved in interaction between S10 (Chinese) and Maki (Japanese), i.e., if S10's counter opinions or Maki's disagreement with his opinion are related to the change in fluency in M5.

5.2.3.2 Social involvement: Cultural influence

Excerpt 6 shows another counter opinion and questioning by S10, besides the

counter opinion "*casual*" as against Maki's interpretation "*unique*" in D5:

Excerpt 6: S10's counter opinion or questioning in I5

D5 (Maki and S10)

 393   M: there is a man who playing the mandolin

→ 394   (5.0)

→ 395   S10: I think it's guitar

 (lines omitted)

 411   M: he put three dots on his cheeks and top of nose

 412   S10: wi with red

 413   M: yeah

→ 414   (3.5)

→ 415   S10: (ummmm 1.5) (1.6) but I don't know (0.5) what {he: 0.7} what eh

            what does he intend to do (*1.6*) is he {pla:ying 1.1}for (*0.3*) for people

            (*1.2*) or (2.0) o or to (1.8) [to live (*1.5*) to live (1.0) for money

 416   M: [interesting um

 417   (6.0)

→ 418   M: I don't know but (0.7) {he: 0.9} (1.6) he enjoying his himself I think

S10 disagrees with Maki's description of the instrument, "*guitar*" (T395, S10) versus "*mandolin*" (T393, Maki), and questions the clown's intention, "*I don't know what he intend(s) to do, is he playing for people or for money*" (T415). He is not satisfied with Maki's description of the clown, "*he put three dots on his cheeks and top of nose*" (T411). His disagreement and questioning always come after a long pause (T394, 414), which could affect Maki's output in both D5 and M5 with S10 as a listener.

    Though no counterargument comes from Maki to S10 in D5, self-reproducing her expressions and ignoring S10's opinions could be her response to him. Tarone

(2010) points out the influence of social context on learners' willingness to incorporate interlocutors' feedback. Maki's description of the mandolin case, "*inside of it red and blue*" (U106) in M5, could be a hidden counterattack against S10's description, "*its inner is pink*" (T433).

D5 (Maki and S10, continued)

    431   M: hum (0.7) and next to him there is a case (0.5) of the guitar (1.8) {a:nd

            0.8} it's opened

→ 432   (2.0)

→ 433   S10: yes (1.6) eh I i its inner {is:h 0.9} pink

M5

    104   and next to him there is a case of the guitar or mandolin

    105   it's opened

→ 106   and inside of it red and blue

This indirect way of "argumentation" could come from Japanese culture, which often avoids direct conflict (see section 2.4.2.5) (Fujii & Mackey, 2009). The culture difference (argumentation) between Maki and S10 in the fifth interaction can be related to a marked increase in NJP in M5 (see also Kasper, 2009).

To sum up, as the topic of *Clown's costume* shows above, Maki's types and sources of linguistic incorporation show a clear trend. Her syntactic units are often repeated incorporation, replacing lexical items. Unlike Hikari, Maki's incorporation consists of much fewer semantically modified utterances and most are syntactically incorporated. However, in the transition from lexical to syntactic incorporation, initial lexical incorporation is often embedded in syntactic repetition. The majority of the sources are self-initiated self-incorporation in *Clown's costume*.

5.2.3.3 Parallel conversation and collaborative completion

Maki's tendency to syntactic self-incorporation sometimes leads to a parallel conversation. Excerpt 7 is an example of a parallel conversation, where Maki and S8 are talking in turns, but neither of them is really interacting.

Excerpt 7: Parallel conversation in I3

D3 (Maki and S8)

243 M: there is a man who looks like a clown ←*self-initiation*

245 S8: a man play the guitar? [mandolin?

246 M: [yeah mandolin yeah and he looks very funny
and he is very colorful

248 S8: the man play the mandolin

249 M: hum

251 S8: in the corner of the street

252 M: hum

254 M: and make it up and he put red circle red dot on his cheeks and top of
nose

After partially interacting in the first three turns, Maki and S8 concentrate on their own talk. Maki says "*there is a man who looks like a clown, he looks very funny, he is very colorful, make it up, and he put red circle red dot on his cheeks and top of nose*" (T243–254), as she is repeating every iteration. On the other hand, S8 says that "*the man play the mandolin in the corner of the street*" (T245–251). Two students are talking about what they want to say in turns, but they are not responding to each other. This is an example of a situation in which self-initiated self-reproduction occurs, without paying attention to the interlocutors' talk.

Unlike Excerpt 7, Excerpt 8 shows a successful interaction with collaborative

completion between Maki and S9.

Excerpt 8: Collaborative completion

D4 (Maki and S9)

383   M: have you ever seen like this people?

385   S9: I have seen the people who play guitar in the street but I never see

        people who wear like these <u>costume</u>

386   M: yeah

387   S9: yes in Japan maybe someone =

→ 388   M: = will call police

In the fourth iteration, Maki listens to the interlocutor more carefully, not just to lexical items she is interested in (e.g., *costume*) but also meanings that S9 is talking about. This leads to collaborative completion of the conversation (T388), which requires the speakers' attention (Donato, 1994). Reducing the burden of language production, after the solution to her lexical problem "*he wear(s) very unique costume*" (U65 in M4), might have allowed her to listen to the interlocutor.

5.2.3.4 Overall linguistic incorporation

In this section, the types and sources of Maki's linguistic incorporation across five task iterations are investigated. Tables 5.5 to 5.7 show Maki's linguistic incorporation. As explained in Chapter 3, all categories emerge from four case participants' discourse data (see section 3.3.6.4).

Table 5.5 shows Maki's lexical incorporation. Her lexical incorporation is mainly lexical repetition, and lexical reformulation only includes *mandola cello* to *mandolin cello*.

Table 5.5 Lexical Incorporation across Five Iterations

		Lexical repetition		Lexical reformulation
I1	s-o	strange	s-o	mandolin
	s-s	*pierrot* (embedded)		
I2	s-s	clown (embedded)		
		leg (embedded)		
I3	o-o	unique (embedded)		
	s-s	purple (embedded)		
I4	s-s	ring (embedded)		
I5	s-o	costume		
	s-s	dots (embedded)		

Note. I1 = Iteration 1. s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation.

Most lexical repetition is embedded in syntactic incorporation. Maki often self-reproduces her utterances, but lexical incorporation for Maki's trouble source in D1 (*how to say* in T41) is all other-incorporation (e.g., *strange, unique,* and *costume*).

Table 5.6 displays different subcategories of syntactic incorporation in Maki's performance.

Table 5.6 Syntactic Incorporation across Five Iterations

		Syntactic repetition		Syntactic reformulation
	Repetition of syntactic unit		*Syntactic relocation*	
I1	o-o	there is a man	s-s	his pants have different color
	s-s	he looks like a *pierrot*	o-o	he is closing his eye
	s-s	he put some red circle on his cheeks and the top of the nose	s-s	the case of mandolin is opened
	s-o	he maybe make it up his face		
	o-o	he is sitting on the box or chair		
	s-s	looks like chair		
	s-s	playing in front of chair		
	s-s	maybe some audience will put some coin inside it		
	o-o	inside is red		
I2	s-s	there is a man	s-s	next to him there is the case mandolin case
	s-s	he looks like funny		
	s-s	(because) he wear strange clothes		
	s-s	he looks like clown		
	s-o	he is colourful		
	s-s	his right leg is red pants and left leg is maybe green or blue pants		
	s-s	right is yellow left is red		

	o-o	he also make up his face		
	o-s	put red dots on his cheek and top ~		
	s-s	he is closing his eyes		
	s-s	it's opened		
	s-s	maybe some audience will put coins		
	s-o	but there is no money		
	s-s	he is sitting on the box or chair in front of big door		
I3	s-s	there is a man	o-o	his hat is also unique
	s-s	he wear strange clothes	o-o	carry with him
	s-s	he also wear strange shoes		
	s-s	his right shoe is yellow and his left~		
	s-s	next to him		
	s-s	it's opened		
	s-s	his left leg is green and right leg is~		
	o-s	he playing the mandolin		
	s-s	he make it up his face		
	s-s	he put red dots on his cheek and ~		
	s-s	his sleeve is purple		
	s-o	It's very unique		
	s-o	I've never seen that		
	s-s	he is sitting on the box		
	s-s	in front of the big building		
	s-s	if some audience like his music		
I4	o-s	there is a man	o-s	there is a case of the mandolin
	o-s	he looks like very strange	s-s	maybe something he put inside
	o-s	he looks like a clown		
	o-s	his shoes also unique		
	o-s	his right shoe is yellow and left is ~		
	s-s	it has three horn		
	s-s	it look like horn		
	s-s	one of them it has a ring on the tip		
	s-s	he make it up his face		
	o-s	he put three red dot on his cheeks ~		
	o-s	he's playing the mandolin		
	s-s	it's opened		
	s-s	he is sitting		
	o-s	the building door is very big		
	o-o	it's made from wood		
	s-s	he is sitting on the box		
	s-s	his sleeves are purple		
	s-s	right is red and left foot is green		
I5	s-s	there is a man	s-s	he is playing in outside maybe on the street
	s-s	who is playing the guitar or ~		
	s-s	he looks like very fun		
	s-s	he is like a clown		
	o-s	his clothes are very unique		
	o-s	his pants has different colors		

	o-s	his right leg is red and his left leg ~	
	o-s	his right shoe is yellow and his left~	
	s-s	he make it up his face	
	s-s	he put three red dots on his cheek ~	
	s-s	also his hat is unique	
	s-s	it has three horn like a horn	
	s-s	one of them has a ring on the tip	
	s-s	next to him there is a case of the guitar or mandolin	
	s-s	it's opened	
	s-s	he is sitting on the box	
	s-s	made from wood	
	Functional change		*Modalization*
I2	s-s	who playing the mandolin	
I3	o-s	who playing the mandolin	
	s-s	with closing his eyes	
I4	s-s	who's playing the mandolin	
	s-s	with closing his eyes	
	o-o	the building maybe made from stone or concrete	
I5	s-s	he close his eyes	
	Phonological repair		
I3	s-s	he wear strange clothes	

Note. I1 = Iteration 1, s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation

Maki does not use any modalization categorized as syntactic reformulation. As seen in Table 5.6, Maki's utterances are mostly self-reproduction of idea units with some extensions. Although 40% of the syntactic incorporation in I1 is other-incorporation (i.e., incorporated from interlocutors' provision), it is less in the rest of the iterations, and all the incorporation becomes self-reproduction in I5. Unlike Hikari, Maki incorporates syntactic units rather than meanings (semantically).

Table 5.7 shows the semantic incorporation Maki reproduces in her oral performance.

Table 5.7 Semantic Incorporation across Five Iterations

	Semantic incorporation		Semantic reformulation	
	Substitution		*Explicitness*	
I1	s-s	also his shoes strange	s-s	his left foot is red and his right foot is yellow shoes
			s-s	his left foot is green or blue and his right foot is red
I2	s-s	if they like his music		
I3	s-s	there is a case of the mandolin	o-o	maybe he put something inside of the box
	s-s	but there is nothing now	s-s	maybe they put some money inside of the case
I4	s-s	his hat is also different	o-s	his pants has different color of both foot
	o-s	next to him		
	o-s	in front of a big building		
I5	o-s	also his shoes is different		
	Hyponym		*Semantic repair*	
I1			s-o	mandolin cello is much bigger than mandolin
			o-o	the case is blue
I2	o-s	his shoes also *painted*	o-o	inside of it red and blue
I5				
			Semantic relocation	

Note. I1 = Iteration 1, s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation

Table 5.7 shows Maki's semantic incorporation. Unlike Hikari, Maki's semantic incorporation is mostly self-incorporation, except *semantic repair*, and Maki repairs all her interlocutors' descriptions in more precise ways (e.g., *much bigger than, blue, red and blue*). Her semantic incorporation does not include any *hyponyms* or *semantic relocation*.

Similar to the topic segments, Maki's linguistic incorporation indicates her habit of using syntactic repetition, which even increases across the iterations and most of the incorporation in I5 becomes syntactic incorporation. Maki's self-incorporation also increases and all the incorporation in I5 becomes self-incorporation. The source of incorporation between *self* and *other* shows similar trajectories for types of

incorporation between *syntactic* and *semantic*. Maki's syntactic incorporation and self-incorporation seem to be linked together. Although percentages of individual use of different incorporation categories are not considered reliable, the percentages of her syntactic incorporation, self-incorporation, and self-initiation are high in I2 and I5, i.e., there is less perception of interlocutors' provision or less interaction, similar to what is shown in Table 5.3, where much less interaction occurs in I2 and I5 in *Clown's costume*. Like Hikari's case, this could be related to her interlocutor's familiarity: the fifth interlocutor's disagreement (in a different cultural background) and the second interlocutor's seniority, while all the others are either freshmen or sophomores (close to Maki).

Looking closely at initial- and re-incorporation, this trend is clearly demonstrated. Maki's initial syntactic incorporation is mainly re-incorporated, and the total initial incorporation, as well as total semantic, is much lower in I2 and I5, where the interlocutors are less familiar to her, than in other iterations. Especially, Maki's reaction to the fifth interlocutor's disagreement is likely to have affected few instances of other-incorporation and the marked increase in NJP in M5 as observed in the previous section (see section 5.2.2.1).

5.2.4 Attention in Dialogues and in Monologues

In this section, based on summaries of the two previous sections, how Maki's attention allocation is related to fluency and complexity is discussed. First, the findings for Maki's speech flow and language structures in the monologues are discussed (RQ1, see section 5.2.2), followed by the findings for Maki's attention shown by her linguistic incorporation in the dialogues (RQ2, see section 5.2.3). Then the relationship between allocated attention in dialogues and language outcomes (fluency and complexity) in monologues across five task repetitions is

discussed (RQ3). Besides the findings above, social involvement in incorporation is also discussed by comparing fluency and complexity. Based on the findings, Maki's prioritization of language aspects is discussed by referring to Skehan and Foster's (1999) and Skehan's (2009) categorization.

5.2.4.1 Fluency and complexity across task repetition (RQ1)

In this section I address Research Question 1: *How does Maki's attention in monologues change in terms of fluency and complexity across multiple task repetitions?* A qualitative analysis of *Clown's costume* shows that idea units are regularly repeated by replacing lexical items and self-correction. Maki's focus on the language aspect could be fluency at the lexical level. Maki's distribution of pauses shows that NJP and JP change similarly from M1 to M4, despite a marked decrease in NJP in M4 and a marked increase in M5. However, the change in NJP is not as clear as for JP, although it decreases from M2 to M4 (see Fig. 5.1). In other words, Maki's macro planning decreases more clearly than micro planning across five monologues. This suggests that Maki depends on macro planning (JP) rather than micro planning (NJP) (Pawly & Syder, 1990), which means that the cycle boundaries of her talk are clear in her discourse (Butterworth, 1980).

The monologues (see Table 5.1) suggest that Maki's utterances become lexically rich but not as structurally complex as AS-units with a single clause (see section 5.2.2). In other words, Maki's speech becomes faster, with comparatively shorter AS-units (mostly a single clause) through five iterations. Maki's discourse seems to change positively with speech flow (fluency) and become lexically but not structurally (complexity) rich.

5.2.4.2 Linguistic incorporation across task repetition (RQ2)

In this section I address Research Question 2: *How do Maki's attention and*

perception in dialogues change in terms of linguistic incorporation across multiple task repetitions? Maki's linguistic incorporation from dialogues into monologues tends to be syntactically self-incorporated at her initiation. Even other-incorporation from her interlocutors' provision is often syntactically incorporated. Especially between M2 and M4, her other-incorporation solves her lexical problems, i.e., repeating syntactic incorporation, with the replacement of some lexical items incorporated from her interlocutors' provision, and elaborates her output (e.g., in M1, M3, and M4 in *Clown's costume*). In addition, her reduced initiation across iterations (except for I2 and I5) could show some change in her listening behaviour over a repeated task. Reducing the workload might allow her to listen to the interlocutors (e.g., from parallel to co-construction of conversation, see section 5.2.3.3).

5.2.4.3 Incorporation, fluency, and complexity (RQ3)

In this section I address Research Question 3: *Is there any relationship between Maki's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?* Maki's lexical solution of incorporating interlocutors' feedback seems to facilitate her fluency (a decrease in NJP from M2 to M4, see Fig. 5.1). At the same time, her language outcomes increase with extended idea units from M2 to M4 (see Table 5.1). Maki's trend of a linguistic incorporation pattern (syntactic self-incorporation with other-incorporated lexical items) seems to be reflected in her fluency (see Fig. 5.1). Most AS-units in her discourse, however, consist of a single clause. This suggests that her speaking becomes structurally less complex and faster, with more words syntactically reproduced across five task repetitions.

5.2.4.4 Social involvement

As seen in Tables 5.1 and 5.3, and Figure 5.1, Maki's language outcomes

decrease and JP or NJP increase in M2 and M5. Maki's dominant self-initiation, self-incorporation, and syntactic incorporation in I2 and I5, or fewer occurrences of incorporation in total in I2 and I5, are likely to be affected by social issues. The second interlocutor is a senior student, while the others are either freshmen or sophomores, and the fifth interlocutor with a different cultural background often disagrees with her. Maki's fluency seems to be negatively affected by the unfamiliar interlocutors in D2 and D5. Maki initiates more with unfamiliar interlocutors, the opposite to Hikari's case, as his initiation occurs less with a senior interlocutor.

One aspect which may affect language performance could be the social or affective context (Firth & Wagner, 1997). Here, an affective condition could be arising in Maki's monologue with the interlocutor as a listener. Interlocutor familiarity also seems to be related to her fluency (e.g., in the case of the senior student interlocutor in D2). Social aspects seem to affect her attention to both fluency and linguistic incorporation in I2 and I5 (see Duff & Kobayashi, 2010).

5.2.4.5 Maki's prioritized attention

Maki's frequent syntactic repetition, replacing lexical items provided by her interlocutors, suggests her attention to lexical choices and syntactic units. In other words, her other-incorporation is often lexically related. Maki's repeated use of syntactic incorporation seems to be related to speed of speech. Hence, her perception or attention to lexis and syntactic units applies to fluency in the categories that Skehan and Foster (1999) propose: "the capacity to use language in real time, to emphasize meanings, possibly drawing on more lexicalized systems" (p. 96).

5.3. Conclusion

In this chapter, I have investigated Maki's attention through emergent

categories of incorporation from content analysis of four students' data (see section 3.3.6.4) (Dörnyei, 2007; Ortega, 2005) and fluency and complexity from the a priori categories proposed by Skehan and Foster (1999), and how it changes across five task repetitions.

Linguistic incorporation in the monologues reveals Maki's attention and perception of language introduced in the dialogues. Maki frequently self-reproduces syntactic units, partially replacing some lexical items by incorporating from previous dialogues (see section 5.2.3.1). This seems to be related to a positive change in her fluency. Her monologues also became lexically richer, with extended idea units, but not structurally complex (see section 5.2.4.1).

Social involvement in interaction is also observed: interlocutors' higher status or disagreement with her negatively affect her performance, with more initiation, more self-incorporation, and less fluency (see section 5.2.3.2).

Through five task repetitions, Maki's attention appears to be on lexis and syntactic units. Maki's prioritization of language aspects resembles the fluency in Skehan and Foster's (1999) categorization.

Chapter 6

Data Analysis in Case 3

Following on from Chapters 4 and 5, Chapter 6 investigates a learner's attention allocation across five task repetitions by employing a priori categories (fluency and complexity) and emergent categories from the data (patterns of linguistic incorporation) (see section 3.3.6.4) to answer RQs 1–3.

In this chapter, I investigate the discourse of one of the four case students, Taki. Following the previous chapters, I start with qualitative analysis, focusing on speech flow and language modification in the monologues. Then I explore how her attention to linguistic factors in the dialogues (demonstrated by linguistic incorporation) affects her speech flow and language modification in the monologues. Before concluding the chapter, the relationship between Taki's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues is discussed.

6.1 Research Questions

Research Questions 1 to 3, from the main question "How does allocation of EFL learners' attention change across multiple task repetitions?," are specified in Taki's case, and subdivided further into sub-research questions as a guide to answer RQs 1–3.

Research Question 1: How does Taki's attention in monologues change in terms of fluency and complexity across multiple task repetitions?

RQ1a What are Taki's pauses across the monologues?

RQ1b How do the locations of pauses change across the monologues, if at all?

RQ1c Is language modification related to Taki's fluency and/or complexity in the monologues?

Research Question 2: How do Taki's attention and perception in dialogues change in terms of linguistic incorporation across multiple task repetitions?

RQ2a How does Taki self-reproduce or incorporate information from the preceding dialogues into her monologues, if at all?

RQ2b What are the sources of information self-reproduced or incorporated from the dialogues?

Research Question 3: Is there any relationship between Taki's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?

RQ3a How is Taki's incorporation from the interlocutors' provision in the preceding dialogues related to fluency and complexity in her monologues, if at all?

RQ3b How is Taki's self-reproduction from the previous dialogues and monologues related to fluency and complexity in her monologues?

6.2 Case 3: Taki

Taki is a 20-year-old Japanese female, junior education major. She joined a homestay program in Oregon, USA for a month, one year ago, and now volunteers to support overseas students; she has had an overseas friend for about four months. Two years later she will join a one-year study abroad program, again in the USA. Her photo is "*A clown*," the same as Hikari's and Maki's (see Appendix 3.1).

Following Chapters 4 and 5, this chapter investigates (1) Taki's fluency and complexity through pauses and clauses, focusing on locations and modifications in the monologues (RQ1), (2) her perception of information in the dialogues through patterns of linguistic incorporation from dialogues into monologues following the categorization emerging from content analysis (see section 3.3.6.4) (RQ2), and (3) the relationship between her attention to linguistic factors in the dialogues and to fluency and complexity in the monologues by investigating how it changes across five iterations (RQ3).

6.2.1 Idea Units in Topic Segments

I analyze Taki's discourse around the topics, identified by idea units, which are message segments of the topics introduced in Ellis and Barkuizen (2005) and employed in Larsen-Freeman (2006) (see section 3.3.6.2).

Table 6.1 shows Taki's eight sequential topic segments across five monologues: *Clown's costume, Instrument, Want someone to do, Kappogi, Location, Shoes, Handmade clothes and shoes,* and *Painting his face,* which include one or two idea units (underlined), which are repeated over task iterations. Colors and the gradations of the color correspond with respective idea units and modified idea units.

6.1 Taki's Topic Segments across Five Monologues

Topics	Monologue 1	Monologue 2	Topic segments Monologue 3	Monologue 4	Monologue 5
Clown's costume:	he wears some funny clothes	okay he wears the funny clothes this clothes color is red and kind of green color so he wear this interesting or funny clothes	he wear the kind interesting wear interesting clothes and color is red and blue and green	he weared a interesting clothes because this clothes color is half is green blue and half is red and a little green color	he wear interesting clothes because this clothes has light blue and red and green and purple
Instrument:	he play the maybe lute	he plays the kind of guitar this is maybe not guitar but lute I think this instrument is lute	he plays the guitar	this instrument is mandolin I thought I didn't know this instrument name but I finally know the name	he played the mandolin maybe
Want someone to do:	he wants someone to hear and listen his music	he want people to listen his music so he want people to look at him		he played his music maybe he want some people someone to listen his music	he wants someone to listen his music
Kappogi (a traditional apron in Japan):	he weared under his clothes is like Japanese *kappogi*	he weard another clothes under the this funny clothes	he weared another clothes under his interesting clothes and maybe this underclothes looks like *kappogi* so I'm familiar with this clothes	under his wearing under his clothes he weared the purple one	

Topic segments

Topics	Monologue 1	Monologue 2	Monologue 3	Monologue 4	Monologue 5
Location:	he play the lute roadside. and his place is funny too	he played in front of kind of the old building house old building or old house and because there is wall and big door he sits on the little box	he sits on the box and in front of the old building big house so because this door is very big and made by old wood and wall is concrete and this building looks so old	he played kind of some instrument in front of old building and he sits on the little box	he played music in front of big building house and this building is so old I think and he sits on the small box
Shoes:	and funny shoes	and he weared interesting shoes these shoes color is red and yellow	and his shoes is different this his shoes have different color each his foot so left foot left shoe is red and right shoe is yellow	and he weared shoes and this shoes right side is yellow and left side is red	and he weared shoe good and this shoes is interesting too because each color is different so right shoe is yellow and left is red
Handmade clothes and shoes:	because maybe his handmade clothes and shoes		because of this clothes has this clothes is made by him maybe	these clothes and shoe is maybe made by him so handmade clothes and shoe because I don't watch these clothes in the shop	and this clothes and shoes is maybe his handmade
Painting his face:	I think he looks like ampanman's face because he painted his face white and his face his cheek and nose in red color	and he painted his face into white and white and cheek and nose is red			and he painted his face into white and his cheek and nose and mouth into red color

In this qualitative analysis, I analyze Taki's repeated oral performance mainly in one sequential topic segment, first in monologues (RQ1), then in both dialogues and monologues (RQ2), and the relationship between RQ1 and RQ2 is considered (RQ3). Following Larsen-Freeman's (2006) claim "averaged data within the individual … do at least provide a true description of the behavior of the individual" (see 3.3.6.3), I add an examination of how Taki's distribution of pauses changes across five monologues. This examination provides a description of Maki's speech behaviour of macro/micro planning (Pawley & Syder, 2000) over task repetition.

Some of Taki's topic segments include relatively complex idea units, and others simpler ones. In complex structured topics, units are often repeated until they are smoothly spoken, while in simple structured topics, the meanings of idea units are extended or modified over task repetitions. For in-depth qualitative analysis I choose "*Clown's costume*" as an example of a simple structured topic, and "*want someone to do*" and "*kappogi*" as examples of complex structured topics.

6.2.2 In-depth Analysis of Pauses and Modifications

In this section, I first qualitatively analyze one complete set of a complex structured topic, *Want someone to do*, and then part of a simple structured topic, *Clown's costume,* and another complex structured topic, *Kappogi* (*Japanese traditional apron*), to answer RQ1. In-depth analysis is conducted by exploring what characteristics Taki's pauses show (RQ1a), how they change across task iterations (RQ1a, b), and if the change is related to language modifications (RQ1c). Finally, the overall distribution of pauses across five monologues is investigated (RQ1b).

6.2.2.1 Complex structured topic: *Want someone to do*

Across five monologues, Taki often repeats the same idea units, making grammatical corrections. I examine how her non-juncture pausing time (NJP) and

structures change according to her grammatical changes in *Want someone to do*.

The idea unit "*he wants someone to listen (to) his music*" includes three grammatical factors: (1) *he wants* (*third person singular-s*), and two lexical phrases (2) *want someone to do* and (3) *listen to something*. Taki does not correct the third phrase "*listen to something*" over the repetitions of this topic, but often changes the other two grammatical factors. The following excerpts are extracted from *Want someone to do*. In the first monologue, the idea unit (underlined) "*he wants someone to listen (to) his music*" is stated as the clown's purpose for performing. The numbers in the left margin of the transcripts refer to AS-units (e.g., described as U5 in later analysis).

Excerpt 1: Want someone to do in M1 (correct forms in disfluent speech)

    5   (1.1) {a:nd 0.9} {[he:: 1.0} (*1.3*) <u>*wants* (*0.9*)</u> <u>someone [*to* hear and <u>listen his</u></u>

          <u>music</u>]]

Note. (1.1) = 1.1 sec. JP; {a:nd 0.9} = 0.9 sec. sound stretch; (*1.3*) = 1.3 sec. NJP; *shaded* = LPF; [ ] = clause.

The idea unit is mostly stated in correct forms with a long pausing time (3.0 sec. JP including prolonged words, and 2.2 sec. NJP) without repair features (or hesitations) at the start. This means that Taki has grammatical knowledge of these points, but this is not yet proceduralized, as shown by the long NJP (Pawley & Syder, 2000).

In the second monologue, Taki repeats the same idea unit with additional extended meaning, using the same lexical phrase.

Excerpt 2: Want someone to do in M2 (Incorrect forms in disfluent speech)

   22   (0.8) {a:nd 1.5} [he wants to (*0.3*) <u>***he want*** </u>(*1.3*) ***people*** [*to* <u>listen his</u>

          <u>music</u>]]

→   23   {(1.1) (ahh 1.1)} *so* {[he: 0.5}{(*0.8*) ahh *0.5*)} want to (*1.0*) <u>***want* people** [*to*</u>

look at he *him*]]

The idea unit with one replacement, of *someone* by *people,* is produced in incorrect forms (*he want, listen to*) with less NJP in U22 (2.2→1.6 sec.), suggesting a trade-off between accuracy and fluency (Yuan & Ellis, 2003). JP also changes from the starting of the idea unit (3.0 sec.) in M1 to less JP in M2 (2.3 sec.). The idea unit is also extended using the same form, "*want people to look at him*" (U23), with a self-correction and increased NJP. Long JP and NJP are produced for the extended idea unit in M2. The idea unit does not recur in the third monologue, but reappears in M4 with incorrect forms.

Excerpt 3: Want someone to do in M4 (Incorrect forms in fluent speech)

55   (0.4) and [he played his music]

→ 56   [*maybe* he *want* (**0.7**) eh some people (**0.6**) someone [*to* listen his music]]

Taki's NJP again reduces in M4 (1.6→1.3 sec.), with one reformulation (or paraphrase, U56). This reformulation, from *some people* to *someone,* is not form-based but a semantic replacement, which suggests either a time-gaining purpose (Dörnyei & Kormos, 1998) or emphasis on meaning. Unlike M1 and M2, this time she does not pause before starting the idea unit. This deduction from the macro planning pause implies her strategic planning, prepared during earlier iterations, which seems to facilitate fluency.

In the fifth monologue, Taki repeats the idea unit quite smoothly and with the least pausing time across five monologues.

Excerpt 4: Want someone to do in M5 (correct forms in fluent speech)

75   (0.4) and he want (**0.7**) [**he *wants*** someone [*to* listen his music]]

M5 produces the shortest NJP (0.7 sec.) of four monologues in correct forms (except for *listen to*), with a self-correction. The trajectory of pausing time and

accuracy is as follows (correct forms refer to *third-person-singular-s* and *want someone to do*):

M1: Correct forms in disfluent speech (with 2.2 sec. NJP and 3.0 sec. JP),

M2: Incorrect forms and a self-correction in less disfluent speech (1.6 sec. NJP and 2.3 sec. JP),

M4: Incorrect forms in fluent speech (much less pausing time with 1.3 sec. NJP and no JP),

M5: Correct forms in fluent speech (with the least pausing time, 0.7 sec. NJP and 0.4 sec. JP).

This trajectory shows how a trade-off between accuracy and fluency is overcome across five monologues. First, accuracy is prioritized by sacrificing fluency in M1, and then this is reversed in M2 to M4 by sacrificing accuracy. Finally, accuracy is recovered while keeping fluency. This trajectory might show a temporal skill learning process, how declarative knowledge, i.e., explicit knowledge of the forms ("*third-person-singular-s*" and "*s-v-o to-verb*"), changes to the smoother use of it through repeated use (see Anderson, 1982; DeKeyser, 2007; Johnson 1996).

6.2.2.2 Pauses and modifications in different topics

Two additional topic segments are analyzed to examine the characteristics of Taki's discourse by focusing on pauses and modifications. First, I investigate a simple structured topic, *Clown's costume,* which focuses on meanings, and then another complex structured topic, *Kappogi* (a Japanese traditional apron), which includes idea units leading to output difficulties or a trouble source.

Clown's costume: The idea units "*he wears some funny clothes,*" and "*(the) color is red and green*" added in M2, are repeated with replacements of lexical items across five task iterations. Taki repeats the idea unit "*he wears some funny clothes*" in

the first and second monologues, followed by the replacement of a lexical item (funny→interesting) in the remaining iterations. An extended idea unit "*(the) color is red and green*" is also repeated, but her description of the colors of the clown's costume change from M3:

Excerpt 5: the colors in Clown's costume in M3

29　　(1.0) {he:: 0.5} (0.5) **he** wear the (**0.6**) kind eh interesting (**0.5**) wear

　　　　interesting clothes…

→　30　　(0.4) andah (0.8) color is red and (**0.8**) blue and green

　　　　(*Note.* Wave lines are additional modifiers to the original idea units)

　　　　Taki's description of the colors of the clown's costume changes to "*red and blue and green*" (U30) accompanied by NJP (0.8 sec.). The colors are not yet settled and thus again semantically reformulated in the fourth iteration, which explains them more specifically.

Excerpt 6: the colors in Clown's costume in M4

47　　and he weared a interesting clothes (0.5) ah [because (1.0) this clothes (**1.0**)

　　　　(ahh **1.0**) **this clothes** color is (**1.6**) eh half is (**1.0**) green blue and half is red

　　　　(**0.6**) and a little green (**0.6**) color]

　　　　The idea unit is reformulated with a more complex description, "*half is green blue and half is red and a little green*" (U47), accompanied by even longer NJP (5.8 sec. in total). In M5 the colors are again modified to different colors, again accompanied by NJP (2.4 sec.), but less than in M4.

Excerpt 7: the colors in Clown's costume in M5

63　　and (0.4) (ehh 0.5) he weared (**1.2**) he wear (**0.6**) interesting clothes

　　　　(0.9) (eh 0.7) [because (0.7) ehh he *this* eh (**1.0**) *this* clothes is (**0.5**)

light (***0.3***) blue and this clothes has <u>light blue and red</u> (***0.3***) <u>and green</u>

(***0.3***) <u>and purple</u>]

Fluency seems to reduce from M3 to M5, not only in length but also in the frequency of pauses, as Taki modifies her description of the colors. Seen across five iterations, pausing time seems to increase in this topic. Contrary to *Want someone to do,* the increased NJP suggests a negative change in fluency, but longer and complex AS-units suggest a positive change in complexity.

Taki's syntactically repeated complex structured idea unit leads to a positive change in fluency, while her frequently modified simple structured idea unit leads to a negative change in fluency but a positive change in complexity. Taki's discourse across five repeated monologues, especially in simple structured topics, does not seem to support well the theoretical prediction of Bygate (1996, 2001). He suggests that meaning-focused initial performance provides a speaker with more processing space for form-focused attention in a subsequent performance by reducing the workload to attend to both form/meaning processes. Hence, repeated rehearsal "will lead to all-round improvement" (Ellis, 2005, p. 14). It seems that Taki uses processing space to attend to forms in complex structured tasks, but to meanings in simple structured topics across five task iterations.

Kappogi: The topic *Want someone to do* shows a decrease in NJP across the monologues, unlike *Clown's costume* (a simple structured topic)*.* I explore an idea unit "*he wears other clothes under his clothes*" in *Kappogi*, another complex structured topic, in M3 and M4.

Excerpt 8: Clothes under the clown's costume in Kappogi in M3

35   {(0.5}hum (0.3)} {and: 0.6} {he:: 0.8} (***0.3***) weared (***0.9***) his (***1.3***) clo eh ***he***

    weared (***0.5***) ***under*** his (***1.5***) eh [***he weared*** {(***0.4***) (ahh ***1.0***) (***0.4***)} the **another**

clothes {(*0.7*) (ahh *0.8*) (*1.0*)} under the (*0.6*) *his* (*0.6*) interesting clothes]

A trouble source can be L1 interruption to construct a modified idea unit, "*he wears other clothes under his interesting clothes*" (U35), as Robinson et al. (2009) show. The influence of the structure order in Japanese, which is the opposite of English, "*Omoshiroi fuku-no shita-ni betsu-no fuku-o kite-iru*" (*interesting clothes, under, other clothes, he wears*), may lead to long NJP (10 sec.) to construct the idea unit.

Excerpt 9: Clothes under the clown's costume in Kappogi in M4

48   (0.5) and under his wearing (*0.4*) eh [under his (*0.4*) **his** clothes (*0.5*) he weared

the purple (*0.3*) one]

The long false start in M3 disappears in M4, with a marked decrease in NJP (10 sec. →1.6 sec.). This suggests that strategic planning conducted through online planning in M3 helps Taki to shift from the influence of L1 to the target language structure. Overcoming the trouble source of language structure seems to lead to fluency enhancement.

Taki's language outcomes could be affected by two different types, simple and complex, of structured topics. In the next section, I examine the overall distribution of Taki's pauses across five monologues as a representation of her planning allocation.

6.2.2.3 Distribution of pauses across five monologues

Following the previous cases, I investigate Taki's macro and micro planning allocation through the distribution of pauses across five monologues (Butterworth, 1980; Pawley & Syder, 1990). Figure 6.1 illustrates the distribution of pauses with pause/time ratios at two different locations, juncture and non-juncture positions.
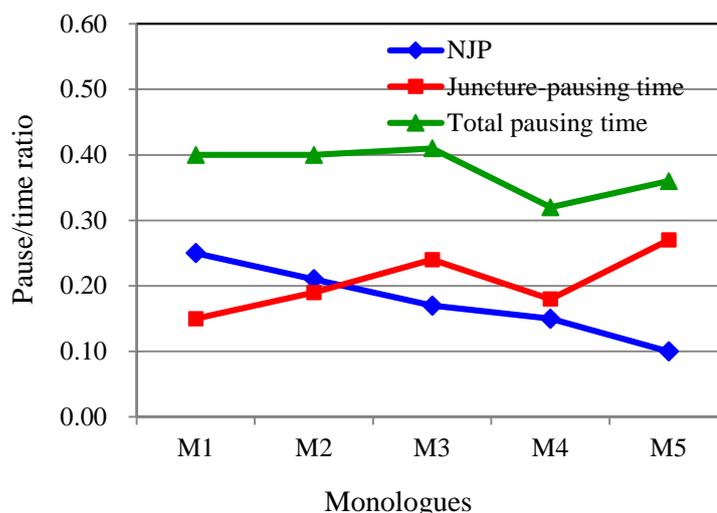
Figure 6.1 Distribution of Pauses across Taki's Five Monologues

Like Hikari's case, Taki's pause/time ratios at non-juncture and juncture positions show approximately symmetrical lines, except for M4: when the juncture pause/time ratio increases, the non-juncture pause/time ratio decreases, and vice versa. Unlike Hikari, however, the total pausing time decreases after staying at a similar level in M1–M3, while NJP linearly decreases. This suggests that Taki needs a similar amount of pausing time for either macro or micro planning in the first three monologues, and then the pausing time decreases in M4. The symmetrical trajectories of NJP and JP also imply that her fluent cycles (Beatie 1980, 1983) or cycle boundaries[1] (Butterworth 1980) become longer after M3 (10 cycle boundaries in M1–M3, then 6 to 7 in M4–M5).

The transition from M3 to M4 in the complex structured topics *Want someone to do* and *Kappogi* corresponds to Tak's distribution of pauses (Fig. 6.1), where a positive change in fluency is observed in the reduced pausing time and false starts. Here, the same idea unit is repeated with a small modification, in complex structured segments. Unlike the complex structured topic segments, in the simple structured topic of *Clown's costume*, extended, additional to the idea units, entails more NJP

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[1] One cycle boundary means the utterance between two bundles of pauses or long pauses.

across five iterations. These two types of topics may affect the total pausing time from M1 to M3.

6.2.3 In-depth Analysis of Linguistic Incorporation

Following Chapters 4 and 5, I explore Taki's perception or attention to linguistic factors by investigating what utterances she reproduces and what interlocutors' provision she incorporates into subsequent monologues. As explained in Chapter 3, learners' attention to language factors in interaction (i.e., noticing) can lead to the incorporation of interlocutors' provision (Ellis et al., 2001a), which may function as strategic planning for a repeated task. Moreover, by investigating how incorporated utterances change over multiple task repetitions, it can be seen whether learners' self-modification and self-reproduction, which are inferred as incorporation over time (Ohta, 2001), originally come from prior incorporated provision.

As explained in Chapter 3, I categorize Taki's self-reproduction and incorporation from interlocutors' feedback into three types: lexical, syntactic, and semantic (see section 3.3.6.4), and the sources in the dialogues into four categories: self/other-initiated self-incorporation and self/other-initiated other-incorporation, modified from Schegloff, Jefferson, and Sacks (1977).

The same sets of topic segments investigated in the previous section are chosen for in-depth analysis of linguistic incorporation to answer RQ2. As seen in the previous section, two types of topic segments are observed in Taki's repeated speech: simple structured and complex structured topics. Taki's fluency is more salient in complex structured topics than in simple structured topics (see section 6.2.2). Following the previous section, I first investigate linguistic incorporation in *Want someone to do* as a sequential complex structured topic, together with the following topic, *Want some money*, and then *Clown's costume* as a simple structured topic. In

addition, another example of incorporation from interlocutors' corrective feedback is investigated. Although the present study does not examine accuracy, in this section I investigate how Taki's grammatical errors change through incorporation over time in light of the finding in the previous section that Taki's fluency is enhanced by overcoming a trade-off between fluency and accuracy. The topic analysis is followed by an overview of linguistic incorporation.

Taki's five interlocutors (S11–S15) in the dialogues are as follows:

S11: a 20-year-old Japanese male, economics major, sophomore

S12: a 21-year-old Japanese female, economics major, junior

S13: a 20 year old Japanese female, economics major, sophomore

S14: a 21-year-old Japanese female, education major, junior

S15: a 21-year-old Japanese female, education major, junior

The interlocutors are either juniors or sophomores, and females, except for S11. Taki is a junior, aged 20.

6.2.3.1 Complex structured topic: *Want someone to do*

Taki's utterances are often repeated with syntactic units, correcting grammatical errors across five iterations. *Want someone to do* is the complex structured topic examined in a previous section (6.2.2). Here, I trace incorporation in this topic segment, together with a subsequent topic, *Want some money*.

Table 6.2 shows incorporation in *Want someone to do* and *Want some money*. While the idea unit (underlined) (1) "*he wants someone to listen (to) his music*" in *Want someone to do* is repeatedly syntactically self-incorporated across iterations, the idea units of *Want some money,* (2) "*give him a little money*" and (3) "*he open the case*," are not clearly repeated in the monologues, though they are repeated in the dialogues. Colors correspond with respective idea units.

Table 6.2 Incorporation in *Want Someone to Do* and *Want Some Money*

	Iteration 1	Iteration 2	Iteration 3	Iteration 4	Iteration 5
D	T: maybe he want to do (1) *he wants someone to hear and listen his music* S11: (2) I think he plays guitar in order to gain money from audience T: I see I see S11: yeah since you can see (3) the guitar case is opened T: so (2') [he wants to some get up money throw from the audience	T: he play the music and (1) *he want people to listen his music* and (2') maybe he wants a little money maybe [hhha S12: [uh-huh yeah	T: maybe (1) *he want someone to* (2) throw in money S13: uh-huh T: (3) *in this case*	T: yes me too I thought it and (1) *he wants someone to listen his music* S14: and also (3) he open the case T: hum (2') *he want a little money*? S14: maybe S14: (2") I can't any money in it	S15: (2") I can't see any money in this case T: but I think *he want someone to listen his music* and more (2') he wanted some money so (3) he opened his case and he playing music
M	(1) *he wants someone to hear and listen his music* and (2) give him a little money (3) he open the case guitar not lute case	(1) *he want people to listen his music* so (1') *he want people to* look at him (2') maybe he wants to kind		(2') he want to	he played his music maybe (1) *he want some people someone to listen his music* (2') *he want* some *money* (2") he don't get money	I think this day is carnival or festival and (1) *he wants someone to listen his music*
I n c	(1) sy-rep. o-s (2) se-inc. o-s (3) se-inc. o-o	(1) sy-rep. s-s (1') sy-rep. s-s (2') sy-rep. s-s	(2') semantic inc. s-s	(1) sy-rep. s-s (2') sy-rep. o-s (2") se-inc. s-o	(1) sy-rep. s-s

Note. Inc = incorporation; rep. = repetition; s-s/o = self-initiated self/other-incorporation; o-s/o = other-initiated self/other-incorporation; *italics* = repeated across the iterations; ***bold italics*** = repeated from the previous dialogue.

Excerpts 1 to 5 are extracted from the sequential talk about the topic *Want someone to do* with *Want some money*. The numbers in the left margin of the transcripts in dialogues refer to turns (e.g., described as T1 in later analysis), and those in monologues are AS-units (e.g., U1 in later analysis). In the transcripts, all the pauses, repair features (hesitations), and pause turns in dialogues are omitted unless they are necessary for the analysis. (For more details see Appendix 1.2.3).

Excerpt 1: Want someone to do in I1 (syntactic repetition; self-initiated self-incorporation)

  D1 (Taki and S11)

 31 S11: do you think why this man is playing guitar↑ ←*other-initiation*

 33 T: maybe he want to do ***he wants someone to hear and listen his music***

(lines omitted)

 41 S11: yeah you can see the guitar case is opened ←*other-initiation*

 43 T: so [***he wants*** to some get up ***money*** throw from the audience

 44 S11: [yeah

The idea unit "*he wants someone listen (to) his music*" is repeated as *syntactic repetition* in both a dialogue (T33) and a monologue (U5). However, Taki fails to use the same idea unit to say "*he wants some audience to throw money into the case*" to respond to S11's initiated topic (T41). Then, confusion over the structure order between Japanese and English (*throw money—money throw* "*okaneo nageru*" in Japanese) arises (T43) (Robinson et al., 2009) (see section 2.4.1.1), which is modified in the subsequent monologue.

 M1   ↓ *self-incorporation*

 5 (1.1) {a:nd 0.9} {[***he::*** 1.0} (***1.3***) ***wants*** (***0.9***) ***someone to hear and***

   listen his music

 6 (0.5) and (0.6) give (***1.0***) give (***0.5***) me eh ***give him*** the (***1.5***) a little

   money (***0.4***) hhha a few ***money***

The idea unit elicited by *other-initiation* ("*why this man is playing guitar*") in D1 is *self-incorporated* into M1. The confusion over the structure order (T43) is solved by semantically incorporating it as a simple structured idea unit (2) "*give him a little money*" (U6). Both idea units are accompanied by NJP (2.2 sec. and 3.4 sec.).

Excerpt 2: Want someone to do in I2 (syntactic repetition; self-initiated self-incorporation)

In the second dialogue, Taki describes the photo in a monological way, accompanied by long NJP, where the idea units are repeated.

D2 (Taki and S12)   ↓*self-initiation*

45   T: and he play the music and ***he want people to listen his music*** and maybe he wants a little money hha *maybe* [hhha

46   S12:   [uh-huh yeah

Taki's unsuccessful output, "*money throw*" in D1, is reformulated to the idea unit "*give him a little money*" in M1, and to "*he wants a little money*" (T45) in D2, as a reason for the clown's performance. In the following monologue, the first idea unit is repeated by replacing a word, *someone* with *people,* as "*he want(s) people to listen (to) his music.*"

M2   ↓ *self-incorporation*

22   (0.8) {a:nd 1.5} he wants to (*0.3*) ***he want*** (*1.3*) ***people to listen his music***

23   {(1.1) (ahh 1.1)} so {***he:*** 0.5} {(*0.8*) ahh *0.5*)} want to (*1.0*) ***want people to look at him***

28   (0.8) {a:nd 0.9} (1.4) {he:: 0.6} (*1.3*) ((cough 0.8)) (*0.5*) ah maybe he wants to kind

In the second dialogue and monologue, Taki produces errors "*he want*" (T45, U22–23) in both syntactic repetitions, "*he want people to listen his music*" (U22) and "*he want people to look at him*" (U23), which is syntactic repetition of the same idea unit, "*want ~ to do*" (see McDonough, 2006). However, the following partial utterance "*maybe he wants to*" (U28) is grammatically correct.

Excerpt 3: Want someone to do in I3 (self-repair)

In the third iteration, "*he wants someone to throw money*" (T152) is successfully reformulated from the idea unit "*give him a little money*" by using the same syntactic form of the main idea unit, "*he wants someone to listen (to) his music.*"

D3 (Taki and S13)

147   T: he put his guitar case   ←*self-initiation*

148   S13: yeah

149   T: in front of him

150   S13: hum

152   T: maybe ***he want someone to*** throw in money

153   S13: uh-huh

154   T: in this case

M3

41   (1.1) hum (0.3) and he plays the guitar (0.5) (ahh 1.0) to (1.5) have eh

42   he (***0.8***) want to umm

A syntactic repetition of the main idea unit, "*he <u>want</u> someone to throw <u>in</u> money in this case*," is finally produced with an error, *third-person-singular-s,* and the misuse of a preposition (T152–154). Although the idea units are not incorporated into M3, she again produces the same error, "*he want*" (U42). However, the error in *the third-person-singular-s* is self-repaired in D4.

Excerpt 4: Want someone to do in I4 (syntactic repetition, semantic incorporation; self/other-initiated self/other incorporation).

D4 (Taki and S14)

→ 248   T: yes me too I thought it and ***he wants someone to listen his music***

(lines omitted)   ↑ *self-initiation*

252   S14: and also he open the case   ← *other-initiation*

253   T: hum ***he want*** a little ***money***?

254   S14: maybe

→   256   T: but we cannot see the person who listen to his music

257   S14: yeah and I can't any ***money*** in it

The idea unit is correctly repeated, despite *listen (to)* (T248). However, Taki later correctly produces "*listen to*" (T256), which is initially provided by S13 in D3 (T186) and immediately incorporated after the provision (T187, see Transcripts in Appendix 2.3). In both cases, Taki produces the correct form of *listen to* in the sequence "*somebody who*," but an incorrect form in "*want somebody to do*." One difference between these sequences is that "*somebody who listens to*" includes two grammatical factors: agreement between the subject and the verb form *listen(s)* and *listen to*, while "*want someone to listen to*" includes three grammatical factors: *he wants*, *want someone to do*, and *listen to*. The grammatical burden of the sequence *want someone to* possibly distracts attention from *listen to*, rather than a lack of grammatical knowledge. *A-third-person singular-s* once correct (T248), again changes negatively in the subsequent monologue.

M4   ↓ *self-incorporation*
→   56   maybe ***he want*** (***0.7***) eh *some* people (0.6) ***someone to listen his***

        music

57   and ***he want*** some ***money***

58   (0.5) but he don't he don't get ***money***   ← *other-incorporation*

The idea unit "*he wants someone to listen (to) his music*" and the modified idea unit from D2 and D4 "*he wants some money*" (U57) are repeated with syntactic repetition. The former is incorporated with one semantic reformulation "*some people*," again

with grammatical errors, "*he want some people someone to listen his music*" (U56).
The idea unit "*he want(s) some money*" (U57) is also incorporated with an error, *third-person-singular-s* "*want.*" One extended idea unit "*he don't get money*" (U58) is
semantically incorporated from S14's feedback (T257).

As the previous section shows, Taki's fluency is enhanced by repeating correct
and incorrect forms. The idea unit "*he wants someone to listen (to) his music,*" elicited
by the first interlocutor S11's initiation, is syntactically repeated. All incorporation of
it is self-initiated and self-incorporated from the second iteration. In contrast to the
first idea unit, the second idea unit, simply structured, is not clearly incorporated into
every monologue, although it is repeated in every dialogue. This could be due to Taki
being less concerned about simple structured idea units.

Excerpt 5: Want someone to do in I5 (syntactic repetition; self-initiated self-incorporation)

D5 (Taki and S15)   ↓ *self-initiation*

351   T: but I think ***he want someone to listen his music*** and more he wanted

          some money so he opened his case and he playing music

Taki repeats the idea units with the same error, "*he want*" (T351), which is corrected
in the following monologue.

M5   ↓*self-incorporation*

75   (0.4) and he want (0.7) ***he wants someone to listen his music***

Taki finally completes the idea unit with correct grammar, except *listen to* in the fifth
monologue, after incorporating syntactic repetition of the idea unit repeatedly with the
correct/incorrect form (e.g., the *third-person-singular-s*), whose change is not "stage-like" but "like the waxing and waning of patterns" (Larsen-Freeman 2006, p. 615).

Table 6.3 summarizes the list of processes combining linguistic incorporation

in the examples above and fluency examination (NJP) of the idea unit "*he wants someone to listen (to) his music*" in the previous section (section 6.2.2), together with accuracy (*third-person-singular-s*).

Table 6.3 Incorporation and Fluency

| | Dialogues | Monologues | |
Iterations		Incorporation	Fluency
I1	other-initiation; *correct form*	syntactic repetition, self-incorporation	*correct form* in disfluent speech with long NJP
I2	syntactic repetition with modification, self-initiation, *incorrect form*	syntactic repetition, self-incorporation	*incorrect form* with a self-correction in disfluent speech with less NJP
I3	syntactic repetition with modification (different meaning),self-initiation; *incorrect form*		
I4	syntactic repetition, self-initiation; *correct form*	syntactic repetition, self-incorporation	*incorrect form* in fluent speech (marked progress of fluency—much less NJP)
I5	syntactic repetition, self-initiation; *incorrect form*	syntactic repetition, self-initiation	*correct forms* in fluent speech (the least NJP)

This demonstrates the process of overcoming a trade-off between accuracy and fluency in Taki's repeated complex structured idea units. In the previous section, the idea unit starts with the correct form in disfluent speech in M1, changes positively for fluency but negatively for accuracy in M2–M4, and is finally completed with the correct form as fluent speech in M5. By examining her attention through incorporation, an even more detailed process is seen: all the incorporation is repeated with self-initiated self-incorporated syntactic repetition with correct/incorrect forms alternating back and forth. Importantly, as seen in the previous section, Taki's fluency is enhanced by repeating positive and negative changes in accuracy, via repeated syntactic repetition of idea units, as seen above.

6.2.3.2 Incorporation of corrective feedback

Unlike *Want someone to do,* the next example demonstrates how the interlocutors' corrective feedback is incorporated and modified across iterations. An extended modifier, "*made of wood,*" is added to the idea unit "*he plays in front of the old building*" in the topic of *Location* (see Table 6.1).

Excerpt 6: Made of wood in I2

Taki's second interlocutor S12 gives her corrective feedback in D2.

D2 (Taki and S12)

$\rightarrow$ 97   T: door is made from wood=

   98   S12: =***made of wood*** [hhhha

   99   T: [***made of wood***

S12's corrective feedback, "*made of wood*" (T98), is repeated immediately (T99) after the feedback. However, this input is not incorporated into the following monologue, but incorporated into D3, which is modified in M3.

Excerpt 7: Made of wood in I3 (syntactic reformulation; other-initiated self-incorporation)

In D3, the input "*made from wood,*" the same as Taki's initial utterance in D2 (T97), is provided by a third interlocutor, S13 (T120).

   D3 (Taki and S13)

   120   S13: and beside ***made*** from ***wood***?   ←***other-initiation***

   122   T: maybe ***wood*** and this wall is ***made by*** *made of concrete*?

Taki's recast "*this wall is made of concrete*" (T122), of S13's "*made from wood,*" is implicitly provided by talking about the material of the wall instead of the door. However, the error "*made by*" is incorporated into the subsequent monologue.

M 3   ↓*self-incorporation*

38   (1.4) and {he: 0.5} (***0.4***) sits on the box (***0.3***) and in front of the

old building big house (1.0) so (0.8) because this (***1.3***) *door is*

(***1.1***) very *big* (0.5) and ***made by*** (***0.4***) ***old*** *wood*

39   (0.4) and ***wall*** *is* ***concrete***

This error in the syntactic reformulation "*made by old wood*" (U38), instead of S13's

provision "*made from wood*" or S12's "*made of wood,*" is an additional erroneous

modification to the idea unit. Taki's corrective feedback "*this wall is made of concrete*"

(T122), to S13's utterance "*made from wood*" in D3, is syntactically reformulated as

"*wall is concrete*" (U39) instead of "*made of/from*" in the monologue. This suggests

that repetition (T99) immediately after the interlocutor's corrective feedback (D2) or

incorporation of the feedback "*made of concrete*" (T122 in D3) does not always show

uptake, which is different from Lyster and Ranta (1997), and modified output does not

always occur from interlocutors' corrective feedback, as Foster and Ohta (2005)

suggest. One of the limitations of peer interaction is that interlocutors' feedback is not

always correct (e.g., *made from wood*), although error incorporation from peer

interaction is relatively small (see Mackey, Oliver, & Leeman, 2003; Ohta, 2001).

Repeated use of the input (correct and incorrect) might be needed, as shown in *Want*

someone to do, where positive and negative changes in accuracy are repeated back and

forth until accuracy stabilizes. In the next section, I explore linguistic incorporation in

a simple structured topic, *Clown's costume*.

6.2.3.3 Simple structured topic: *Clown's costume*

In this section, I explore the same excerpts of *Clown's costume* as those

investigated in the previous section (6.2.2). One of the idea units, "*he wears some*

funny clothes," is syntactically repeated in I1 and I2, and partially changed to "*he*

wear(s) interesting clothes" in I3 to I5. The other idea unit, "*(the) color is red and green*," is modified from "*red and sky blue*" (D1) to "*red and kind of green or emerald color*" (D2), and to "*blue and red and green*" (D3, M3). Both instances in I2 and I3 are other-initiated self-incorporation. Taki is seemingly seeking a suitable expression for colors.

Excerpt 8: Iteration 3 (Clown's costume)

D3 (Taki and S13)

> 134   S13: this is very colorful [clothes   ←*other-initiation*
>
> 135   T: [yes ***color is blue*** [***and red and green***
>
> 136   S13:   [yeah red

The color "blue" is added to the idea unit "red and green," in D3, which is incorporated into M3 (*syntactic incorporation*).

M3

> 30   (0.4) andoh (0.8) ***color is red and*** (***0.8***) blue ***and green***

Taki's description of the color of the clown's costume still does not satisfy her and is again slightly changed in the fourth iteration.

Excerpt 9: Iteration 4 (Clown's costume)

D4 (Taki and S14)

> 221   S14: interesting but kind of strange   ←*other-initiation*
>
> 222   T: hhha surely because his because his clothes
>
> 223   S14: uh-huh
>
> 224   T: is ***blue and red color and a little green***
>
> 226   S14: yeah and also he is wearing purple part

In D4, Taki's description of the colors changes to "*blue and red color and a little green*." Until D4, the colors of the clown's costume are syntactically repeated,

with some lexical items replaced. The idea unit, however, is repeated with semantic

reformulation in M4.

M4   ↓*self-incorporation*

47   (1.0) and ***he weared*** a ***interesting clothes*** (0.5) ah because (1.0) this

clothes (***1.0***) (ahh ***1.0***) this clothes color is (***1.6***) eh half is (***1.0***) green ***blue***

and half is ***red*** (***0.6***) and ***a little green*** (***0.6***) color   ←*self-incorporation*

The idea unit is explicitly reformulated as "*half is green blue and half is red*

and a little green" (U47). In D5, new input for the colors is provided by the fifth

interlocutor.

Excerpt 10: Iteration 5 (Clown's costume)

D5 (Taki and S15)

286   T: ***this clothes*** color is green ***and red and*** green blue   ←*self-initiation*

287   S15: blue ***light*** [***blue***

288   T: [***light blue***?

(lines omitted)

291   S15:   [and purple hum ***green and purple***

292   T: [and green

New input of "light blue" and also "purple," given by S14 in D4, is again

provided by S15. The provisions are incorporated into M5.

M5

63   (0.4) (ehh 0.5) he weared (***1.2***) *he wear* (***0.6***) *interesting clothes* (0.9)

(eh 0.7) because (0.7) ehh he this eh (***1.0***) this clothes is (***0.5***) ***light*** (***0.3***)

blue and this clothes has ***light blue and red*** (***0.3***) ***and green*** (***0.3***) ***and***

purple   ↑ *other-incorporation*

Table 6.4 summarizes the transition of modification of the idea unit.

Table 6.4 Transition of the Color of the Clown's Costume

Iteration	Dialogue	Incorporation	Monologue Fluency (NJP)
I1	red and sky blue	other-initiation	
I2	red and kind of green or emerald color	syntactic repetition, other-initiation self-incorporation	red and green 1.7 sec. NJP
I3	blue and red and green	syntactic repetition other-initiation self-incorporation	red and blue and green 1.9 sec. NJP
I4	blue and red color and a little green, purple part	semantic reformulation, other-initiation, self-incorporation	half is green blue and half is red and a little green colour 5.8 sec. NJP
I5	green and red and green blue, light blue, purple	lexical incorporation, syntactic reformulation, self-initiation other/self-incorporation	light blue and red and green and purple 4.2 sec. NJP

In the previous section (6.2.2.2), Taki's NJP gradually increases in this topic's segments across five monologues. Underlying Taki's language outcomes, the increasing modification of the colors across monologues is induced by various types of incorporation (syntactic repetition/reformulation, semantic reformulation, and lexical incorporation). Most of the time, the topic starts with other-initiation, which seems to be related to modification of the colors in the monologues.

To sum up, exploration of two types of topics, complex structured and simple structured, reveals that Taki's practice trend is salient in complex structured topics, where frequent syntactic repetitions of idea units are seen. It is as if she is practicing the forms repeatedly across five task repetitions. In contrast, her focus on meaning in simple structured topics facilitates various types of incorporation, often with other-initiation of topics, which rather negatively affects her fluency.

6.2.3.4 Overall linguistic incorporation

In this section, the types and sources of Taki's linguistic incorporation across

five task iterations are investigated. Tables 6.5 to 6.7 show Taki's linguistic

incorporation. As explained in Chapter 3, all the categories emerge from the four

participants' discourse data (see section 3.3.6.4).

Table 6.5 shows Taki's lexical incorporation, which is all embedded lexical

repetition. She self-repeats lexis until I4 and incorporate her interlocutors' provision

only in I5.

Table 6.5 Lexical Incorporation across Five Iterations

		Lexical repetition	Lexical reformulation
I3	s-s	blue (embedded)	
I4	s-s	a little green (embedded)	
I5	s-o	light blue (embedded)	
	s-o	purple (embedded)	

Note. I1 = Iteration 1. s-s = self-initiated self-incorporation; s-o = self-initiate other-
incorporation.

Table 6.6 displays different subcategories of syntactic incorporations.

Table 6.6 Syntactic Incorporation across Five Iterations

		Syntactic repetition		Syntactic reformulation
		Repetition of syntactic unit	*Syntactic relocation*	
I1	o-s	he wears some funny clothes and funny shoes		
	o-s	he looks like a clown		
	o-s	he play the maybe lute		
	o-s	he wants someone to hear and listen his music		
	o-s	I think he looks like ampanman's face		
	o-s	he painted his face white		
I2	s-s	he wears the funny clothes	o-s	he weared the another clothes under this funny clothes
	o-s	this clothes color is red and kind of green ~		
	s-s	he weared interesting shoes		
	o-s	he played in front of the kind of the old building house old building or old house		
	o-s	because there is wall and big door		
	s-s	he want people to listen his music		
	s-s	he want people to look at him		
	o-s	he wear this interesting or funny clothes		
	s-s	he sits on the little box		
	s-s	maybe he wants kind		

I3	s-s	he wear the kind interesting wear ~	s-s	I'm familiar with this
	o-s	color is red and blue and green		clothes
	o-o	his shoes have different color each his foot	s-s	this building looks so old
	s-s	he weared another clothes under his interesting clothes		
	s-s	maybe this underclothes looks like *kappogi*		
	o-o	he sits on the box		
	s-s	in front of the old building big house		
	s-s	because this door is very big		
	s-o	made by old wood		
	o-o	he plays the guitar		
I4	s-s	he played the kind of some instrument in front of old building	s-s	so handmade clothes and shoe
	o-s	I thought I didn't know this instrument name		
	s-s	but I finally know the name		
	s-s	he weared a interesting clothes		
	o-s	he weared shoes		
	s-s	this shoes right side is yellow and left side ~		
	s-s	these clothes and shoe is maybe made by him		
	o-s	he sits on the little box		
	s-s	he played his music maybe		
	o-s	he want some people someone to listen his ~ he want some money		
I5	s-s	there is a man	s-o	because each color is different
	s-s	he played music in front of big building house	s-o	his clothes has light blue and red and green
	s-s	this building is so old I think		
	o-s	he played the mandolin maybe		
	s-s	he wear interesting clothes		
	o-o	right shoe is yellow and left shoe is red		
	s-s	this clothes and shoes is maybe his handmade		
	s-s	I think he want to be a clown		
	s-s	he painted his face into white		
	s-s	his cheek and nose and mouth into red color		
	s-s	he sits on the small box		
	s-s	I think this day is carnival or festival		
	s-s	he wants someone to listen his music		
	Functional change		*Modalization*	
I1	o-s	he musician maybe street musician		
I2	o-o	he plays the kind of guitar		
I3	s-s	because of this clothes is made by him maybe		
	o-s	wall is concrete		

Note. I1 = Iteration 1, s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation.

Like Maki, Taki does not use any *modalization* categorized as syntactic

reformulation. As seen in Table 6.6, Taki's utterances are mostly self-reproduction of

idea units with some extensions and/or elaboration.

Table 6.7 shows Taki's semantic incorporation.

Table 6.7 Semantic Incorporation across Five Iterations

		Semantic incorporation			Semantic reformulation
		Substitution			*Explicitness*
I1	o-s	give him a little money a few money	o-s		because maybe his handmade clothes and shoes
	o-s	his face is funny too	o-s		he played alone
			o-s		he play the lute roadside
			o-s		his face his cheek and nose in red ~
			s-s		he weared under his clothes is like Japanese *kappogi* (apron)
I2	o-s	this is maybe not guitar but lute I think this instrument is lute	o-s		these shoes color is red and yellow
			o-s		he painted his face into white and cheek and nose is red
I3	s-s	he want to have and he want	o-s		left shoe is red and right shoe is ~
I4	s-s	this instrument is mandolin	o-s		because this clothes color is half is green blue and half is red and a little green color
	s-o	under his wearing under his clothes he weared the purple one			
	s-s	because I don't watch these clothes in the shop	s-s		I don't know that in his country these clothes is sold by some shop
	s-o	but he don't get money			
I5			s-s		he weared shoe good and this shoes so is interesting too
			s-s		he play the music for someone
		Hyponym			*Semantic repair*
I1			o-o		he open the case guitar not lute case
2					*Semantic relocation*

Note. I1 = Iteration 1, s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation.

Like Maki's, Taki's semantic incorporation is mostly self-incorporation and does not include any *hyponyms* or *semantic relocations*. One trend in her semantic incorporation is its *explicitness*. She semantically incorporates when she tries to explain idea units more explicitly. As seen in Tables 6.5–6.7, the occurrence of Taki's syntactic incorporation generally increases from I1 to I5, while that of semantic incorporation decreases, despite an increase in I4. As for the source of incorporation,

her self-incorporation is dominant across five iterations. An interesting finding is that unlike Hikari and Maki, her self-initiation gradually increases, regardless of different interlocutors.

Table 6.8 shows initial or re-incorporation in a simple structured topic.

Table 6.8 "*Handmade Clothes*" in *Clown's Costume*

	Dialogues	Monologues	Inc.	source
I1	he wear<u>ed</u> funny clothes and funny shoes	because maybe his handmade clothes and shoes	se-ref	o-s
I3	his clothes maybe make by hand	this clothes <u>is made</u> by him maybe	sy-rep	s-s
I4	this clothes is made by him maybe	<u>these</u> clothes and shoe is maybe made by him	sy-rep	s-ss
	this shoe is handmade too	handmade clothes and shoe	(se)sy-	s-s
	maybe this clothes don't <u>sell</u> anywhere	I don't watch <u>these</u> clothes in the shop	ref se-inc	s-s
	(ibid)	I don't know that in his country <u>these</u> clothes is <u>sold by</u> some shop	se-ref	s-s
I5	maybe this shoe is handmade	this clothes and shoes is maybe his handmade	(se)sy-rep	s-ss

Note. I1 = Iteration 1; se-inc= semantic incorporation; se-ref = semantic reformulation; sy-rep = syntactic repetition; sy-ref = syntactic reformulation; (se) = initial semantic; ss = initial and re-self-incorporation.

Looking closely at initial- and re-incorporation, the trend is obviously different between complex structured and simple structured topics. The occurrence of initial syntactic incorporation or semantic incorporation in complex structured topics is often repeatedly re-incorporated as syntactic incorporation (e.g., it is all syntactic re-incorporation in *Want someone to do*), while that of simple structured topics is not always re-incorporated as syntactic incorporation, but rather newly incorporated as syntactic or semantic incorporation, as shown in Table 6.8.

As a result, the occurrence of syntactic incorporation in complex structured topics increases, while that in simple structured topics decreases across five iterations.

This phenomenon corresponds with NJP in both complex structured and simple structured topics: NJP in complex structured topics gradually decreases, while NJP in simple structured topics increases. In other words, Taki's fluency positively changes in her complex structured topics. Although the occurrence of syntactic incorporation increases overall, and that of semantic incorporation decreases between I1 and I5 (except in I4), Taki's unclear transition from semantic/syntactic to syntactic incorporation may be due to her different reactions to complex and simple structured topics.

6.2.4 Attention in Dialogues and in Monologues

In this section, based on summaries of the two previous sections, how Taki's attention relates to fluency and complexity is discussed. First, the findings for Taki's speech flow and language structures in the monologues are discussed (RQ1) (see section 6.2.2), followed by the findings for Taki's attention shown by her linguistic incorporation in the dialogues (RQ2) (see section 6.2.3). Then, the relationship between attention in dialogues and language outcomes (fluency and complexity) in monologues across five task repetitions is discussed (RQ3). Based on the findings, Taki's prioritization of language aspects is discussed by referring to Skehan and Foster's (1999) categorization.

6.2.4.1 Fluency and complexity across task repetition (RQ1)

In this section I address Research Question 1: *How does Taki's attention in monologues change in terms of fluency and complexity across multiple task repetitions?* Taki's fluency changes positively, mainly in the complex structured topic segments, while only partially in the simple structured topics. Similarly to Hikari, Taki's distribution of JP and NJP shows approximately symmetrical trajectories. Pauses at non-juncture positions move to juncture positions across five monologues,

i.e., when NJP decreases, JP increases, and vice versa. As a result, her NJP decreases while the total pauses stay at a similar level from M1 to M3, then decreases.

Qualitative analysis of *Want someone to do* suggests a trend: comparatively shorter turns regularly repeated with grammatical corrections lead to fluency and accuracy enhancement. Taki's attention to forms appears to lead to fluency by overcoming a trade-off with accuracy. This is demonstrated in the linear decrease in NJP across five monologues. One important implication of this analysis of task repetition is that positive language change is not always straightforward. It tends to follow U-shaped development (Ellis 1997a), as seen in Taki's form-focused performance, in which accuracy is sacrificed to facilitate fluency, before demonstrating both of them (e.g., in *Want someone to do*). The five iterations of the same topic segments reveal how trade-offs at the initial expense of fluency or accuracy are overcome, and that eventually fluency and accuracy (and possibly complexity) are enhanced (Bygate & Samuda, 2005; Yuan & Ellis, 2003) (see section 2.1.2.2). One of the limitations of task repetition without any intervention is that learners might repeat the same errors, which is occasionaly seen in Taki's oral performance (e.g., *weared*).

6.2.4.2 Linguistic incorporation across task repetition (RQ2)

In this section I address Research Question 2: *How do Taki's attention and perception in dialogues change in terms of linguistic incorporation across multiple task repetitions?* The occurrences of Taki's syntactic incorporation are different between two types of topics, complex and simple structured. Taki's syntactic incorporation is often self-incorporated, and this tendency is especially seen in complex structured topics over several iterations. Syntactic or semantic initial-incorporation is often syntactically re-incorporated in complex structured topics, while

syntactic or semantic initial-incorporation in simple structured topics is not always reincorporated. Syntactic re-incorporation and her cognitive focus on form seem likely to facilitate fluency in complex structured topics (e.g., *Want someone to do, Kappogi*).

In contrast to complex structured topics, in the simple structured topic of *Clown's costume*, syntactic initial-incorporation is often reformulated with an elaborate description of the colors, which seems to affect the time spent on the topic. Even within syntactic incorporation, semantic reformulation of word choices seems to slow down Taki's fluency, unlike Maki. One of the limitations of peer interaction is that learners might incorporate interlocutors' erroneous provisions, which is also seen in Taki's case (see Mackey, Oliver, & Leeman, 2003).

On the other hand, the occurrences of self-initiation similarly increase (see Tables 6.5 to 6.7), regardless of interlocutors. This suggests that Taki's initiation is not affected by the interlocutors.

6.2.4.3 Incorporation, fluency, and complexity (RQ3)

In this section I address Research Question 3: *Is there any relationship between Taki's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?* Taki's syntactic incorporation corresponds with fluency: as syntactic incorporation increases, NJP decreases. NJP is also affected by a trade-off between fluency and accuracy (see section 6.2.2.1). The occurrence of syntactic incorporation gradually increases in I1 to I5 (see Table 6.6), while self-incorporation similarly occurs across iterations (see Tables 6.6 and 6.7). Taki produces comparatively shorter AS-units, and the same idea units of topic segments are regularly repeated with grammatical elaboration. As a result, her NJP gradually decreases (see Fig. 6.1).

6.2.4.4 Taki's prioritized attention

The positive change in Taki's fluency across five monologues is mainly seen in complex structured topic segments, and only partially in simple structured topics. Taki's comparatively shorter AS-units, including idea units, are regularly repeated as syntactic incorporation with grammatical errors and corrections in complex structured topics, which eventually leads to fluency enhancement.

In contrast, comparatively more time is spent producing idea units in a simple structured topic (e.g., *Clown's costume*). Although syntactic incorporation of an idea unit is repeated, reformulating the choice of words seems to slow down her speech in the *Clown's costume*.

Taki's frequent syntactic repetition with grammatical reformulation demonstrates her form-based language construction. Taki's prioritized attention to form corresponds to the accuracy in the categorization proposed by Skehan and Foster (1999): avoiding errors in performance, "possibly reflecting higher level of control in the language" (p. 96).

6.3. Conclusion

In this chapter, I have investigated Taki's attention through emergent categories of incorporation from content analysis of four students' data (Dörnyei, 2007; Ortega, 2005) (see section 3.3.6.4) and fluency and complexity from the priori categories proposed by Skehan and Foster (1999), and how it changes across five task repetitions.

Taki's attention changes with different structured topics: Taki's tendency towards self-reproduced monologues is especially seen in complex structured topics, while syntactic or semantic initial-incorporation in simple structured topics is not

always re-incorporated (see section 6.2.3). The positive change in Taki's fluency seems to be related to her perception or attention to grammatical units or forms, according to her frequent self-reproduction of syntactic units with grammatical elaboration across iterations (see section 6.2.3.1).

Through five task repetitions, Taki's attention clearly appears to focus on grammatical and syntactic forms. Taki's prioritization of language aspects appears to correspond to accuracy in Skehan and Foster's (1999) categorization.

Chapter 7

Data Analysis in Case 4

Following on from Chapters 4 to 6, Chapter 7 investigates allocation of a learner's attention across five task repetitions by employing a priori categories (fluency and complexity) and emergent categories from the data (patterns of linguistic incorporation) (see section 3.3.6.4) to answer RQs 1–3.

In this chapter, I investigate the discourse of one of the four case students, Mac. Following the previous chapters, I start with qualitative analysis, focusing on speech flow and language modification in the monologues. Then I explore how her attention to linguistic factors in dialogues (demonstrated by linguistic incorporation) affects her speech flow and language modification in monologues. Before concluding the chapter, the relationship between Mac's attention to linguistic factors in dialogues and to fluency and complexity in monologues is discussed.

7.1 Research Questions

Research Questions 1 to 3, coming from the main question, "How does allocation of EFL learners' attention change across multiple task repetitions?," are specified in Mac's case, and subdivided further into sub-research questions as a guide to answer RQs 1–3.

Research Question 1: How does Mac's attention in monologues change in terms of fluency and complexity across multiple task repetitions?

RQ1a What are Mac's pauses across monologues?

RQ1b How do the locations of pauses change across monologues, if at all?

RQ1c Is language modification related to Mac's fluency and/or complexity in monologues?

Research Question 2: How do Mac's attention and perception in dialogues change in terms of linguistic incorporation across multiple task repetitions?

RQ2a How does Mac self-reproduce or incorporate information from preceding dialogues into her monologues, if at all?

RQ2b What are the sources of information self-reproduced or incorporated from dialogues?

Research Question 3: Is there any relationship between Mac's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?

RQ3a How is Mac's incorporation from the interlocutors' provision in the preceding dialogues related to fluency and complexity in her monologues, if at all?

RQ3b How is Mac's self-reproduction from the previous dialogues and monologues related to fluency and complexity in her monologues, if at all?

7.2 Case 4: Mac

Mac is a 20-year-old Japanese female and sophomore education major. She grew up in an international environment. Her uncle has a non-Japanese spouse marriage and her family often accepts exchange students as a host family. She also joined a one-month homestay program in the USA when she was a 14-year-old junior high school student, and has visited some other countries. In addition, she now has a close Australian friend. Next year, she will join a one-year study-abroad program in Australia. Her photo is "*Exchange students*" (see Appendix 3.1).

Following Chapters 4 to 6, this chapter investigates (1) Mac's fluency and complexity through pauses and clauses, focusing on locations and modifications in monologues (RQ1), (2) her perception of information in dialogues through patterns of linguistic incorporation from dialogues into monologues following the categorization emerging from content analysis (see section 3.3.6.4) (RQ2), and (3) the relationship between her attention to linguistic factors in dialogues and to fluency and complexity in monologues by investigating how it changes across five iterations (RQ3).

7.2.1 Idea Units in Topic Segments

I analyze Mac's discourse around the topics, identified by idea units, which are message segments of the topics introduced in Ellis and Barkuizen (2005) and employed in Larsen-Freeman (2006) (see section 3.3.6.2).

Table 7.1 shows Mac's seven sequential topic segments: *Five exchange students, Malaysian girl, Thai girl, My aunt, Thai boy, Mario*, and *Kite*, which are repeated across the four task iterations. Colors and gradations of the same colors correspond with respective idea units (underlined) and modified idea units.

Table 7.1 Mac's Topic Segments across Five Monologues

Topic segments

Topics	Monologue 1	Monologue 2	Monologue 3	Monologue 4	Monologue 5
Exchange students:	there are five people in this picture and two of them is women and three of them is the men	in this picture I can see five people and two of them are girls and three of them are boys	in this picture I can see five people and two of them are girls and three of them are boys	okay I can see five people in this picture and two of them are girls and the other three are boys	I can see five people in this picture and the two of them are girls and the three of them are boys
Malaysian girl:		and left person she wears maybe Malaysian costume	and the left girl I think she wears Malaysian traditional clothes	but I don't have any ideas about the other girl. I think she is from Asian country, but I'm not sure where exactly it is but maybe Malaysia	Okay, and the other girl, she wears blue, sounds like one piece but I'm not sure she where she is from. But I guess she is from Malaysia. I have no reason.
Thai girl:		and the other one wears Thailand costume I guess.	and the other one wears Thailand clothes	okay first I think the two girls and the right one is from Thailand because she wears a Thailand costume	okay first I'm gonna talk about the girl in the middle I think she is from Thailand because she wears traditional Thailand costume
My aunt:		from my experience my aunt is Thailand so I can see she wear definitely Thailand costume	especially the white one I definitely feel like she is Thailand because my aunt she is also Thailand and I have seen this kind of clothes before	and yeah because I have aunt from Thailand, so I can see that this costume is from Thailand	and I know this is from Thailand because my aunt who is Thailand wears this kind of costume and I remember that

Topics	Monologue 2	Monologue 3	Topic segments Monologue 4	Monologue 5
Thai boy:	and the other boys just one person wears traditional costume I've never seen this costume before but I guess he is also from Thailand because his wear his clothes and Thailand's clothes are I think it fits like like a couples, so I guess he is from Thailand	and the other three guys just one of them wear traditional clothes but the other two don't wear traditional one so it's hard for me to tell which country are they from … and the last boy who is in the middle looks like a Asian guy actually I've never seen this sort of wear clothes before but his appearance looks like Asian	okay so the guy who is next to the Thailand girl is also from Asian country I guess actually I've never seen this costume before but he looks like a Asian	and the guy who is next to Thailand girl he also wears traditional costume but I've never seen this kind costume before but I guess he is from Indonesia compare to my ski, his skin is a little bit black than us, so maybe he's some from somewhere in South Asia maybe Indonesia
Mario:	okay the last person I think he is from Brazil because his clothes he wears yellow T-shirt and his pants are maybe green and the two yellow and green is Brazil's national flag so I think he is from Brazil	okay move on the right guy I think he is from Brazil because his name Mario sounds like Brazil and his clothes yellow shirt and green pants is really like Brazil	okay there right guy actually he doesn't wear traditional costume but I think he is from Brazil because his name tag says his name is Mario it sounds like Brazil and also yellow T-shirt and green pants it's like a national flag of Brazil	and the other guy next to him he doesn't wear traditional costume but I think he is from Brazil his name card says his name is Mario it's sounds like Brazil and also his T-shirt and green pants is like a Brazil national flag
Kite		and then the left guy wears just like casual normal clothes so I'm not sure where he from	but the left guy I think he's from Indonesia	the last guy I have no idea about this guy because he doesn't wear traditional clothes and his name Kite doesn't mean to me

Note. The first iteration in most topics is omitted because Mac discussed her experience deviating from the photo (little connection with the rest of her talk).

In this qualitative analysis, I analyze Mac's repeated oral performance mainly in one sequential topic segment, first in monologues (RQ1), then in both dialogues and monologues (RQ2), and the relationship between RQ1 and RQ2 is considered (RQ3). In addition, I examine how Mac's distribution of pauses changes across four monologues (the first monologue is omitted due to deviation from the photo), following Larsen-Freeman's (2006) claim "averaged data within the individual … do at least provide a true description of the behavior of the individual" (see 3.3.6.3). This examination of pause distribution provides a description of Mac's speech behaviour of macro/micro planning (Pawley & Syder, 2000) over task repetition.

I choose *Malaysian girl* from among seven sequential topic segments for in-depth qualitative analysis for two reasons: this topic appears in four relevant monologues, and one characteristic of Mac's frequent use of lexical phrases and fillers is salient in the description of uncertainty over a girl's nationality.

7.2.2 In-depth Analysis of Pauses and Modifications

In this section, I first qualitatively analyze one complete set of topic segments, *Malaysian girl*, and then partially some other topic segments, *My aunt* and *Thai boy* to answer RQ1. In-depth analysis is conducted by exploring what characteristics Mac's pauses show (RQ1a), how they change across task iterations (RQ1a, b), and if the change is related to language modifications (RQ1c). Finally, the overall distribution of pauses across five monologues is investigated (RQ1b).

The photo shows five exchange students, some of whom wear traditional costumes. M1 is deleted (except *Exchange students*) because Mac's description in M1 does not closely relate to the remaining monologues, i.e., M1 does not function as strategic planning for the remaining monologues. Mac discusses her experiences with exchange students, deviating from the purpose of the task (see Ellis, 2009).

7.2.2.1 *Malaysian girl,* uncertainty over the nationality

Mac's characteristic language use shows her skilful manipulation of lexical phrases and fillers, types of collocations and/or time-earning devices. An idea unit, "*she wears maybe Malaysian costume*" in *Malaysian girl,* repeatedly recurs across monologues, accompanied by various lexical phrases and fillers (LPF), which refer to the same meanings. I investigate how the use of LPF changes when describing Mac's feelings in *Malaysian girl*.

The following excerpts are extracted from *Malaysian girl*. The idea unit "*she wears maybe Malaysian costume*" (underlined) appears in M2, and "*maybe*" is reformulated across remaining monologues. The numbers in the left margin of transcripts refer to AS-units (e.g., described as U22 in later analysis).

Excerpt 1: Malaysian girl in M2 and M3 (maybe, I think)

M2

22   {(0.6) {andeh 0.9} (1.0)} [left person (***0.5***) she wears *maybe* (***1.4***) *maybe* Malaysian costume]

M3

→ 41   {(1.1) (umm 1.2)} and [the left girl [*I think* [she wears (***0.4***) Malaysian (***1.1***) traditional clothes]]

Note. Shaded = a lexical phrase or a filler (LPF); (1.1) = 1.1 sec. juncture pausing time (JP); (***0.4***) = 0.4 sec. non-juncture pausing time (NJP); [ ] = a clause

"*Malaysian clothes*" in the idea unit is specified with a modifier, "*traditional*" (U41), but the LPF used so far is only "*maybe*" in M2 and "*I think*" in M3, which refer to her uncertainty about the girl's nationality. The idea unit is accompanied by a similar length of NJP, though slightly less in M3 than in M2 (1.9→1.5 sec.). However, in M4 the idea unit is reformulated and the use of LPF (shaded) markedly increases, as shown in Excerpt 2.

Excerpt 2: Malaysian girl in M4 (I don't have any ideas, the other girl, I think, is from, I'm not sure, where exactly it is, maybe)

M4

60   (1.4) but [*I don't have any ideas* about *the other girl*]

61   (1.9) [*I think* [she *is {fro:m* 0.9} (*0.3*) Asian country]]

62   but [*I'm not sure* [*where exactly it is*]] but *maybe* Malaysia]

The idea unit is largely reformulated from the girl's costume to the girl's nationality: "*she wears maybe Malaysian costume*" (M2) to "*she is from … maybe Malaysia*" (U61–62), with reduced NJP (1.5→0.3 sec.). Various substitute LPFs for "*maybe*" in the initial idea unit are used: "*I don't have any ideas,*" "*I thin*k," "*I'm not sure,*" and "*maybe,*" which demonstrates Mac's manipulation of LPFs. As a result, the total use of LPF increases to express ambiguity over the girl's nationality. The number of words used for LPF occupies 71% of the words produced in the topic segments, and NJP markedly decreases (1.9, 1.5, and 0.3 sec. from M2 to M4 in chronological order) and makes Mac's speech fast, increasing the number of clauses. NJP, however, mainly arises in the idea unit "*she wears maybe Malaysian costume*" (U22, U41). Mac's NJP here is likely to express her uncertainty, while NJP disappears in the descriptions of uncertainty itself when using LPFs (e.g., "*I don't have any ideas*"). Her use of LPFs seems to show a positive change in her fluency, as shown in Towell et al. (1996). Excerpt 3 shows her continuous use of LPF.

Excerpt 3: Malaysian girl in M5 (okay, the other girl, sounds like, I'm not sure, I guess, is from)

M5

80   (1.3) [*okay* and *the other* girl (*0.7*) she wears (*0.5*) blue] (*0.7*) *sounds like* one piece (*dress*)]

→ 81   {(1.0) [but (0.3)} [*I'm not sure* she [**where** *she is from*]]

82   (1.8) but [*I guess* [she *is from* Malaysia]]

The variety of LPFs is continuously manipulated to express ambiguity over the girl's nationality, which facilitates Mac's fluency and lexical complexity (use of different lexical items). This supports the widely accepted claim that exemplar-based approaches (or memorized formulas) facilitate fluency (Hasselgreen, 2004; N. Ellis, 2007; Ortega, 2009), which can be related to automaticity of language use (DeKeyser, 2007; Towell et al., 1996). On the other hand, NJP again appears when she describes the girl's costume (U80), similar to M1 and M2. This again suggests that Mac's use of NJP here could function to express her uncertainty.

7.2.2.2 Pauses and modifications in different topics

Mac infers the nationalities of the five exchange students in the photo by describing their costumes and appearance in five topic segments (*Malaysian girl, Thai girl, Thai boy, Mario, and Kite*), which generally proceeds similarly to "*Malaysian girl*." However, one topic is not about the photo, but her personal topic about Mac's aunt (*My aunt*) (see Table 7.1), which is brought up following *Thai girl*. Here I partially analyze *My aunt* and *Thai boy*, in which her prediction of the boy's nationality changes from Thai to Indonesian across her four monologues (M2 to M5).

My aunt: This topic, which includes two idea units "*my aunt is (from) Thailand*" and "*she wears Thailand costume*," starts in M2.

Excerpt 4: Personal topic, My aunt in M2

24   [my aunt is Thailand]

25   (0.4) *so* [*I can see* [she wears *definitely* Thailand costume]]

One of the idea units (U24) starts with a grammatical error, of "Thailand" for

"Thai" or "from Thailand," though the correct form of "*be from*" is observed in the topics of *Thai boy* and *Mario* in M2 (e.g., "*he is from Thailand*," see Table 7.1). This error is repeated in M3 with NJP (1.2 sec.), and then repaired in M4.

Excerpt 5: Personal topic, "My aunt" in M3

→　43　　… [because <u>my aunt</u> (**0.5**) she <u>is *also* Thailand</u>]

　　　44　　and ah (0.3) [*I have seen this kind of* clothes (**0.7**) *before*]

Excerpt 6: Personal topic, My aunt in M4

　　　58　　… {(0.8) andeh (1.2)} *yeah* (1.0) [because (0.5) I have <u>aunt {from 0.9}</u>

　　　　　　<u>Thailand</u>]

　　　59　　so [*I can see* [that this costume *is from* Thailand]]

The idea unit is correctly reformulated as "*I have aunt from Thailand*" (U58), with a prolonged pause (0.9 sec.) and quite long JP but no NJP. This could be an example showing that sufficient macro planning reduces NJP, which is unusual in Mac's talk. The idea unit and an additional expression about the costume are accompanied by NJP (1.2sec.) in M3, quite long JP (3.0 sec.) in M4, and NJP in M5 (1.2 sec.).

Excerpt 7: Personal topic, My aunt in M5

　　　78　　(0.6) and [*I know* [this *is from* Thailand] [because <u>my aunt</u> [who <u>is</u>

→　　　　　<u>Thailand</u>] (**0.9**) <u>wears</u> *this kind of* (**0.3**) <u>costume</u>]

　　　79　　(0.5) and [*I remember that*]]]

Mac's utterance "*this is from Thailand*," corrected once in M4, reverts to the error "*my aunt who is <u>Thailand</u>*" (U78), which is inserted in complex utterances, including four clauses in one AS-unit (U78), and some NJP (1.2 sec.).

Viewed across monologues, NJP in this topic is comparatively long after M2.

On the other hand, Mac's use of formulaic chunks (LPFs) seems to make her utterances more complex with more embedded clauses across monologues. Mac's personal topic seems to predispose her to explain more explicitly, which leads to more complex structures and possibly errors (see Foster & Skehan, 1996), i.e., a trade-off between complexity and accuracy: more errors accompanied by pauses contrary to other topics, but complexity increases. Are there some other reasons here? This is investigated further in the next section.

Thai boy: Another topic about an exchange student wearing traditional costume is *Thai boy* (see Table 7.1). The idea units start with "*one person wears traditional costume*," "*I've never seen this costume before*," and "*I guess he is also from Thailand*," in M2. The former two idea units are repeated across four monologues while the latter is extended to a sub-idea unit, "*he looks like a(n) Asian guy*" in M3 to M4, and ends with "*I guess he is from Indonesia*" in M5, changing "*Thailand*" into "*Indonesia*."

Excerpt 8: Thai boy in M2 (from Thailand)

Mac produces idea units without NJP, but produces NJP before starting the topic (1.4 sec.) (U26), and also produces repair features (a reformulation and a repetition) with NJP (0.6 sec.) in order to express her opinion (U28).

M2

26 (1.2) and *the other* boys (**0.6**) (umm **0.8**) *jus*t <u>one person wears traditional costume</u>

27 (0.5) *I've never seen* this costume *before*

28 (0.5) but *I guess* he *is also from* Thailand (0.7) because (0.5) his wear ***his clothes*** and {Thailand's 1.2} clothes are *I think* it fits like (**0.6**) **like** a couples

> 29　　*so I guess* he *is from* Thailand

Mac clearly states her opinion about the boy's nationality in M2, "*I guess he is from Thailand*" (U29), which gradually changes in remaining monologues.

Excerpt 9: Thai boy in M3 and M4 (looks like an Asian)

In M3, the prediction of the boy's nationality is broadened from Thailand to Asia as a sub-idea unit, "*looks like a(n) Asian guy*" (U52). Starting the topic before the idea unit still entails 1.1 sec. of NJP (U45).

M3

> 45　　(1.4) {a:nd 0.9} the other three (*0.3*) guys (*0.8*) just <u>one of them wear</u>
>
> 　　　　<u>traditional clothes</u>

(lines omitted)

→　52　　(1.0) and <u>the</u> last (*0.6*) <u>boy</u> (0.3) who is in the middle (*0.7*) *looks like* <u>a</u>
>
> 　　　　<u>Asian guy</u>

> 53　　(1.4) *actually* I've never ***I've never seen*** this (*0.6*) <u>sort of wear clothes</u>
>
> 　　　　*before*

→　54　　but (1.2) hum (0.3) his appearance *looks like* <u>Asian</u>

In M4, the idea unit and sub-idea unit are modified, but keeping the same concept of "*an Asian*" with shorter NJP (0.3 sec.) and longer JP (4.9 sec.) at the start of the topic. Then Mac's prediction changes in M5.

Excerpt 10: Thai boy in M5 (from Indonesia)

The original idea unit, "*I guess he is also from Thailand*" in M2, is finally modified in M5, "*I guess he is from Indonesia,*" accompanied by NJP (0.5 sec.). The starting of the topic is again accompanied by NJP (2.3 sec.).

M5

> 84　　(1.2) {andeh 0.8} (1.0) the (*1.0*) guy who is *next to* (*0.7*) Thailand girl (*0.6*)

> he *also* wears traditional costume

85   but *I've never seen* this costume *before*

86   (1.2) um but *I guess* he *is from* (*0.5*) Indonesia

87   (1.5) compare to my skin (*0.4*) his skin is *a little bit* (*0.3*) black than us

88   *so* maybe he*'s* some *from somewhere* (*0.6*) {*in*: 1.5} South (*0.9*) Asia (*0.5*)

     maybe (*0.6*) Indonesia

The idea units are accompanied by short NJP (0, 0.6, 0.3, and 0.5sec. in chronological order from M2 to M5). However, like *Malaysian girl*, the start of the topic is constantly accompanied by NJP before the idea unit, "*one person/one of them/ he wears traditional costume*," which does not show regular changes. This could be a signal to change the topic.

In the next section, I examine the overall distribution of Mac's pauses across five monologues as a reflection of her planning allocation.

7.2.2.3 Distribution of pauses across four monologues

Following the other three cases (Chapters 4 to 6), in this section I examine Mac's distribution of pauses to see her macro and micro planning allocation across four monologues (Butterworth, 1980; Pawley & Syder, 1990). Figure 7.1 illustrates the distribution of pauses with pause/time ratio at two different locations, juncture and non-juncture positions. Data in M1 are deleted due to Mac's deviation from the photo.
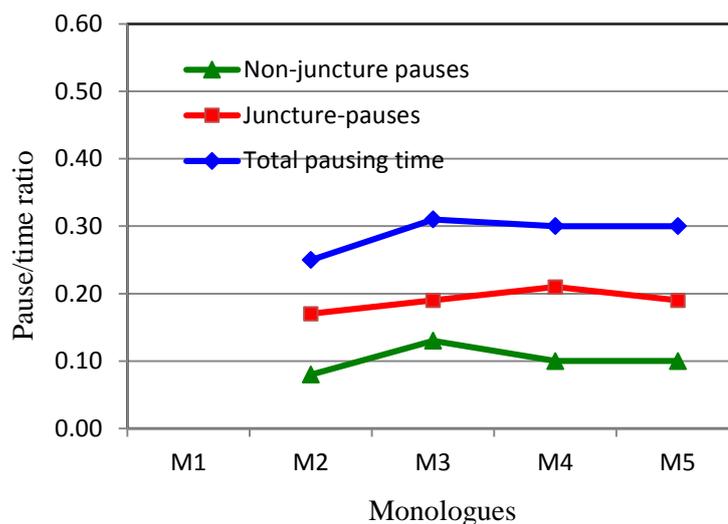
Figure 7.1 Distribution of Pauses across Mac's Five Monologues

Pause/time ratios at both non-juncture (NJP) and juncture (JP) positions increase in M3, then NJP decreases and JP continues increasing in M4. Both NJP and JP stay low, nearly parallel from M4 to M5. Mac's total pausing time at juncture and non-juncture positions remains at a similar level from M3 to M5. This suggests that Mac's pausing time for her speech becomes stable from the third repetition of the task. Mac's frequent use of formulaic chunks seems to facilitate fluency (Hasselgreen, 2004; N. Ellis, 2007; Ortega, 2009; Towell et al., 1996). The similar NJP across monologues could show functional use of pauses (e.g., uncertainty) or be a signal to change the topic. In the next section I examine how her chunk-based talk changes through interaction.

7.2.3 In-depth Analysis of Linguistic Incorporation

Following Chapters 4 to 6, I explore Mac's perception of or attention to linguistic factors (e.g., semantic, syntactic) by investigating what utterances she reproduces and what interlocutors' provision she incorporates into the subsequent monologues. As explained in Chapter 3, learners' attention to language factors in interaction (noticing) can lead to incorporation of interlocutors' provision (Ellis et al.,

2001a), which may function as strategic planning for a repeated task. Moreover, by investigating how incorporated utterances change over task iterations, it can be seen whether learners' self-modification and self-reproduction originally come from prior incorporated provision (Ellis et al., 2001a; Ohta, 2001).

As explained in Chapter 3, I categorize Mac's self-reproduction and incorporation from dialogues into monologues into three types: lexical, syntactic, and semantic (see Levelt, 1989) (see section 3.3.6.4), and the sources in dialogues into four categories: self/other-initiated self-incorporation and self/other-initiated other-incorporation, modified from Schegloff, Jefferson, and Sacks (1977). Linguistic incorporation related to the previous section 7.2.2 is periodically discussed.

Mac's utterances are often reformulated in monologues, incorporating lexical phrases and fillers (LPFs), even from different topics in previous dialogues. Due to Mac's deviation from the photo in the first task iteration, I analyze from the second iteration onwards, following the previous section. Like Maki and Taki, most of Mac's topic segments are repeated across four iterations (I2 to I5). I analyze the same topic segments of *Malaysian girl*, which clearly demonstrates how Mac incorporates LPFs into monologues from previous dialogues to answer RQ2. I also analyze some extracts from *My aunt*, which show a negative change in fluency in the previous section (see section 7.2.2.2), and *Thai boy*, which seems to show some cultural aspects.

Mac's five interlocutors (S16–S20) in the dialogues are as follows:

S16: a 20-year-old Japanese male, economics major, freshman;

S17: a 25-year-old Chinese male, graduate student, with advanced proficiency;

S18: a 21-year-old Japanese male from Singapore, economics major, freshman;

S19: a 23-year-old Korean male, engineering major, junior, with advanced proficiency;

S20: a 20-year-old Japanese male, economics major, freshman, graduated from a high school in the USA.

7.2.3.1 *Malaysian girl,* uncertainty over nationality

Mac repeats syntactic units about members who are exchange students at the start of every monologue, while in the topic of *Malaysian girl* she discusses the girl's nationality with her interlocutors. As seen in the previous section, NJP produced in the idea unit "*she wears maybe Malaysian costume*" seems to function to show Mac's uncertainty, and LPFs are used to describe her uncertainty over the girl's nationality. In this section I explore how incorporated LPFs are related to the previous discussion on NJP and modification.

Table 7.2 shows an overview of types and sources of incorporation in *Malaysian girl*. The idea unit is "*she wears maybe Malaysian costume*" (underlined), which is semantically incorporated from the second dialogue. Additional sub-idea units formed by lexical phrases are added in the fourth and fifth iterations. Colors correspond to respective idea units or sub-idea units. I analyze how the idea unit is finally modified to "*Maybe she is from Malaysia*" in the fifth iteration, incorporating the second interlocutor's provision through modifications in the third and the fourth iterations.

Table 7.2 Incorporation in *Malaysian Girl*

	Iteration 2	Iteration 3	Iteration 4	Iteration 5
Dial	S17: oh really yeah so how about this girl? I think this looks nice too M: uh-huh yeah S17: (1') I guess she is from Malaysia yeah M: ahh	M: yeah so *I think* the three of the middle (1) they *wear traditional one* so S18: yeah dressed up M: maybe they are trying to introduce their country their hometown I guess	M: but (2) *I'm not sure* of this girl maybe somewhere in (1') *Asian country* but (4) *do you have any idea about* it S19: yeah I can't tell whether she is a Chinese or Japanese M: really? S19: or Korean M: uh-huh S19: I guess (1') somewhere *from* hha *Asia* yeah hhha M: but (5) the other two guys are hard to tell S19: (3) I don't know *where* he is from M: but (1') *I think* he is not *from Asian country*	M: yeah that's true and (1') I think *she is from Malaysia* S20: uh-huh M: yeah because the name Mario is like a Brazilian name S20: oh yeah M: (6) *sounds like* M: (5) the three of them are wearing their international country costume S20: oh yeah
Mon	left person (1) she wears maybe Malaysian costume	the left girl (1) *I think* she *wears* Malaysian *traditional* clothes	(4) I *don't have any ideas about* the other girl (1') *I think* she is *from Asian country* (2) but *I'm not sure* (3) *where* exactly it is but (1') maybe *Malaysia*	okay and (5) *the other girl* she wears blue (6) *sounds like* one piece but (2) *I'm not sure* (3') *where she is from* but (1') I guess *she is from Malaysia* I have no reason
Inc.	(1) semantic inc. o-o	(1) semantic ref. s-s	(1') syntactic rep. o-s (2) syntactic rep. o-s (3) semantic inc. s-o (4) semantic inc. s-s	(1') syntactic rep. s-s (2) syntactic rep. s-s (3') syntactic rep. s-o (5) semantic ref. s-s (6) lexical inc. s-s

Note. Dial = Dialogues; Mono = Monologues; Inc., inc. = incorporation; ref. = reformulation; rep = repetition; s/o-s/o = self/other-initiated self/other-incorporation; *italics* = repeated incorporation; ***bold italics*** = from the previous dialogue. M = Mac.

The topic *Malaysian girl* starts in D2. In the transcripts of dialogues, all the pauses, repair features, and pause turns are omitted unless they are necessary for the analysis (see more details in Appendix 2.4). The numbers in the left margin of transcripts in dialogues refer to turns (e.g., described as T1 in later analysis), and those

in monologues are AS-units (e.g., U1 in later analysis).

Excerpt 1: Malaysian girl in I2 (semantic incorporation; other-initiated other-incorporation)

 D2 (Mac and S17)

  103   S17: oh really [yeah so how about this girl? I think this looks nice too

  104   M: [uh-huh   ↑ *other-initiation*ah

→ 105   S17: I guess *she* is from *Malaysia* yeah

  106   M: ahh

 Note. the shaded = a lexical phrase or a filler (LPF).

Mac and her interlocutor S17 infer the girl's nationality from the costume the girl wears. Mac incorporates S17's provision in the discussion of the girl's nationality into the following monologue, focusing on her costume, but not using LPFs S17 provides:

 M2   ↓ *other-incorporation*

  22   {(0.6) {andeh 0.9} (1.0)} left person (*0.5*) *she* wears maybe (*1.4*) maybe

     *Malaysia*n costume

Mac semantically incorporates S17's provision of the girl's nationality "*I guess she is from Malaysia*" (T105) into the monologue, "*she wears maybe Malaysian costume*" (U22). Wearing "*Malaysian costume*" is substitution for a person "*from Malaysia*" here, and part of the idea unit includes lexical reformulation from "*Malaysia*" to "*Malaysian*" (T105→U22). This topic is other-initiated by interlocutor S17, and his provision is other-incorporated into the subsequent monologue.

Excerpt 2: Malaysian girl in I3 (semantic incorporation; self-initiated self-incorporation)

     The costumes three students in the middle wear are specified in the discussion.

D3 (Mac and S18) ↓ *self-initiation*

→ 210 M: yeah *so **I think*** the three of them in the middle [***they wear traditional***

one

211 S18: [yeah dressed up

M3

41 {(1.1) (umm 1.2)} and the left girl ***I think*** she ***wear***s (***0.4***) Malaysian (***1.1***)

traditional clothes ↑ *self-incorporation*

The traditional costumes three students wear, discussed in D3, are semantically

incorporated, referring to one girl as "*she wears Malaysian traditional clothes*" (U41).

This self-incorporation is initially other-incorporation in M2.

The idea unit is reformulated as "*I think she wears Malaysian traditional*

clothes" (U41) in M3, combining two previous instances of incorporation: one is the

idea unit, "*she wears maybe Malaysian costume*" (U22 in M2), which is initially

other-initiated other-incorporated from S17's provision in D2, and the other is a

modified version, "*they wear traditional one(s)*" (T210) in D3. This self-initiated

modification is self-incorporated into the idea unit as "*Malaysian traditional clothes*"

(U41). Here Mac's uncertainty over the girl's nationality is expressed by replacing

"*maybe*" with "*I think*." In I4, however, she incorporates quite a few lexical phrases to

express her uncertainty over the girl's nationality.

Excerpt 3: Malaysian girl in I4 (syntactic repetition and reformulation, semantic

incorporation; self/other-initiated self/other-incorporation)

Excerpt 3 shows Mac's manipulation of LPF. Here LPFs (shaded) are

incorporated into M4 from different topic segments: *Malaysian girl* (T318–324), *Kite*

and Mario (T338), *Mario* (T358–360).

D4 (Mac and S19)

(*Malaysian girl*)

318   M: **but I'm not sure** of this girl **maybe** somewhere in Asian [country

       but do you have **any idea about** it↑   ←**self-initiation**

319   S19:   [yeah

       I can't tell whether she is a Chinese or Japanese

321   M: [really?

322   S19: [or Korean

323   M: uh-huh

324   S19: I guess somewhere **from** hha **Asia** yeah hhha

(*Kite and Mario*)

338   M: but **the other** two guys are hard to tell   ←**self-initiation**

(*Mario*)

358   S19: I don't know **where** he **is** from   ←**other-initiation**

360   M: but I **think** he **is** not **from Asian country**

Mac uses quite a few LPFs in this dialogue: *but I'm not sure*, *maybe somewhere in Asian country*, *do you have any idea about it*, *I guess*, (incorporated from *Malaysian girl*); *the other two guys* (from *Hawk and Mario*); *I think*, *he is not from Asian country* (from *Mario*). Her interlocutor also uses lexical phrases: *I guess, somewhere from Asia* (from *Malaysian girl*); *where he is from* (from *Mario*).

In M4, Mac rephrases the ambiguity over the inference discussed about the girl's nationality with several LPFs incorporated from different topic segments in the previous dialogue, and reaches the same conclusion as the second interlocutor's provision, "*I guess she is from Malaysia*" (D105), which is a reformulated idea unit in M4 and M5.

M4

60   (1.4) but I don't have ***any ideas about the other*** girl (T318, *Malaysian*

girl, T338, *Hawk and Mario: sy-rep.*)   ↑ ↓ ***self-incorporation***

61   (1.9) I think she is {***fro:m*** 0.9} (***0.3***) ***Asia***n ***country*** (T324, *Malaysian girl*,

T360, *Mario: sy-rep.*)   ***other-incorporation*** ↓

62   ***but I'm not sure*** (T318, *Malaysian girl: sy-rep.*) ***where*** exactly it ***is*** (T358,

Mario: sy-ref.) but ***maybe*** Malaysia (T318, *Malaysian girl: se-inc.*)

Note. Parentheses show the sources of the topic titles incorporated from; abbreviations for types of the linguistic incorporation are: *sy-rep.= syntactic repetition, sy-ref. = syntactic reformulation, se-inc.=semantic incorporation.*

The lexical phrases incorporated from the previous dialogue address the ambiguity over the girl's nationality, including "*I don't know*" or "*maybe from Malaysia,*" as follows (M refers to Mac's utterances):

do you have any idea about it? (M: T318); *the other two guys* (M: T338, in D4)

→*I don't have any ideas about the other girl* (U60): *syntactic repetition*

I guess somewhere form Asia (S19: T324), *I think he is not from Asian country* (M: T360) →*I think she is from Asian country* (U61): *syntactic repetition*

I'm not sure of this girl (M: T318)

→*I'm not sure* (U62): *syntactic repetition*

I don't know where he is from (S19, T358)

→*where exactly it is* (U62): *semantic incorporation*

As seen in the previous section, 71% of the total words produced in M4 of *Malaysian girl* are LPFs. It is shown here that all of those are incorporated phrases from previous dialogues. To arrive at "*maybe (she is from) Malaysia*" (U62), five different lexical phrases and fillers relevant to "*maybe*" are syntactically or semantically incorporated from D4 into M4. Mac's use of these chunks to express

uncertainty could function to mitigate the assertion of her opinion, i.e., to show some respect for S19's opinion "*I guess somewhere from Asia*" (T324). She incorporates it as "*I think she is from Asian country*" (U61), before semantic incorporation "*maybe (she is from) Malaysia*" (U62). This consideration could be just from her personality, but possibly influenced from Japanese culture in which showing respect for others is more important than self-assertion.

Then finally, the provision from S17 in D2, "*I guess she is from Malaysia*" (T105), is adopted as a reformulated idea unit in the fifth iteration.

Excerpt 4: Malaysian girl in I5 (lexical incorporation, syntactic repetition and reformulation; self-initiated self/other-incorporation)

Mac's utterances continue combining LPFs to express her predictions:

D5 (Mac and S20)

→   416   M: yeah that's true and I think *she is from* **Malaysia**

417   S20: uh-huh   ↑ *self-initiation*

(lines omitted)

457   M: yeah because the name Mario is like a Brazilian name

458   S20: oh yeah   ↑ *self-initiation*

459   M: *sounds like*

(lines omitted)

→   487   M: the three of them are *wear*ing [their international country costume

488   S20:   [oh yeah

Mac's utterances showing her uncertainty about the girl's nationality by using LPFs are repeated in M5.

M5   ↓ *self-incorporation*

80   (1.3) okay and the other girl (*0.7*) she *wear*s (*0.5*) blue (*0.7*) *sounds like*

　　　　one piece (*dres*s)　　　　　　↓*self-incorporation*

81　　　{(1.0) [but (0.3)} but ***I'm not sure where she is from***

82　　　(1.8) but I guess ***she is from* Malaysia**

83　　　(1.4) I have no reason

Mac's description of three students "*wearing their international country costume*" (T487) in D5 is semantically incorporated into the monologue, specifying one of them as "*she wears blue sounds like one piece (a dress)*" (U80) and combining *lexical incorporation, "sounds like.*" The *syntactic repetition* of "*she is from Malaysia*" (T416), from D2 (T105, S17), is also incorporated into M5 (U82). And she incorporates chunks in D4, "*I'm not sure*" (T318) and "*where he is from*" (T358, S19) to produce "*I'm not sure where she is from*" (U81) (*syntactic repetition*). The syntactic unit "*I'm not sure where S is from*" is incorporated into the monologue by replacing the subject (*he→she*). As seen above, language incorporation does not always occur immediately after provision, it sometimes occurs over time, across iterations (e.g., D2→D5 to M5). This finding, through multiple task repetitions, is what researchers have predicted but not demonstrated in their studies (Ellis et al., 2001; Révész, 2007).

　　　To sum up, as previously discussed, the most salient feature, as well as the largest part of Mac's incorporation in *Malaysian girl,* seems to be chunks of LPFs, which produce nearly no NJP. All the language incorporation includes lexical phrases and/or fillers in *Malaysian girl*. Mac's manipulation of these chunks to address the ambiguity over the girl's nationality is observed in the transition of the different LPFs over four iterations, especially with a salient increase in D4 and M4. What is interesting is that 41.7% of linguistic incorporation including these formulaic chunks is semantic incorporation. The formulaic chunks could function to show some respect for the interlocutor by mitigating the self-assertion in her opinion, which possibly

shows cultural influence.

In the previous section, the personal topic *My aunt* produces more errors and longer NJP than for other topics. In the next section I explore how the errors and NJP occur in *My aunt,* focusing on linguistic incorporation.

7.2.3.2 *My aunt,* a personal topic

In this personal topic, Mac repeats semantic, lexical, and grammatical errors, which continue until the fourth iteration, when she finally corrects them. This example demonstrates how output is affected by a personal topic. The idea unit is "*my aunt is (from) Thailand*," which starts with an error in the second iteration. Accuracy is not investigated for my research question, but to find relevant factors in the previous dialogues, I mention errors here.

Excerpt 5: Personal topic, My aunt in I1 (grammatical, semantic errors)

D1 (Mac and S16)

64   M: yeah [I think this costume is [Thailand yeah   ←*self-initiation*

65   S16:   [hm   [Thailand yes

→ 67   M: I had been to Thailand when I was just one <u>years</u> old that maybe and

        <u>my father's father married with Thailand</u>

68   S16: oh

69   M: so yeah I remember this costume

70   S16: oh so you [know that costume?

71   M: [hum   yeah I guess so

Mac makes errors in her personal story: "one years old" (grammatical error), "*my father's <u>father</u>*" (semantic error), *"<u>married with</u>"* (syntactic error), *"<u>Thailand</u>"* (lexical error) (T67) in D1 (underlined), which should be "*my father's brother was married to a Thai.*" Similar semantic, grammatical, and lexical errors continue in D2.

Excerpt 6: Personal topic, My aunt in Iteration 2 (syntactic repetition, semantic incorporation; syntactic and/or lexical errors)

D2 (Mac and S17)

→ 98   M: oh really and ***my aunt*** [***is Thailand***   ←*self-initiation*

   99   S17:   [uh-huh   oh really?

   100   M: yeah because *my father's brother* I mean my aunt

   101   S17: uh-huh

   102   M: *married with Thai* so yeah ***definitely*** this is in **Thailand**

M2

   24   ***my aunt is Thailand***   ←*self-incorporation*

   25   (0.4) so I can see she wears ***definitely Thailand*** costume

Mac's utterance "*my aunt is Thailand*" (T98) with a lexical error (*Thai*) or omission of a preposition (*from Thailand*) is incorporated into M2 as *syntactic repetition*, although she partially corrects "*married with Thailand*" (T67) to "*married with Thai*" (T102). The syntactic repetition of the idea unit is incorporated with the same errors in M2, D3, M3, and D4, though she uses the correct phrase "*be from*" in other topics (e.g., "*he is from Thailand*" (U28), "*he is from Brazil*" (U38) in M2). The error "*my aunt is Thailand*" and semantic errors (e.g., *my father's father*) could be specific to the personal topic of *My aunt*.

Excerpt 7: Personal topic, "My Aunt" in M3 (syntactic repetition, semantic incorporation with a lexical or syntactic error)

To D3, Mac's opinion, "*the costume is (from) Thailand*" (T64), is supported by her personal experience that her aunt is Thai, which lacks explicit explanation of why it is a Thai costume. She explains why she thinks the costume is from Thailand by connecting the Thai costume with her Thai

aunt for the first time in the following monologue.

M3

→ 43   … because ***my aunt*** (**0.5**) she **is** *also* **Thailand**

44   and ah (0.3) [*I have seen this kind of* clothes (**0.7**) *before*]

Mac uses the correct lexical item *Thai* once when she says "*my father's brother …*
married <u>*with*</u> *Thai*" (T100–102), keeping an error. "*I have seen this kind of clothes*"
(U44) is semantically incorporated from D1 "*I remember this costume*" (T69).

In the fourth iteration, Mac finally repairs the error "*my aunt/this costume is*
Thailand" (D1, D2, M2, D3).

<u>*Excerpt 8: Personal topic, My aunt in I4 (syntactic repetition with self-corrections)*</u>

D4

S19: and they are wearing some traditional [clothes ah   ←*other-initiation*

306   M: [costume

307   S19: yeah costumes

(lines omitted)

→ 310   M: yeah yeah right I think <u>this girl is from</u> Thailand

311   S19: Thailand.

312   M: uh-huh

→ 314   M: because <u>*I remember this costume*</u> because *my aunt is Thailand*

315   S19: ah

→ 316   M: yeah so I think she ***is*** definitely <u>***from Thailand***</u>

Although Mac still makes an error, "*my aunt is Thailand*" (T314), she uses the correct

form "*from Thailand*" (T310, T316) with an explicit reason, "*I remember this costume*"

(T314), which is reproduced from D1 (T69). Mac finally corrects "*my aunt/the*

costume is Thailand" (D1, D2, M2, and D3) in the following monologue.

M4

→ 58   … (0.8) andeh (1.2) yeah (1.0) [because (0.5) I have aunt {*from* 0.9}

        Thailand

    59   so I can see that this costume ***is from* Thailand**

        The syntactic form "*I have (an) aunt from Thailand*," repaired in M4 (U58), is
continued in D5.

*Excerpt 9: Personal topic, My aunt in I5 (syntactic repetition; other-initiated self-
incorporation with self-corrections)*

    D5 (Mac and S20)

    403   S20: uh-huh why do you think so   ←*other-initiation*

    404   M: because her costume is that *from Thailand* [*because I remember*

    405   S20:   [ah

    406   M: this costume *my aunt* yeah *is from* **Thailand** and *I remember she* wore

        this costume

In a complex structure of *syntactic repetition*, Mac's error returns: "*because my aunt

who is Thailand wears this kind of costume*" (U78). However, Mac's explanation

The correct forms, "*her costume is that from Thailand*" (T404), despite one error and
"*my aunt yeah is from Thailand*" (T406), are produced as syntactic repetition. NJP or
JP also increases after M2 (1.2 sec. NJP in M3 and M5, 3.5 sec. JP in M4). The error
corrected once in M4 returns in M5 as follows:

    M5

    78   (0.6) and I know this is *from* ***Thailand because my aunt*** who *is* ***Thailand***

        (***0.9***) ***wears*** this kind of (***0.3***) ***costume***   ↑ *self-incorporation*

    79   (0.5) and *I remember* that

In a complex structure of *syntactic repetition*, Mac's error returns: "*because my aunt

who is Thailand wears this kind of costume*" (U78). However, Mac's explanation

becomes more explicit and complex, including three clauses in one AS-unit (U78),

elaborating to her interlocutors about her thoughts. In this topic, as seen in the previous section (7.2.2), Mac's discourse changes positively in complexity but negatively in fluency. This could be an example that a personal topic involves some kind of heightened emotion, such as a more or less sense of security (Allwright & Hanks, 2009).

The next topic, *Thai boy,* shows some involvement of cultural issues.

7.2.3.3 *Thai boy,* cultural influence

This topic includes three idea units, "*one person wears traditional costume*," "*I've never seen this costume before*," and "*he is also from Thailand*" (see Table 7.1). This topic again starts in I2.

Excerpt 10: Thai boy in I2 (syntactic repetition, other-initiated self-incorporation)

D2   ↓ *other-initiation*

151   S17: yeah and these people are thinking and what do you think

152   M: this guy↑

153   S17: uh-huh

155   M: yeah it's totally new to me [***I've never seen this kind of clothes***

         before

156   S17:   [uh-huh   uh-huh

157   M: but just guessing I think ***he is from*** somewhere in the Asian country

158   S17: yeah

160   M: maybe ***he is also from Thailand I guess***

Two of the three idea units, "*I've never seen this costume before*" (T155 to U27) and "*I guess he is also from Thailand*" (T160 to U28), are syntactically self-incorporated.

M2

26   (1.2) and the other boys (*0.6*) (umm *0.8*) just one person wears

traditional costume

27   (0.5) ***I've never seen this costume before***

28   (0.5) but ***I guess he is also from Thailand*** (0.7) because (0.5)

      his wear his clothes and {Thailand's 1.2} clothes are I think it

      fits like (***0.6***) like a couples

29   so I guess ***he is from Thailand***

Mac clearly supports her opinion about the boy's nationality with a reason, but this

gradually changes with the interlocutors' opinions during the rest of the iterations.

Excerpt 11: Thai boy in I3 (Syntactic repetition, self-initiated other-incorporation and

self-incorporation), and I4 (Syntactic repetition, self-initiated self-incorporation)

      The sub-idea unit "*the boy looks like a(n) Asian guy*" is incorporated with

modification from S18's provision, "*this guy looks like Indonesia*" (T229). The other

idea units are continuously repeated (syntactic repetition).

 D3

    227   M: yeah hha so hhhha how about this guy?   ←*self-initiation*

→   229   S18: this guy ***looks like*** Indonesia

    230   M: ***Indonesia*** heeh (*really?*)

 M3

    45   (1.4) {a:nd 0.9} the other three (***0.3***) guys (***0.8***) just *one of them wear*

          traditional clothes   ↑ *self-incorporation*

    (lines omitted)

    52   (1.0) and the last (***0.6***) boy (0.3) who is in the middle (***0.7***) ***looks***

          like a Asian guy   ↑ *other-incorporation*

    53   (1.4) actually I've never ***I've never seen*** this (***0.6***) sort of wear

          clothes *before*

    54   but (1.2) hum (0.3) his appearance looks like Asian

The sub-idea unit "*the boy looks like a(n) Asian guy*" is reformulated as "*the guy is also from (an) Asian country*" (U63) in M4.

D4   ↓ *self-initiation*

325   M: how about this guy ***I've never seen this costume before***

326   S19: ah this guy?

327   M: ah this guy

328   S19: hum me neither ***I've never [seen this before***

329   M: [uh-huh

331   M: but I think ***he is also from*** *somewhere in **Asia***

332   S19: yeah India

334   M: India Indonesia [hhhha

335   S19:   [yeah Indonesia

M4

63   (1.9) okay (0.3) (humm 1.0) (1.2) {so: 0.7} (0.5) the guy who is next to

       the Thailand girl is also (0.3) ***from Asian country I guess***

64   (0.9) actually ***I've never seen this costume before***

                                                    ↖ ↑

65   but *he looks like a Asian*   ← *self-incorporation*

S19 agrees that the boy's nationality is Indonesian. Mac does not incorporate it into M4, but incorporates it in M5.

Excerpt 12: Thai boy (Syntactic repetition, Self-initiated self/other-incorporation)

     Mac elicits S20's agreement that the boy's nationality is Indonesian (T442).

D5

425   M: how do you think about this guy   ←*self-initiation*

426   S20: well ***I've never seen this*** *kind of* [***costumes***

427   M: [yeah me too so it's very hard to

       tell which country

429   S20: yeah maybe it's small country [it's not famous   ↓ *self-initiation*

430   M: [uh-huh like it how about ***Indonesia***

(lines omitted)

437   M: uh-huh that's see I think he ***is a little bit*** I mean ***his skin color is a little bit black*** [***than us*** so *I* just *guess he is from*

438   S20:   [yeah

439   M: [***Indonesia***

440   S20: [maybe he is in hot place [so maybe he's not Indonesian but

441   M: [uh-huh

442   S20: ***maybe*** somewhere ***somewhere*** else but it's possible

Mac self-incorporates the idea units and also partially other-incorporates S20's provision (T442).

M5

84   (1.2) {andeh 0.8} (1.0) *the* (***1.0***) *guy who is next to* (***0.7***) *Thailand girl* (0.6) he *also wears traditional costume*

85   but ***I've never seen this costume before***   ↖ ← *self-incorporation* ↙

86   (1.2) um but ***I guess*** **he** ***is from*** (***0.5***) ***Indonesia***

87   (1.5) *compare to* my skin (***0.4***) ***his skin is a little bit*** (***0.3***) ***black than us***   ↓ *other-incorporation*

88   so *maybe* he's some ***from somewhere*** (***0.6***) {*in*: 1.5} South (***0.9***) *Asia* (***0.5***) *maybe* (***0.6***) ***Indonesia***

There is transition of the idea unit "*I guess he is also from Thailand*" (T160, U28, U29), starting with Mac's own opinion (self-incorporation) in I2 to the sub-idea unit "*the boy looks like a(n) Asian guy*" in I3 and I4, and finally to "*I guess he is from Indonesia*" (T437–439, U86) in I5. Her own

opinion changes from *Thailand* to *Indonesia*, influenced by the interlocutors'

opinions. The idea of the boy's nationality, "Indonesian," is provided by S18

in D3, but Mac checks it with S19 and S20 before she finally incorporates

and modifies the idea unit as "*I guess he is from Indonesia*" (U86). This

circumlocution could also be due to Japanese cultural influence as girls try to

show some respect to boys and tend to avoid self-assertion (see Fujii &

Mackey, 2009). We cannot compare whether Mac acts in the same way with

female interlocutors because her interlocutors are all male students. One of

the limitations of this study is that interlocutors are not controlled.

7.2.3.4 Overall linguistic incorporation

In this section, the types and sources of Mac's linguistic incorporation across

five task iterations are investigated. Tables 7.3 to 7.5 show Mac's linguistic

incorporation. As explained in Chapter 3, all the categories emerge from four case

participants' discourse data (see section 3.3.6.4).

Table 7.3 shows Mac's lexical incorporation across five iterations.

Table 7.3 Lexical Incorporation across Five Iterations

		Lexical repetition		Lexical reformulation
I1				
I2	s-o	casual (embedded)	o-o	Malaysian (embedded)
I3	s-o	sound (embedded)		
I4				
I5	s-s	sounds like		

Note. I1 = Iteration 1. s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated
self/other-incorporation

Mac's lexical incorporation includes both lexical repetition and reformulation and

they are mostly embedded in broader categories of either syntactic or semantic

incorporation. All the incorporation is incorporated from interlocutors' provisions

(other-incorporation).

Table 7.4 displays different subcategories of syntactic incorporation.

Table 7.4 Syntactic Incorporation across Five Iterations

		Syntactic repetition		Syntactic reformulation
		Repetition of syntactic unit		*Syntactic relocation*
I1	s-s	there are five people in this picture	s-s	two of them is women
	s-s	middle of three people wearing some kind of traditional costume		
	s-s	they are trying to tell us about their country		
	s-s	I guess that is why they are wearing traditional costume		
I2	s-s	two of them are girls	s-s	in this picture I can see five people
	s-s	three of them are boys		
	s-s	both of them wear some kind of traditional costume		
	o-s	my aunt is Thailand		
	o-s	I have never seen this costume before		
	o-s	I guess he is also from Thailand		
	o-s	I guess he is from Thailand		
	o-s	I think he is from Brazil		
	o-s	so I think he is from Brazil		
	s-s	maybe I guess they are trying to introduce their country and culture		
	s-s	that's why they wear their costume		
I3	s-s	in this picture I can see five people	s-s	his clothes yellow shirt and green pants is really like Brazil
	s-s	two of them are girls and three of them are boys		
	o-s	because my aunt she is also Thailand		
	s-s	the other three guys just one of them wear traditional clothes		
	s-s	I think he is from Brazil		
	s-s	actually I've never seen this sort of wear clothes before		
I4	s-s	okay I can see five people in this picture	s-o	his yellow T-shirt and green pants it's like a national flag of Brazil
	s-s	two of them are girls and the other three are boys		
	o-s	I think she is from Asian country		
	o-s	I think two girls and the right one is from Thailand		
	s-s	I'm not sure		
	s-s	I have never seen this costume before		
	o-s	he looks like a Asian		
	s-o	I think he is from brazil		
	s-s	his nametag says his name is Mario		
	s-s	it sounds like Brazil		

	s-s	I have no idea about this guy
	s-s	He doesn't wear traditional clothes
I5	s-s	I can see five people in this picture
	s-s	the two of them are girls
	s-s	the three of them are boys
	s-s	okay first I'm gonna talk about
	s-s	the girl in the middle
	o-s	I think she is from Thailand
	s-s	this is from Thailand
	s-o	I'm not sure
	s-s	where she is from
	s-s	I guess she is from Malaysia
	s-s	the guy who is next to Thailand girl
	s-s	he also wears traditional costume
	s-s	I have never seen this costume before
	o-s	I guess he is from Indonesia
	o-s	his skin is a little bit black than us
	s-s	he doesn't wear traditional costume
	s-s	I think he is from Brazil
	s-s	his T-shirt and green pants is like a Brazil flag
	s-s	the last person who is in the left

Functional change   *Modalization* (no items)

I1	s-s	I also guess that they are having welcome party or introduction party
I3	o-s	I have seen this kind of clothes before
I4	o-s	because I have aunt from Thailand
	s-s	I don't have any ideas about the other girl
I5	o-s	because my aunt who is Thailand wears this kind of costume and I remember that

Note. I1 = Iteration 1, s-s/o = self-initiate self/other-incorporation, o-s/o = other-initiated self/other-incorporation

Table 7.5 shows the semantic incorporation Mac reproduces in her oral performance.

Table 7.5 Semantic Incorporation across Five Iterations

		Semantic incorporation		Semantic reformulation
	Substitution		*Explicitness*	
I1	s-s	three of them is the men	s-s	from atmosphere I feel like
	o-s	other two person wear normal clothes	o-s	in this party we share our culture
	o-s	that is because I also had some kind	o-s	at this party we exchange our culture and also they told us their

		of this party in my high school		culture
	o-s	also some exchange students came to our high school	o-o	that was really nice for both of us to know another culture
	o-s	they told us about their country	o-s	I was very happy to know their culture and also told them our culture too
I2	s-s	I'm gonna explain two girls	s-s	the other boys just one person wears traditional costume
	o-o	left person she wears maybe Malaysian costume		
	o-s	the other one wears Thailand costume I guess	o-s	because his clothes and Thailand's clothes are I think it fits like a couples
	o-s	I can see she wears definitely	o-s	because his clothes he wears yellow T-shirt and his pants are maybe green and the two yellow and green is Brazil's national flag
	s-o	Thailand costume the left guy wears just like casual		
	s-o	normal clothes I'm not sure where he from		
I3	o-s	the other one wears Thailand clothes	s-s	two girls in middle and one boy of them wear maybe traditional clothes of their countries
	o-s	especially the white one I definitely feel like she is Thailand		
	s-o	I think he's from Indonesia	s-s	the left girl I think she wears Malaysian traditional clothes
	s-o	because his name Mario is sounds like Brazil	s-s	the other two don't wear traditional one
	s-o	the last boy who is in the middle looks like a Asian guy	s-s	so it's hard for me to tell which country are they from
	s-o	his appearance looks like Asian		
I4	o-s	I think two girls and the right one is from Thailand	o-s	this costume is from Thailand
	o-s	she wears a Thailand costume	o-s	the guy who is next to the Thailand girl is also from Asian country I guess
	s-o	where exactly it is		
	o-o	maybe Malaysia	s-s	right guy actually he doesn't wear traditional costume
	s-s	his name Kite doesn't mean to me		
	s-o	I think they are all teenagers		
I5	o-s	because she wears traditional Thailand costume	s-s	the other girl she wears blue
			s-o	maybe he is from somewhere in South Asia maybe Indonesia
			s-o	his name is Mario
		Hyponym (no items)		*Semantic repair* (no items)
				Semantic relocation (no items)

Note. I1 = Iteration 1, s/o-s/o = self/other-initiated self/other-incorporation.

As shown in Table 7.4, Mac's syntactic incorporation is mainly *syntactic repetition,* including *repetition of a syntactic unit* and *functional changes,* but there is much less *syntactic reformulation* with *syntactic relocation* and no *modalization.* In the first iteration, Mac talks about her high school experience (I1), deviating from the

photo with all its self-initiated self-incorporation. From I2, however, half of her syntactic incorporation changes into other-initiation despite a decrease in I3. This suggests that Mac discusses the photo with her interlocutor more than in I1. Her other-syntactic incorporation only occurs in I4 and I5. Like the other students' cases, Mac's syntactic incorporation increases as the task iterates, despite a decrease in I3.

On the other hand, her semantic incorporation similarly occurs across the iterations except I5, which decreases greatly (10 or 9 to 4 occurrences). Her semantic incorporation includes *substitution* (semantic incorporation) and *explicitness* (semantic reformulation), but no *hyponyms, semantic repairs* or *relocation*. Her semantic incorporation (*substitution*) and reformulation (*explicitness*) similarly occur with much more other-initiation, while more self-incorporation occurs in semantic-reformulation (*explicitness*) than in semantic-incorporation (*substitution*), although self or other incorporation similarly occurs in semantic incorporation. This, together with the qualitative analysis, shows that Mac both self-reproduces and incorporates from interlocutors' feedback with semantic reformulation, which is often initiated by interlocutors.

Seen together, self-incorporation and self-initiation generally increase across task iterations. Though self-incorporation and self-initiation are dominant, other incorporation (except I1) and other-initiation (except I3) regularly occur. This suggests that Mac regularly incorporates interlocutors' feedback and self-reproduces the topic initiated by interlocutors across iterations.

7.2.4 Attention in Dialogues and in Monologues

In this section, based on summaries of the two previous sections, how Mac's attention relates to fluency and complexity is discussed. First, the findings for Mac's speech flow and language structure in the monologues are discussed (RQ1) (see

section 7.2.2), followed by the findings for Mac's attention shown by her linguistic

incorporation in the dialogues (RQ2, see section 7.2.3). Then, the relationship between

attention in dialogues and language outcomes (fluency and complexity) in

monologues across five task repetitions is discussed (RQ3). Besides the findings

above, influence from personal topics and Japanese culture is also discussed, referring

to fluency and complexity. Based on the findings, Mac's prioritization of language

aspects is discussed by referring to Skehan and Foster's (1999) categorization.

7.2.4.1 Fluency and complexity across task repetition (RQ1)

In this section, I address Research Question 1: *How does Mac's attention in*

monologues change in terms of fluency and complexity across multiple task

repetitions? The qualitative analysis of *Malaysian girl* suggests that her fluency is

related to her frequent use of lexical phrases and fillers (LPFs). Mac's oral

performance, seemingly chunk-based, is likely to affect her fluency and even

complexity: shorter NJP produced in the use of LPF and long AS-units with additional

reasoning (often with formulaic chunks) in the idea units.

Mac's distribution of pauses stays low, nearly flat, after increasing from M2 to

M3. Mac's oral performance with exemplar-based language use seems to facilitate

fluency, as found in the literature (Hasselgreen, 2004; N. Ellis, 2007; Ortega, 2009;

Towell et al., 1996). NJP, which similarly occurs across monologues, could show

functional use (e.g., uncertainty, a signal of changing topics).

Judging from the NJP and clauses throughout the monologues, Mac's chunk-

based language outcomes may suggest that her fluency has already reached a ceiling,

i.e., a stable comfortable stage in speed and the amount of speech. She produces NJP

similarly across four monologues. Repetition of the task does not always reduce NJP,

which similarly occurs in certain expressions (e.g., the introduction of *Malaysian girl*

and *Thai boy*). This suggests that Mac's pauses, even NJP, seem to have some functions to express her feelings or slow the pace down to change topics.

7.2.4.2 Linguistic incorporation across task repetition (RQ2)

In this section, I address Research Question 2: *How do Mac's attention and perception in dialogues change in terms of linguistic incorporation across multiple task repetitions?* As seen in Tables 7.4 to 7.6, Mac's linguistic incorporation occurs similarly in syntactic and semantic incorporation, while self-incorporation is dominant as the source of incorporation, which increases across iterations. In short, Mac syntactically and semantically self-incorporates formulaic features more from her own initiation. Another characteristic of her incorporation is the use of the same patterns: the main use of *syntactic repetition* but little or no use of *syntactic relocation* and *modalization* in syntactic incorporation; the use of *substitution* and *explicitness* but no use of *hyponyms*, *semantic repair*s or *relocation* in semantic incorporation. These phenomena could be due to the use of set phrases and formulaic chunks.

7.2.4.3 Incorporation, fluency, and complexity (RQ3)

In this section I address Research Question 3: *Is there any relationship between Mac's attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?* The most salient feature as well as the largest part of incorporation in Mac's oral performance seems to be formulaic chunks of LPFs, which produce nearly no NJP. Although formulaic chunks are formed as syntactic units, over 40% of Mac's incorporation of LPFs is semantic incorporation. This suggests Mac's skills of manipulating LPFs.

Mac's NJP seems to demonstrate some functions to express ambiguity or change topics, which regularly occurs in every iteration of some syntactic units (see section 7.2.3.1).

7.2.4.4 Personal topic and cultural influence

Mac's self-incorporation is often semantically reformulated, adding or rearranging several LPFs from her interlocutors' provision. This trend becomes more salient as the task is repeated. *Malaysian girl* similarly includes syntactic and semantic incorporation, while *My aunt* includes mainly self-incorporated syntactic incorporation. This is partially due to the personal nature of the topic. As for pauses, Mac produces NJP or long JP when talking abour her Thai aunt, except in M2. Mac's errors and pauses in specific expressions in *My aunt* could be due to her personal topic, which is different from showing uncertainty about the girl's nationality in *Malaysian girl*. Mac's unusual semantic and grammatical errors with NJP, produced in *My aunt,* suggest that language outcomes are not necessarily affected only by cognitive aspects, but also by the speaker's emotional state.

Mac's clear prediction of the boy's nationality changes from "Thai" to "Indonesian" through four iterations: "Indonesian" provided by the third interlocutor's prediction is comfirmed by the fourth and the fifth interlocutors before she finally incorporates it and modifies the idea unit as "*I guess he is from Indonesia*" in I5. This circumlocution could be due to gender or Japanese cultural influence as a speaker (especially a girl) tends to avoid conflict with an interlocutor, as reported by Fujii and Mackey (2009).

7.2.4.5 Mac's prioritized attention

Mac's fluency is closely related to the use of formulaic chunks (LPFs). Her semantic incorporation of different combinations of LPFs enriches her emotional expressions. Mac's exemplar-based language outcomes seem to support her comfortable speed, word production, and pauses, including NJP, which seems to have some function in her speech. Mac's prioritized attention to formulaic chunks

corresponds to fluency in the categorization that Skehan and Foster (1999) propose: "the capacity to use language in real time, to emphasize meanings, possibly drawing on more lexicalized systems" (p. 96).

7.3. Conclusion

In this chapter, I have investigated Mac's attention through emergent categories of incorporation from content analysis of four students' data (see section 3.3.6.4), following Dörnyei (2007) and Ortega (2005), and fluency and complexity from the a priori categories proposed by Skehan and Foster (1999), and how it changes across five task repetitions.

Linguistic incorporation in the monologues reveals Mac's attention and perception of language introduced in the dialogues, which are demonstrated by her frequent incorporation of formulaic chunks (LPF). Mac's LPFs, incorporated both semantically and syntactically, seems to affect not only fluency but also complexity. Mac's fluency seems to reach a stable stage with a comfortable speed (or speech flow) and a comfortable number of words produced, and her expressions become more complex with the combination of LPFs through task repetition.

Culture influence is also observed. Mac's careful adjustment of her opinions stated to male interlocutors could be influenced by Japanese culture (avoiding conflict). The personal topic also seems to affect her speech, which slows down with unusual errors and NJP.

Through five task repetitions, Mac's attention appears to be on formulaic chunks. Mac's prioritized attention to language aspects seems to correspond to fluency in Skehan and Foster's (1999) categorization.

Chapter 8

Fluency and Complexity in the Overall Group

In Chapters 4 to 7, I investigated EFL learners' allocated attention across five task repetitions by employing a priori categories (fluency and complexity) and emergent categories from the data (linguistic incorporation) on the four case students. In this chapter, prompted by the analyses of the four cases, I investigate fluency and complexity measures in the overall group of 15 students' data to see whether fluency and complexity statistically changed across five task repetitions to answer RQ4: *Does a group of EFL learners' fluency and complexity change across multiple task repetitions?*

Chapter 8 starts with the implications from the four case students' attention allocation through five task repetitions. Then, after addressing RQ4, I statistically examine what fluency and complexity in the 15 students' language outcomes show. The chapter concludes with how learners' language attention is related to fluency and complexity.

8.1 Implications of the Four Case Students' Allocated Attention

The four focal students' attention to fluency and complexity in the monologues and to linguistic factors in the dialogues was investigated and explored to see how they relate to each other in Chapters 4 to 7. In this section I reconsider (1) pauses as a fluency measure, (2) linguistic incorporation as an indicator of attention, and (3) attention and language outcomes over five task repetitions.

8.1.1 Pauses as a Fluency Measure

As considered in Chapter 3 (see section 3.1.1), *pauses* are commonly used as a fluency measure and yet they are one of the most controversial measures. One reason is because pauses at a juncture position or at an end-turn do not always show disfluency. Macro-planning is considered to fall into juncture positions and micro-planning into non-juncture positions or within clause (Pawley & Syder, 2000; Reggenbach, 1991) (see section 2.2.1.5). As Tavakoli and Skehan's (2005) study shows, breakdown fluency measured by the number of pauses does not reveal statistically significant differences, although statistically positive results for task structure, planning, and learners' proficiency on speed fluency, complexity, and accuracy were obtained. Then, TBLLT studies have examined learners' performance with separate categories of pauses, mid-clause pauses and end-clause pauses (Foster & Tavakoli, 2009; Skehan & Foster, 2005; Tavakoli & Foster, 2008).

This study observed that pausing time at non-juncture positions (NJP) and juncture positions (JP) changed across task iterations differently in the four cases, which is likely to have been affected by the learners' attention, as seen in Chapters 4 to 7. Functional pauses including NJP were also observed in Hikari's and Mac's cases. Learners' attention was more clearly reflected in NJP than in total pausing time. One

limitation of qualitative analysis, however, is that it cannot generalize the results due to the small-scale data. Although there was a decrease in NJP across five iterations in three cases, it cannot be generalized that fluency changed across the five task repetitions. To see clear changes, the statistical examination of a larger group of subjects is needed.

8.1.2 Linguistic Incorporation as an Indicator of Attention

An important factor for language acquisition is *noticing* (Schmidt, 1990, 2001). To incorporate information provided in interaction, learners need to notice the information, which is often induced by noticing a mismatch between their interlanguage and the input, e.g., the teacher's or the interlocutor's corrective feedback (Ellis et al., 2001a; Gass & Mackey, 2007; Graňena, 2003; Mackey, 2006a, 2007). Or learners may pay attention to their prioritized language aspect rather than trade-offs (Foster & Skehan, 2013), due to their limited capacity to attend simultaneously to all three aspects (fluency, complexity, and accuracy) (Skehan, 2009). Another theoretical hypothesis proposed by TBLLT studies is that a combination of planning conditions reduces trade-offs, such as task repetition entailing strategic and online planning (Bygate, 1996, 1999, 2001; Bygate & Samuda, 2005) (see section 2.2.1.4) and a combination of pre-planning and online planning (Ellis & Yuan, 2005; Yuan & Ellis, 2003) (see section 2.2.1.2). The initial task demands that learners pay attention to meanings, but the reduced workload in the repeated task allows them to monitor their language and pay more attention to forms (Bygate, 1999; Fukuta, 2015) (see section 2.2.1.4).

As theoretical hypotheses suggest (Ellis et al., 2001b; Gass & Mackey, 2007; Schmidt, 1990, 2001; Skehan, 1998, 2009), the four case students' linguistic incorporation demonstrated their perception or prioritized attention to linguistic

factors despite the size of the data: Hikari's trend towards semantic incorporation, Maki's frequent syntactic incorporation, Mac's syntactic chunk-based incorporation, and Taki's form-focused incorporation.

Task repetition demonstrated a positive change in fluency, despite the four case students' different attention to language factors within the size of the data. The weakness of the findings is that they were qualitatively induced from a small data set. Hence, a statistical examination of fluency and complexity is needed in a larger set of data to confirm the changes in fluency and complexity.

8.1.3 Attention and Language Outcomes

Trade-offs induced by the limited capacity of learners' working memory, i.e., learners' attentional limitations (Skehan & Foster, 1999; Yuan & Ellis, 2003), are considered to be reduced with manipulation of planning conditions (Bygate & Samuda, 2005; Fukuta, 2015: Yuan & Ellis, 2003) (see section 2.1.2.2). As seen in Chapter 2, several studies have examined and found a relationship between strategic planning, including task repetitions, and learners' language production (Ellis & Yuan, 2005; Fukuta, 2015; Ortega, 2005; Sangarun, 2005; Skehan & Foster, 2005).

This study cannot generalize its findings due to its small data set, but it supports Yuan and Ellis (2003) and Sangarun (2005) as follows: the four case students' fluency changed positively across five task iterations, regardless of their attention, and this partially supports Skehan and Foster (2005) and Sangarun (2005): those attending to both meaning and form (Hikari and Mac), i.e., with similar occurrences of semantic and syntactic incorporation, seem to have a positive change in complexity and fluency. Taki's form-focused attention seemed to change positively in accuracy and fluency.

However, the small-scale data of the four cases and the analytical methods are not sufficient to see the whole picture of the shift in fluency and complexity. A larger

data set, employing several fluency and complexity measures, is needed to examine this shift in fluency and complexity and confirm the changes in them through five task repetitions. Hence, following Hughes' (2010) claim that "approaches that value authentic data can be placed on a spectrum moving from situated/qualitative…to decontextualized/quantitative," in the next section, I examine fluency and complexity across the five monologues performed by the overall group of 15 students.

8.2 Fluency and Complexity in the Overall Group

I examine the language outcomes of 15 students, the umbrella group of the four case participants, to confirm if fluency and complexity did actually change across the five monologues, and employ fluency and complexity measures besides pauses and clauses (RQ4).

8.2.1 Research Question 4

In this section Research Question 4 is addressed with two sub-research questions, RQ4a and RQ4b:

Research Question 4: Does a group of EFL learners' fluency and complexity change across multiple task repetitions?

> *RQ4a Are there any changes in the overall group of 15 students' pauses and clauses across five monologues?*
>
> *RQ4b Are there any changes in the overall group of 15 students' fluency and complexity across five monologues in terms of fluency and complexity measures besides pauses and clauses?*

8.2.2 Fluency and Complexity across Five Monologues

This section presents a statistical analysis of the 15 students' fluency and

complexity using descriptive statistics and then a Friedman Test, followed by Wilcoxon Signed Rank Tests on the monologues. The distribution of pauses is also examined.

8.2.2.1 Descriptive statistics for fluency and complexity

Table 8.2 shows descriptive statistics for the 15 students' fluency and complexity in 2-minute monologues, and the measures employed are in Table 8.1.

Table 8.1 Fluency and Complexity Measures

Measures	Features
Fluency	
Mean length of runs (MLR)	The average number of syllables between pauses (Towell et al., 1996; Kormos & Dénes, 2004).
NJP/time ratio (NJP)	The non-juncture pausing time in the total speaking time (Raupach, 1987; Pawley & Syder, 2000)
Speech rate (SR)	The number of words produced in two minutes (Kawauchi, 2005a).
Lexical phrases and fillers (LPF)	The frequency of the use of lexical phrases and fillers (Foster, 2001; Towell et al., 1996; Carter, 1998).
Complexity	
Types	The number of different types of words produced in two minutes (Kawauchi, 2005a).
Clauses/AS-unit (C/AS)	The number of clauses per AS-unit (Foster & Tavakoli, 2009; Skehan & Foster, 2005; Tavakoli & Foster, 2008)

The descriptive statistics for the 15 students' fluency and complexity (Table 8.2) shows a gradual increase (or a decrease in NJP) in means over five task repetitions in all the fluency and complexity measures. Most measures except for C/AS markedly increased (or decreased in NJP) in M2, while they moderately increased in the rest of the monologues. The median score (Md) for fluency measures, MLR, NJP, and SR on a Statistical Scale, increased (or decreased in NJP) from M1 to M4, despite some variations, but decreased in M5.

Table 8.2 Descriptive Statistics of 15 Students' Fluency and Complexity

	M1			M2			M3			M4			M5		
	Mean	SD	Md	Mean	SD	Md	Mean	SD	Md	Mean	SD	Md	Mean	SD	Md
Fluency (n = 15)															
MLR	4.02	1.18	3.67	4.35	0.93	4.08	4.46	0.85	4.46	4.70	1.10	4.83	4.80	1.27	4.67
NJP	2.04	0.09	0.18	0.19	0.06	0.19	0.16	0.07	0.17	0.16	0.07	0.15	0.16	0.07	0.16
SR	115.67	25.58	106.00	130.20	31.82	132.00	129.13	35.84	117.00	137.60	31.96	134.00	140.93	36.88	129.00
LPF	12.93	5.48	12.00	15.93	9.45	15.00	15.07	6.84	14.00	16.07	6.91	15.00	16.60	8.18	14.00
Complexity (n = 15)															
Types	58.53	8.84	60.00	66.20	10.99	64.00	63.07	13.19	62.00	67.60	11.83	68.00	69.67	11.39	68.00
C/AS	1.27	0.26	1.24	1.29	0.31	1.21	1.31	0.20	1.27	1.34	0.25	1.25	1.39	0.26	1.29

Note. M1 = Monologue 1, MLR = mean length of runs, NJP = non-juncture pause/time ratio, SR = words produced in 2 mins., LPF = lexical phrases and fillers, Types = different types of words produced in 2 mins., C/AS = clauses per AS-unit.

8.2.2.2 Impact of task repetition on fluency and complexity

For a further examination of the changes in the 15 students' fluency and

complexity measures, I conducted a Friedman Test (a non-parametric test relevant to

one-way ANOVA with repeated measures) to compare scores across five time points

(M1, M2, M3, M4, and M5). Table 8.3 shows the results of the Friedman Test.

Table 8.3 Impact of Task Repetition on Fluency and Complexity

	n	X^2	df	Asymp. Sig (2-tailed)
Fluency				
MLR	15	12.40	4	.015*
NJP	15	5.15	4	.272
SR	15	13.44	4	.009**
LPF	15	2.92	4	.571
Complexity				
Types	15	24.40	4	.000**
C/AS	15	6.18	4	.186

Note. ** $p < .01$, * $p < .05$. LPD = lexical phrases and fillers; C/AS = clauses/AS-unit

There are statistically significant differences in fluency (MLR, SR) and lexical

complexity (Types) measures.

To find at what point in the sequence of task repetitions the differences

occurred in MLR, SR, and Types, post-hoc tests were conducted using Wilcoxon

Signed-Rank Tests (with a Bonferroni adjusted alpha value). Table 8.4 shows post hoc

tests between monologues. The efffect size was calculated: $r = z$/square root of N

(total number of cases). According to the commonly used guidelines proposed by

Cohen's (1988) criteria, .1 = small effect, .3 = medium effect, .5 = large effect.

Cohen's effect size statistics present differences between groups in terms of standard

deviation units (Pallant, 2010).

Table 8.4 Wilcoxon Signed Rank Tests between Monologues

		M1	M2	M3	M4	M5
MLR						
M	z			-2.273	-2.216	-2.400
	p	-	ns	.023	.027	.012
	r			-.59	-.57	-.65
M2	z		-			-2.701
	p			ns	ns	.007
	r					-.70
M3	z			-		
	p				ns	ns
	r					
M4	z				-	
	p					ns
	r					
SR						
M1	z		-1.989	-2.246	-2.528	-3.097
	p	-	.047	.025	.011	.002
	r		-.51	-.58	-.65	-.80
M2	z					-2.323
	p		-	ns	ns	.020
	r					-.60
M3	z			-		-2.294
	p				ns	.022
	r					-.59
M4	z				-	
	p					ns
	r					
Types						
M1	z		-2.899		-2.923	-3.301
	p	-	.004	ns	.003	.001
	r		-.74		-.76	-.85
M2	z					
	p		-	ns	ns	ns
	r					
M3	z				-2.985	-2.958
	p			-	.003	.003
	r				-.77	-.76
M4	z					
	p				-	ns
	r					

Note. M1 = Monologue 1. r = Effect size.

There were statistically significant increases, especially from M1 to later monologues, in the three measures. There were also statistically significant increases from M2 to M5 in MLR, from M3 to M5 in SR, and from M3 to M4 and M5 in Types. According to Cohen's (1988) criteria, the results suggest a large effect size (over .5) in

each combination of MLR, SR, and Types, which show significant difference

increases. This demonstrates that there were changes in the students' fluency and

complexity.

8.2.2.3 NJP, LPF, and C/AS across five monologues

Besides MLR, SR, and Types, I also examined NJP, LPF, and C/AS to see if

there were statistical changes between monologues by using Wilcoxon Signed Rank

Tests, which were employed instead of *t*-tests due to the comparatively small data set.

All the combinations between monologues for NJP, LPF, and C/AS were examined.

There were statistically significant differences between repetitions in the three

measures, as shown in Table 8.5. The values obtained for the three measures which

show significant differences suggest a large effect size (over .5). Table 8.5 shows

Wilcoxon Signed Rank Tests on NJP/time ratio, LPF, and clauses/AS-units.

Table 8.5 Wilcoxon Signed Rank Tests (NJP, LPF, Clauses)

T1 to T2	n	z	Asymp. Sig. (2-tailed)	r
NJP/time ratio				
M1 - M5	15	-1.79	.073	-.46
M2 - M5	15	-2.02	.043*	-.52
LPF				
M1 - M5	15	-2.18	.030*	-.53
Clauses/AS-unit				
M1 - M5	15	-2.05	.041*	-.53
M3 - M5	15	-2.10	.035*	-.54

Note. * *p* < .05. M1 – M5 = between Monologue 1 and Monologue 5,

NJP/time ratio = non-juncture pausing time/total speaking time.

As seen in Chapters 4 to 7, the four case students' NJP generally decreased or

moved to JP across five task iterations except for Mac, while the changes in clauses

show individual differences (e.g., Maki and Taki repeated a one-clause AS-unit).

Judging by the Wilcoxon Signed Rank Test results in Table 8.5, however, there are

significant differences between M1 (and M3 in C/AS) or M2 and M5 in NJP, LPF, and C/AS. There are statistical changes in the 15 students' fluency and complexity across the five monologues in terms of NJP, LPF, and C/AS, besides MLR, SR, and Types.

The positive changes in fluency and complexity of the 15 students' oral performances across the five monologues follow approximately linear trajectories. Figures 8.1 and 8.2 show MLR and C/AS across five monologues. SR and LPF show linear trajectories similar to MLR, and Types are also similar to C/AS.
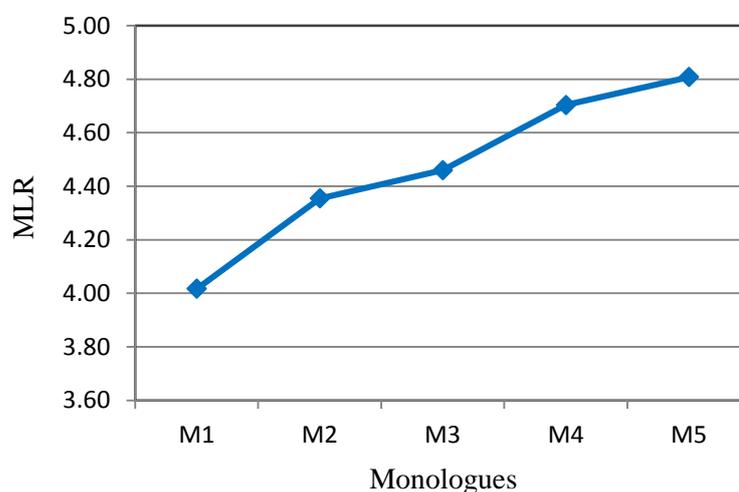
Figure 8.1 Average of the 15 students' MLR
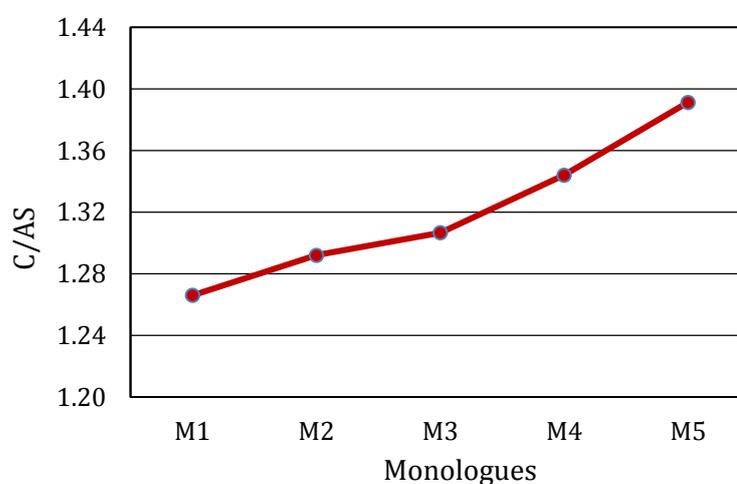
Figure 8.2 Average of the 15 students' C/AS

This clear picture seems quite different in the cases of the four individual students out of fifteen, as seen in Larsen-Freeman's (2006) study of five Chinese students' complexity, fluency and accuracy.

8.2.2.4 Distribution of pauses across five monologues

Figure 8.3 shows how the distribution of pauses in the 15 students' oral performance changed across five monologues, with the averages of pause/time ratio at two different locations, juncture (JP) and non-juncture (NJP) positions, and the total pause/time ratio across five monologues.
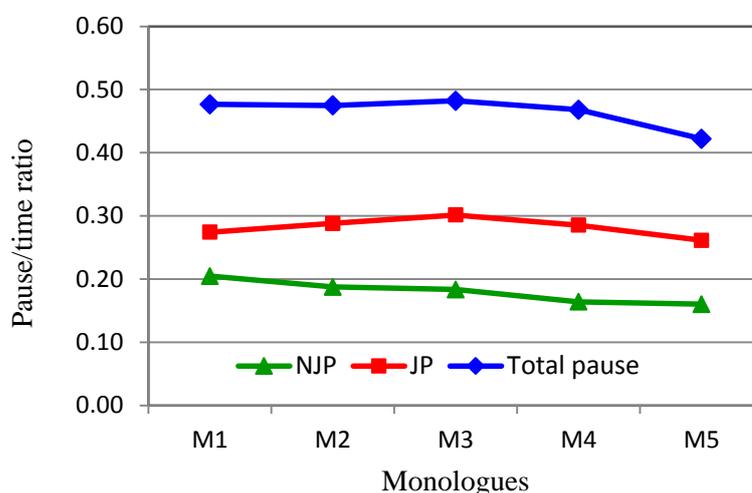
Figure 8.3 Distribution of Pauses across Five Monologues

It suggests that NJP gradually decreased from M1 to M5, despite the small range of change, while JP increased once and then decreased after the third iteration of the task (M3). As a result the total pause/time ratio finally decreased in the fifth monologue (M5). This is also quite different from Hikari's and Taki's symmetrical trajectories between NJP and JP.

8.3 Learners' Attention and Fluency/Complexity in Task Repetition

Statistical examination of the oral performance of the overall group

demonstrates changes in fluency and complexity across five monologues. In particular, speed fluency (MLR, SR) and lexical complexity (Types), which show statistically significant differences in Friedman Tests, indicate clear changes across five time points (M1, M2, M3, M4, and M5). According to the post hoc tests, MLR seems to have needed at least three-time repetitions to produce a significant change (M1 to M3–M5, M2 to M5). As for other fluency (NJP, LPF) and complexity (C/AS) measures, there may have been some variations although they show a statistical change between M1/M2 and M5 ($p < .05$).

With the clear change in fluency and complexity in the statistical examination of oral performance by the overall group across five monologues, the relationship between syntactic self-incorporation and fluency becomes more credible. Similarly, from small data, this study supports Foster and Skehan (2013), i.e., that learners pay more attention to their prioritized language aspect, through four case students' different prioritized linguistic incorporation. This study also supports Yuan and Ellis (2003) that with pre-planning and online planning learners can pay adequate attention to all language aspects, and Bygate (1999), Bygate and Samuda (2005), Ellis (2005), and Fukuta (2015) that task repetition provides opportunities to pay appropriate attention to all language aspects.

8.4 Conclusion

In Chapter 8, the implications of the four case students' different attention, investigated from the individual small-scale data in Chapters 4–7, have been discussed. To look for a clear change in fluency and complexity, the task performances of 15 students in the overall group including the four case students were also examined, and statistical changes in the fluency and complexity measures were confirmed.

After the qualitative analysis of four case students' allocated attention and the positive changes in fluency and complexity of 15 students' oral performance across five task iterations, the following theoretical issues are confirmed. First, macro and micro planning are seen in the distribution of pauses, as found in Butterworth (1980) and Pawley and Syder (2000): as NJP (micro planning) decreased, JP (macro planning) increased in Hikrai's and Taki's oral performance, whose prioritized language aspects seemed to be complexity (Hikari) and accuracy (Taki), referring to Skehan and Foster's (1999) categorization. On the other hand, in Maki's and Mac's cases, who seemed to prioritize fluency, JP was longer than NJP across the monologues. As research suggests, functional pauses were also observed in Hikari's and Mac's cases (Lennon, 1990; Pawley & Syder, 2000; Riggenbach, 1991).

Second, positive changes in fluency and complexity were statistically confirmed in the repeated task performance of 15 students. These 15 students could have paid different attention to language information in the dialogues. It is widely accepted that trade-offs occur between language aspects to be attended to and learners prioritize a specific language aspect due to their limited capacity to attend to multiple language aspects (F, C, A) at the same time. This study supports Yuan and Ellis (2003) that trade-offs can be reduced by the manipulation of planning conditions, and Bygate and Samuda (2005) and Fukuta (2015) that trade-offs can be reduced through task repetition, which functions as both strategic and online planning.

Chapter 9

Discussion

In this chapter, the findings of the empirical study are discussed in accordance with the research question posed in Chapter 2: *How does allocation of EFL learners' attention change across multiple task repetitions?* First, the findings from the four subdivided research questions are discussed, followed by consideration of additional findings going beyond the RQs, which are still worth considering. Then, the theoretical, methodological, and pedagogical implications of the findings are discussed.

9.1 RQ 1: Attention to Fluency and Complexity

The first research question posited: *How does EFL learners' attention in monologues change in terms of fluency and complexity across multiple task repetitions?* Four students' attention was investigated first by a priori categories of fluency and complexity, and individual differences were observed in their prioritized attention across five task iterations. I discuss the findings for (1) pausing across five monologues and (2) modification and complexity.

9.1.1 Pauses across Five Monologues

The trajectories for distribution of pauses, which reflect learners' online planning allocation, are different by learners. NJP and JP change approximately symmetrically across five monologues in Hikari's and Taki's cases, while they change approximately in parallel in Maki's and Mac's cases. The former shows a change in the learners' planning from micro to macro across the monologues, i.e., sufficient macro planning at juncture positions in later monologues reduces the micro planning at non-juncture positions (see Butterworth, 1980). This could relate to Skehan and Foster's (2005) study, which shows that end-clause pauses (i.e., JP) increase but mid-clause pauses (i.e., NJP) decrease in learners' second five-minute performances. They interpreted this phenomenon as "strategic planning conditions do not maintain their effects for long" (p. 211) due to students' less online planning engagement in the second time period (see section 2.2.1.2). In light of the present study, this may be due to learners' sufficient planning at the juncture position in the second five-minute performance, which requires less planning at non-juncture positions.

The different trajectories of pause distribution seem to reveal the four students' attention to different language aspects, e.g., exemplar-based versus rule-based

(Skehan, 1989), or fluency versus complexity oriented (Skehan & Foster, 1999).

Complexity oriented learners need more planning time for a rule-based approach than

do fluency oriented learners, who tend to use an exemplar-based approach (Skehan,

1998) (see section 2.1.2.2). Hikari's complex structured discourse and Taki's form-

focused discourse demonstrate their control over online planning which changes from

micro to macro planning, and this is reflected in the distribution of pauses. Especially,

the cycle boundaries of Hikari's discourse became clearer (with longer JP or end-

clause pauses) across task iterations, as seen in native speakers (see Butterworth,

1980; Foster & Tavakoli, 2009).

On the other hand, the parallel trajectories of pause distribution across Mac's

(exemplar-based) and Maki's (repeated simple structured syntactic chunks of)

discourses show sufficient macro planning at juncture positions and comparatively

less micro planning at non-juncture positions. Especially, pause distribution in Mac's

four monologues (more JP than NJP) similarly demonstrates as in Foster and Tavakoli

(2009) that native speakers' performance includes more end-turn pauses than mid-

clause pauses. In their study, non-native speakers' performance in Tehran has more

mid-clause pauses than end-turn pauses. According to the above findings, the four

students' pause distribution demonstrates their attention to language aspects.

In addition to pause distribution, functional pauses, even including NJP, were

observed in Hikari's and Mac's discourses (e.g., changing topics). JP (or end-clause

pause) is usually considered to have such a function, but NJP (or mid-clause pauses) is

usually considered to be a disfluency marker, which interrupts speech flow (Pawley &

Syder, 2000; Riggenback, 1991, p. 96).

9.1.2 Modifications and Complexity

Task repetition is considered to provide a speaker with opportunities for

strategic planning (Bygate, 1996, 1999, 2001; Fukuta, 2015): meaning-focused initial performance provides a speaker with more processing space for form-focused attention by reducing the workload to allow attending to both form/meaning processes in subsequent performance, and repeated rehearsal "will lead to all-round improvement" (Ellis, 2005, p. 14). However, the qualitative analysis in this study suggests that this is not always the case.

Hikari's and Mac's discourses became more complex across five monologues. For example, Hikari's semantically reformulated expressions in the monologues tended to become more complex and fluent with syntactical elaboration. This seems to support Bygate's (1996, 1999, 2001) claim explained above. Mac's exemplar-based discourse, which is usually considered to promote fluency (Skehan, 1998), also became more complex, combining more lexical phrases in one AS-unit across repeated monologues. This suggests that even exemplar-based discourse can become more complex by using additional formulaic chunks, possibly in a larger available processing space from a reduced workload.

In contrast, Maki's discourse became faster and simpler, repeating syntactic chunks across five monologues. Taki's discourse in simple structured topics showed more meaning focus in later task iterations, which led to less fluency. These conflicting phenomena suggest that reducing the workload available for form-focused attention through task repetition does not always lead the speaker to focus on form or to more complex discourse, which is still the speaker's choice.

9.2 RQ 2: Learners' Attention and Perception

The second research questions posited: *How do EFL learners' attention and perception in dialogues change in terms of linguistic incorporation across multiple*

task repetitions? Occurrences of the three categories of semantic, syntactic, and lexical incorporation, as they emerge from the data (see section 3.3.6.4), seem to reveal the learners' different attention paid to and perception of linguistic factors. Moreover, the learners' attention to linguistic factors changes differently through task iterations. Here, I propose that linguistic incorporation is a reliable, objective tool to detect learners' allocated attention. I discuss (1) attention and language incorporation, (2) trouble sources, noticing, and incorporation, (3) incorporation from interlocutors' provision and self-reproduction, and (4) immediate incorporation and incorporation over time.

9.2.1 Attention and Linguistic Incorporation

Allocation of learners' attention investigated through linguistic incorporation across five task iterations related to outcomes for fluency and complexity, and individual different prioritized attention was clearly demonstrated.

Hikari's initial semantic other-incorporation shifted to syntactic self-incorporation, which is likely to be related to the positive change in fluency and complexity across five monologues. Mac's exemplar-based incorporation also became more complex by combining various lexical phrases and fillers. These examples support Tavakoli and Skehan (2005), who suggest that complexity and fluency are compatible with pre-task planning (see section 2.2.1.2), and Fukuta's (2015) study of attention orientation through two task repetitions, which shows that learners' oriented attention in the second task shifts more towards a syntactic encoding process and less to a conceptualizing (i.e., semantic) process than in the first task. This is interpreted as a meaning-focused initial performance provides a speaker with more processing space for form-focused attention, by reducing the workload in subsequent performances (see Bygate, 1996, 1999, 2001).

The four case students' fluency changed positively across five task iterations, with syntactic incorporation eventually dominating. Hikari and Mac, who attended to both semantic and syntactic incorporation, or meanings and forms (i.e., similar occurrences of semantic and syntactic incorporation), seemed to produce more complex language, together with more fluency, than in their earlier performances. An interesting finding is that the results in the present study overlap with those of Sangarun (2005)

Table 9.1 shows a comparison of attention categories of four studies based on their content analysis, applying the categories of Levelt's (1989) speech model.

Table 9.1 A Comparison of Attention Categories of Four Studies

Levelt (1989)	Conceptual-ization	Formulation		Articu-lation	Monitor-ing	FCA
		Forms	Lexis			
Ortega (2005)	Organize thought	Formulate thoughts	Solve Lexical problems		Practice/ rehearse	F C A
Sangarun (2005)	Goal setting Meaning planning (MP)	Form planning (FP)	Selecting lexical (FP)		Revising language (MFP)	F (MFP>FP) C (MFP>MP A (MFP>FP)
Fukuta (2015)	Conceptual aspect	Syntactic aspect	Lexical aspect	Phonolo-gical asp.		C (lexical) A
Present study (2015)	Semantic incorporation	Syntactic incorpora-tion	Lexical incorpora-tion		(modifi-cation: sem+syn)	F (syn, sem+syn) C (sem+syn)

Note. FCA = fluency, complexity, accuracy; MP = meaning-focused planning, FP = form-focused planning, MFP = meaning/form-focused planning; sem = semantic, syn = syntactic

The categorizations in the four studies were applied approximately to the concepts of Levelt's (1989) three components of Conceptualization, Formulation, and Articulation, as well as Monitoring. The four studies also investigated the relationship with FCA. Sangarun compared emergent categories and different focused planning groups (meaning-focused, form-focused, and meaning/form-focused), which agreed with each other. Sangarun's (2005) study resulted in positive effects for

meaning/form-focused, followed by form-focused strategic planning for accuracy and fluency, positive effects for meaning/form-focused and meaning-focused strategic planning for complexity. Although four cases are not enough to generalize these phenomena, the findings in the present study support Sangarun's study above to a limited degree (see section 2.2.1.3).

All the studies, except the present one, however, elicited categories mainly through retrospective interviews. The present study identified learners' attention via linguistic incorporation from dialogues into subsequent monologues. In this way, the learners' attention was seen objectively, not depending on their subjective memories. This new trial to detect learners' allocated attention in interaction is quite valid, with support from the above studies.

9.2.2 Trouble Source, Noticing, and Incorporation

The most obvious example of incorporation via a trigger to address a trouble source in interaction is Maki's first dialogue, in which she faced with output difficulty. One idea unit, "*he wear(s) strange clothes*," which starts with a trouble source "*how to say*," is repeatedly modified by incorporating lexical items from interlocutors' provision. This demonstrates a relationship between *noticing a gap* and *incorporation* of input from interlocutors' provision, which is considered to lead to acquisition (Izumi, 2003; Schmidt, 2001; Swain et al., 2002; Yaghoubi-Notash & Yousefi, 2011) (see section 5.2.3.1).

Cameron (2001) and Ohta (2001) report that, in peer interactions, interlocutors' subtle provisions are commonly observed, and more incidental vocabulary acquisition is seen than in controlled teacher-learner interaction (He & Ellis 1999) (see section 2.4.2.2). In the present study, interlocutors' subtle provision for speakers' initiated output problems were also observed (see section 5.2.3.1), rather than corrective

feedback (see Fujii & Mackey, 2009). As Skehan (2009) suggests, in the process of lemma retrieval (see Fig. 2.1 Levelt's model), the interlocutor's scaffolding together with providing a priming opportunity seems to reduce the speaker's workload regarding retrieval of lexis from his/her mental lexicon. Learners can retrieve lexis or form, or meanings through interaction, thus reducing a limitation of pre-task planning identified by learners (e.g., lack of sources for planning, such as a dictionary or friend to ask) as reported in Ortega (2005).

What should additionally be noted about perception is Hikari's incorporated lexical item "*weird*" (see section 4.2.3.2). It was not until receiving this input three times (D2, D4, and D5) that Hikari finally perceived and output "weird," thus incorporating interlocutors' provision. It clearly demonstrates a relationship between a learner's perception of interlocutors' provision and their incorporation of it. This may show that *noticing* a word (Schmidt, 1990) is necessary to incorporate it.

9.2.3 Incorporation from Interlocutors' Provision and Self-reproduction

The four students had different combinations of incorporation from interlocutors' provision and self-reproduction. For example, Hikari's extended idea units, which were observed to be related to his fluency and complexity (see section 4.2.2), were identified as often being incorporated from interlocutors' feedback. Sometimes, he even produced more NJP in his self-production of idea units (e.g., "*he has a guitar box on the floor*") (see section 4.2.3.1). This may be one case in which more workload was imposed on his initial semantic self-production than on his semantic incorporation from his interlocutor's provision (see the previous section about Ortega, 2005). Hikari's trend towards linguistic incorporation repeated across iterations ranged from initial semantic other-incorporation to syntactic self-incorporation. In other words, Hikari's self-reproduction was originally other-

incorporation from interlocutors' provision.

Taki often self-corrected her utterances while repeating idea units over and over again, especially in complex structured topics, as if she were practising until she was able to speak smoothly, i.e., to overcome a trade-off between accuracy and fluency (see section 6.2.3.1). Self-correction shows learners' noticing the form, which is also important for language learning, even though it is not incorporated from corrective feedback (Ohta, 2001). Students' initiation and self-correction may be even more important for their language learning, owing to a relation with their noticing (Ellis et al., 2001a; Ohta, 2001). Such occasions were often observed in the present study.

9.2.4 Immediate Incorporation and Incorporation over Time

Uptake, incorporating a teacher's provision into a student's initial erroneous utterance, is often investigated in a student's utterance immediately following the teacher's feedback (Lyster & Ranta, 1997). Language incorporation, however, does not always occur immediately after provision. It may occur later, as demonstrated in the present study. For example, Mac incorporated the second interlocutor's provision in the fifth iteration on the topic of *Malaysian girl* (see section 7.2.3.1). This finding for multiple task repetitions is what researchers have predicted but not demonstrated in their studies (Ellis et al., 2001a; Mackey, Oliver, & Leeman, 2003; Mackey & Philp, 1998; Ohta, 2001; Révész, 2007). Furthermore, modified output is not always based on interlocutors' corrective feedback (see Foster & Ohta, 2005).

Another finding is that repetition immediately after an interlocutor's corrective feedback or incorporation of feedback, which is usually considered as *uptake* (Lyster & Ranta, 1997), does not always show uptake or acquisition, although it might affect the learner's interlanguage. For instance, Taki once repeated her interlocutor's

corrective feedback "*made of wood*," and even incorporated the form into a similar case "*made of concrete*." But a little while later she used an incorrect form, "*made by wood*" (see section 6.2.3.2). This might show that uptake of a new form needs more rehearsal.

9.3 RQ3: Incorporation, Fluency, and Complexity

The third research question posited: *Is there any relationship between EFL learners' attention to linguistic factors in the dialogues and to fluency and complexity in the monologues across multiple task repetitions?* Learners' different attention to different linguistic factors (e.g., semantic, syntactic) identified in the first task changed across five task iterations. This trajectory was closely related to learners' attention to fluency and complexity in monologues

I discuss the relationship, first (1) incorporated new information, speech flow, and structural complexity, followed by (2) repeated information, speech flow, and structural complexity.

9.3.1 Incorporated New Information, Fluency, and Complexity

Incorporated new information into learners' monologues variously affected their language performance. Among the four student cases, Hikari's and Mac's incorporation of new information was mainly semantic incorporation, i.e., on the meaning level, while Maki's and Taki's incorporation of new information was mainly on the lexical level. Both Hikari's and Mac's semantic incorporation positively affected their fluency and complexity (see section 9.2.1), while Maki's lexical incorporation positively affected fluency, but Taki's incorporation affected fluency negatively and complexity positively.

Hikari's extended and elaborated semantic incorporation from his

interlocutors' feedback into subsequent monologues (i.e., attention to meanings) seems to have positively affected complexity (see section 4.2.3.1), making his expressions lexically rich and more complex with new ideas, while his syntactic self-incorporation (i.e., attention to forms) in later iterations seems to have facilitated fluency. Mac's exemplar-based trend (i.e., attention to formulaic chunks) affected fluency and enriched it with more complex utterances via her semantic incorporation (i.e., attention to meanings) in later iterations (e.g., uncertainty over the girl's nationality) (see section 7.2.3.1). The transition from complexity to fluency in Hikari's case and fluency to complexity in Mac's case across iterations supports Bygate (2001), Bygate and Samuda (2005), and Ellis (2005), who suggest that task repetition leads to attention to all language aspects.

In contrast, both Maki's lexical incorporation embedded in syntactic incorporation from interlocutors' provision and Taki's syntactic repetition in complex structured task helped fluency (see section 5.2.3.1), but did not facilitate complexity through task repetition. Moreover, Taki's semantic incorporation in simple structured task slowed down her fluency (see section 6.2.3.3). Her focus on meanings in simple structured topics facilitated more variety of types of incorporation, which rather negatively affected fluency. These examples suggest that task repetition does not always predispose learners to shift their attention to other aspects.

9.3.2 Repeated Incorporation, Fluency, and Complexity

This study supports Fukuta's (2015) findings that learners' oriented attention in a second task shifts more towards a syntactic encoding process and less towards a conceptualizing process than in a first task. However, although all four case students' incorporation shifted from semantic to syntactic, or increased in its use of syntactic incorporation across five task iterations, each student's attention to linguistic factors

was quite different (see Chapters 4 to 7).

One important implication shown in this study is that language does not always change positively in a straightforward way. Rather, it follows a back and forth trajectory (see Larsen-Freeman, 2006), it shows U-shaped development (Ellis 1997), as seen in Taki's form-focused performance. In Taki's case, accuracy was sacrificed to facilitate fluency before facilitating both of them, allocating attention first to accuracy, then shifting to fluency, and finally to both of them (e.g., in *Want someone to do*). The five iterations of the same topic segments reveal how trade-offs at the initial expense of fluency or accuracy were overcome and eventually led to fluency and accuracy (and possibly complexity) enhancement as predicted in the literature (Bygate & Samuda, 2005; Ellis, 2005; Yuan & Ellis, 2003).

9.4 RQ4: Fluency and Complexity in the Overall Group

The fourth research question posited: *Does a group of EFL learners' fluency and complexity change across multiple task repetitions?* The overall group of 15 students' statistical changes in fluency and complexity across task iterations support the four focal students' changes in fluency and complexity. I first discuss pauses and clauses, and then other fluency and complexity measures in the overall group across five task repetitions.

9.4.1 Pauses and Clauses in the Overall Group

Wilcoxon Signed Rank Tests conducted on the scores obtained from a measure of speech flow, NJP/time ratio (NJP) (Raupach, 1987), and a measure of structural complexity, clause/AS-unit (C/AS), revealed a significant decrease in NJP between M2 and M5, and a significant increase in C/AS between M1/M3 and M5.

The distribution of NJP clearly shows a gradual decrease from M1 to M5,

different from the total pause/time ratio (a decrease from M3 to M5) and JP (an increase from M1 to M3 and then a decrease from M3 to M5). C/AS also moderately increases from M1 to M5. The results from 15 students' data provide evidence for positive changes in NJP and C/AS, although in the case of the four students' data, these show some variation.

9.4.2 Fluency and Complexity in the Overall Group

The results for fluency and complexity in the overall group of 15 students' data across five monologues support Ellis's (2005) prediction that repeated rehearsal provides "an opportunity for learners to attend to all three components in Levelt's model – conceptualization, formulation and articulation" and can "lead to all-round improvement" (p. 14).

The results show changes in the 15 students' fluency and complexity with statistically significant differences in both fluency and complexity measures across five monologues (see section 8.2.2). A Friedman Test conducted between monologues on the scores obtained for fluency (MLR, SR) and complexity (Types) measures reveals significant changes across five task iterations. Wilcoxon Signed Rank Tests conducted on the scores obtained for LPF (lexical phrases and fillers) also show a significant increase between M1 and M5, as well as NJP and C/AS. The results provide strong confirmation of the effects of five task repetitions on fluency and complexity, especially speed fluency (MLR, SR) and lexical complexity (Types).

The results support Tavakoli and Skehan (2005), who suggest that complexity and fluency are compatible with pre-task planning, and Yuan and Ellis (2003) and Bygate and Samuda (2005), who suggest that trade-offs between fluency, complexity, and accuracy are mitigated, thus reducing the problem of learners' limited capacity by combining pre-task or strategic planning and on-line planning (see section 2.1.2.2).

Previous research on learners' performance and task repetition examined learners' oral performance on the same task done two (Bygate, 2001; Fukuta, 2015) or three times (Gass et al., 1999). As shown in Chapter 8, however, all the fluency measures and a lexical complexity measure (Types) show a marked increase (or a decrease in NJP) in the second task (see Table 8.2), followed by a more moderate increase (or decrease in NJP) in later tasks. This suggests that some other aspects involved in the first task affected the results, besides language itself (e.g., task unfamiliarity).

Bygate (2001) claims that strategic planning through task repetition (e.g., planning cumulatively over repeated tasks) involves long-term memory rather than short-term memory, while pre-task planning (planning only once before the task) is involved in short-term memory. The present study clearly shows the effects of five task repetitions on 15 students' fluency and complexity, with significant increases (or decreases in NJP) in fluency and complexity measures.

9.5 Social Involvement in Interaction and Language Outcomes

In addition to the above findings, the social influence involved in interaction also deserves attention. In this section I discuss social and cultural involvement in incorporation, fluency, and complexity.

The analysis of linguistic incorporation revealed that learners' attention was sometimes affected by social involvement. A speaker's initiation changed according to the interlocutors' hierarchical status (see section 4.2.3.5) or interlocutor familiarity (see section 5.2.4.4), as the literature suggests (Duff & Kobayashi, 2010; Tarone & Liu, 1995; Tarone, 2010). Cultural involvement in interaction was seen, as shown in Fujii and Mackey (2009), such as avoidance of conflict with an interlocutor's opposite

opinions in Maki's I5 (see section 5.2.3.2) and adjustment to interlocutors' opinions (avoidance of self-assertion in Mac's *Thai boy*) (see section 7.2.3.3). The influence on Mac's oral performance via more or less sense of security in her personal topic was also observed (see section 7.2.3.2) (see Allwright & Hanks, 2009). These observations support research that points to the importance of the social dimension in interaction, such as language use for social action (Larsen-Freeman, 2006), the influence of social context on learners' willingness to incorporate provision (Philp & Mackey, 2010; Tarone, 2010), the importance of "a sense of security" and "the existence of interpersonal relationships" for language learning in interaction (Allwright & Hanks, 2009, p. 47), and interaction as a social and language learning activity (Foster & Ohta, 2005).

The present study shows that incorporation affected by social involvement also influences fluency and complexity: the correspondence between Hikari's initiation and syntactic self-incorporation related to fluency; the avoidance of direct conflict in Maki's fifth iteration (see section 5.2.3.2) negatively affected Maki's fluency and complexity with the interlocutor as a listener in M5. Social interaction can provide learning opportunities for language and interaction skills (e.g., initiation of linguistic incorporation in 4.2.3.5) (see Kasper 2009).

9.6 Implications

In this section, I discuss theoretical, methodological, and pedagogical implications, based on the present study.

9.6.1 Theoretical Implications

There are several important theoretical implications in the findings. First, L2 learners' attention to all three language aspects of fluency, complexity, and partially

accuracy were demonstrated across task repetition in the current study. The findings from the qualitative analysis and the statistical results from 15 students' fluency and complexity are consistent with the results of the same task repetition in Bygate (2001), and support the predictions of Yuan and Ellis (2003), Bygate and Samuda (2005), and Ellis (2005) that pre-task or strategic planning can address trade-offs between fluency or complexity and accuracy by reducing the workload of attending to all three aspects. This was shown especially in Taki's discourse across five monologues, which demonstrated how a trade-off between accuracy and fluency was overcome.

Second, learners' shift in attention from an initial conceptualizing (semantic) process to a syntactic encoding process in later tasks was observed, especially in Hikari's and Mac's task performance, which supports Bygate (1996, 2001) and Fukuta (2015). Learners' strategic planning through task repetition, based on the theoretical consideration that task repetition entails strategic planning, eases cognitive demands on meanings in the second and later monologues, leaving "enough spare capacity to focus their attention on form at the second task enactment" (Fukuta, 2015, p. 3, see also Bygate, 1996, 2001).

As seen in Maki's and Taki's discourse, however, shifting from meanings to forms is still the learners' prioritized behavior: Maki repeated syntactic units, replacing lexical items for both initial and iterated processes, and Taki continued to focus on meanings in the simple structured topics, sacrificing fluency (accompanied by longer NJP).

Third, it was observed that learners' prioritized attention affected fluency and complexity (Skehan, 1989, 2009). Learners whose attention was on both meanings and forms, shown by semantic and syntactic incorporation, including exemplar-based incorporation, affected both fluency and complexity, e.g., in Hikari's and Mac's cases,

while those whose attention was on forms and/or lexis, shown by syntactic/lexical incorporation, affected mainly fluency (and possibly accuracy too), e.g., in Maki's and Taki's cases (see Sangarun, 2005). A broadly accepted notion that fluency reflects learners' focus on meaning (Fukuta, 2015) seems to be different in the present study, as well as in Sangarun (2005). Hulstigin and Hulstigin (1984) suggest that attention to form positively affects learners' accuracy, based on their study. However, although Taki is concerned with accuracy the most, accuracy is the most problematic area in her discourse.

Finally, the finding of the relationship between syntactic incorporation (not limited to grammatical forms) and fluency is important. Although the current study has not investigated incorporation through corrective feedback, it was observed that learners' perception shown by incorporation of input led to fluency enhancement through syntactic via semantic incorporation. This supports the prediction that learners' uptake leads to fluency, i.e., noticing a gap between learners' interlanguage and the target language (Schmidt & Frota, 1986) leads to enhanced fluency (Swain, 1995; Yaghoube-Notash & Yousefi, 2011) with opportunities to proceduralize uptake (Mitchell & Myles, 2004). Self-initiated other-incorporation (e.g., incorporation of interlocutors' provision elicited by a speaker's initiated questions) shown in the current study is also important in its demonstration of noticing a gap, as previous research has suggested (Ellis et al., 2001a, 2001b; Graňena, 2003; Ohta, 2001; Sato & Lyster, 2012; Shehadeh, 1999).

9.6.2 Methodological Implications

One of the main contributions of the present study to the field of SLA concerns the use of linguistic incorporation as an indicator to learners' attention. To investigate learners' strategic (and/or online) planning in psycholinguistic approaches, it has been

common to analyze this through learners' retrospective interviews, which relies totally on learners' perceptive and subjective concerns, as shown in the literature (Fukuta, 2015; Kormos, 2000; Ortega, 2005; Sangarun, 2005). On the other hand, modified output is important in pedagogical approaches due to the underlying concept of attention and awareness at the level of noticing, which is necessary for language learning (see Schmidt, 1990). Uptake occurs through noticing a gap (Schmidt, 1990; Schmidt & Frota, 1986) between learners' interlanguage and the target language (Gass & Mackey, 1997; Mackey, 2007; Yaghoubi-Notash & Yousefi, 2011) and facilitates language acquisition through noticing, input, and output (Ellis et al., 2001b; Long, 1996; Robinson, 2005). Incorporation, a main move in uptake, can be a clue to learners' attention in interaction.

The categorization of linguistic incorporation emerging from content analysis of four case students' data, which applies Levelt's model of speech production (1989) (see Fig 3.3), is a useful tool to anticipate learners' attention through interaction, especially now that researchers are pointing out the limitations of FCA research and are searching for new measures (Ellis, 2009; Larsen-Freeman, 2009; Skehan, 2009). Larsen-Freeman (2009), for example, argues that FCA has reached a point where "the typical (reductionist) approach of taking factors one by one to see what effect each has on learner performance in a linear causal way does little to advance our understanding" (p. 582). The present study, employing incorporation as a measure to investigate learners' attention in multiple task repetitions, has demonstrated "how individual learner factors affect how learners rehearse a task" in both pre-task and on-line planning (Larsen-Freeman, 2009, p. 586).

New units of analysis of types and sources of linguistic incorporation were operationalized to make the present study possible. Data collection from task

performance with a combination of dialogues and monologues enabled me to investigate learners' attention in interaction.

We frequently incorporate all kinds of knowledge into our own existing knowledge: art, skills, and stories we encounter, as well as language. Learners also incorporate their interlocutors' feedback into their output, even if they do not modify their output immediately after feedback. They repeatedly use it, rehearsing and hypothesis testing it, until it is stored in their database as long-term memory. The categories of linguistic incorporation enable researchers to investigate L2 learners' attentional behavior. This can be an important contribution to SLA, specifically to TBLLT, providing researchers with an objective clue to learners' attention.

Secondly, NJP, a fluency measure employed in this study, may be another contribution to the field of SLA. NJP shows a clearer decrease than total pausing time. The distribution of JP and NJP also shows learners' different attention. JP (or end-clause pauses in Skehan and Foster, 2005) increase in line with a corresponding decrease in NJP across task iterations in Hikari's and Taki's cases (attention to complexity or accuracy, see sections 4.2.4.5 and 6.2.4.4). But JP and NJP changed in a parallel manner in Maki's and Mac's cases (attention to fluency, see sections 5.2.4.5 and 7.2.4.5).

9.6.3 Pedagogical Implications

Usually the results of experimental studies are said to be not directly applicable to the L2 classroom (Foster, 1998). This can be different with dyad interaction (pair work). Data in the present study were collected from the same tasks as might be done in the classroom, which makes them relevant to classroom activities (Gass, Mackey, & Ross-Feldman, 2005; Jenks, 2009; Nunan, 1991). First, task repetition can be incorporated into classroom activities for EFL teaching in two ways: immediate task

repetition activity, implemented similarly to a poster carousel task (see Lynch & Maclean, 1994, 2000, 2001), and several repeated task repetitions at one-week intervals (Bygate, 2001), as in the present study.

Second, the findings for individual learners' different attention to language aspects could help teachers to clarify the purpose of their teaching methods, e.g., complexity-oriented (semantic-based) or fluency-oriented (lexis and chunk-based) approaches, besides the traditional form-oriented approach, which is common in English classrooms in Japan. Different approaches to language skills learning can be applied to different training tasks: lexical incorporation tasks (e.g., telling a story starting with the last word of the partner's previous talk); syntactic incorporation tasks (e.g., telling a story incorporating a form or structure the partner used in his/her story); semantic incorporation tasks (e.g., agreeing/disagreeing with a partner's opinion, and providing a reason).

Third, understanding individual differences in attention to language aspects can also help EFL learners. It might be important for students to realize that it is up to them to choose a certain learning strategy among several, and that peer interaction, in particular, provides a good learning opportunity. Metacognitive task activities may also help them to understand their learning.

The present study will also contribute to textbook or materials writers. Multiple task repetitions can be applied to many different classroom activities, besides a picture carousel task (e.g., shopping carousel, memorable photo carousel, speech carousel, interview carousel, debate carousel and so on). The potential of various oral language learning approaches through peer interaction can cast new light on pedagogy. Teaching students as individual different learners with varying attention to language aspects, rather than as one group of similar learners, can provide teachers

and researchers with new ideas about language pedagogy and research.

Chapter 10

Conclusion

In this final chapter, the present study is summarized, and the limitations of the study and some possible directions for further studies are considered. I conclude this dissertation with mention of valuable insights into my understanding of EFL learners' allocated attention through five task iterations.

10.1 Summary

The main concern of the present study is EFL learners' allocated attention to language factors/aspects during strategic and online planning through five task repetitions: what learners do in planning and how it changes across iterations. Qualitative analysis of four case students' discourse data revealed how their prioritized initial attention to linguistic factors changed across five task iterations. As a result, the changes in two students' attention to linguistic factors covered both fluency and complexity (in Hikari's and Mac's cases), while those of the other two stuck mainly to fluency or accuracy (in Maki's and Taki's cases). Although quantitative examination of a larger data set of 15 students' discourse in the overall group showed statistical increases (or a decrease of NJP) in fluency and complexity measures across task repetition, individual differences were observed through qualitative analysis of four case students' discourse.

Levelt's model of speech production (Levelt, 1989) and several hypotheses, such as the Interaction Hypothesis (Long, 1983, 1996), the Output Hypothesis (Swain, 1985), and the Noticing Hypothesis (Schmidt, 1990), are the most influential theoretical concepts in TBLLT research. Supported by these theoretical concepts, *attention*, *awareness*, and *perception* have been fundamental concepts in both psycholinguistic and pedagogical perspectives of L2 learning. Researchers from a psycholinguistic perspective have investigated learners' attention to language aspects of fluency, complexity, and accuracy (Foster & Skehan, 1996; Skehan & Foster, 1999; 2005) and claimed that learners prioritize their attention (Skehan, 2009) due to their limited capacity resources (Levelt, 1989), not only for conceptualization but also for formulation and articulation, different from native speakers (Ellis, 2005). On the other hand, research from a pedagogical perspective has investigated learners' uptake from

teachers' corrective feedback (e.g., recasts), which is based on their awareness and perception of corrective feedback, i.e., incorporation (Lyster & Ranta, 1997; Mackey, 1999; Mackey & Philp, 1989; Mackey, Gass, & McDonough, 2000). Researchers have paid attention to learners' attention or awareness of language (e.g., fluency, uptake) in both psycholinguistic and pedagogical accounts.

During the last decade, researchers with a psycholinguistic perspective have been concerned with what learners actually do during strategic planning (Ellis, 2009; Fukuta, 2015; Ortega, 2005; Sangarun, 2005). They have searched for clues in learners' retrospective interviews (and learners' journals). However, no research to date, to my knowledge, has employed objective tools to pinpoint learners' attention during strategic planning. This study has paid attention to learners' incorporation (the main uptake move) in research from a pedagogical perspective, which is based on learners' awareness or perception of the form/lexis provided by the teacher or the interlocutor. Hence, learners' language incorporation can be an objective indicator to learners' attentional factors in interaction.

Following on from studies on learners' attention during strategic planning (Ortega, 2005; Sangarun, 2005; Fukuta, 2015), the present study has employed content analysis in an emergent design. With a categorization emerging from the data by applying Levelt's (1989) model of speech production (semantic, syntactic, and lexical incorporation), I have explored how allocation of EFL learners' attention changes across five task iterations. The four case students' attention, demonstrated by linguistic incorporation, resulted in a close relation to a priori categories of fluency and complexity (Skehan & Foster, 1999), and revealed a change from semantic (or meaning-focused) to syntactic (or form-focused) incorporation through task repetition, as advocated by Bygate (1996, 2001) and Fukuta (2015). However, qualitative

analysis has also shown that the focus is still on learners' choice.

The four case students' incorporation is closely related to the definitions in Skehan and Foster's (1999) attentional categories: Hikari's trend of semantic incorporation can be applied to complexity orientation, Maki's trend towards repetition of syntactic units with lexical replacement, and Mac's exemplar-based performance, can apply to fluency orientation, and Taki's trend of grammatical focus can apply to accuracy orientation (see Chapters 4 to 7). The relationship between the four case students' linguistic incorporation and fluency/complexity is also quite similar to the relationship between Sangarun's (2005) categories (meaning/form-focused, meaning-focused, and form-focused) and FCA (see section 9.2.1). This suggests that qualitative analysis, limited to four case students' small-scale data, is supported by (or supports) the large-scale data (40 subjects) from quantitative analysis by Sangarun (2005).

This study also demonstrated a prediction widely suggested that task repetition, which is considered to include strategic and online planning (Bygate, 1996; Bygate & Samuda, 2005), helps learners to attend to all aspects of the target language. The results also suggest a theoretical concept, that reducing the workload to attend to meanings after the initial task helps learners to focus on form (Bygate, 1996, 2001, 2005; Ellis, 2005; Fukuta, 2015; Yuan & Ellis, 2003). The qualitative analysis of the four case students' oral performance, however, shows individual changes through five task iterations. Supporting previous research on task repetition, which has reported individual differences such as in various lexico-grammatical changes (Bygate & Samuda, 2005) and variability in the use of language (e.g., morphemes, words, phrases, clauses and so on) (Larsen-Freeman, 2006), the current study also shows clear differences in the four case students' allocated attention. The marked increase in

syntactic incorporation changed positively in fluency, while approximately equal semantic and syntactic incorporation in the initial task later changed to more complex expressions, but this was not always the case. The results are similar to those of Larsen-Freeman's (2006) study, in which individual learners' trajectories of fluency, complexity, and accuracy vary, although change in the whole group show linear trajectories for them.

Qualitative analysis of four focal students' allocated attention across task iterations provides us with some insights into language learning. The individual attention paid to a specific aspect of language (e.g., fluency, complexity) changes but is not straightforward. Although the results for the 15 students' fluency and complexity demonstrate linear change, the four case students' fluency (different distribution of NJP) and complexity (e.g., an increase in clauses per AS-unit or keeping a single clause AS-unit) change differently across five task iterations.

10.2 Limitations and Directions for Future Research

The limitations of the present study should be noted and considered in future research. First, one limitation is that even when the same lexical or syntactic output is found in both a dialogue and a monologue, it cannot be proved to have been incorporated from an interlocutor. We may incorporate into our speech linguistic items we have previously encountered elsewhere and which attracted our attention in interaction. However, identical linguistic items identified in both dialogues and subsequent monologues may have been at least a trigger or stimulus which helped students to access their mental lexicon (Levelt, 1989), or may have involved in hypothesis testing in later monologues (Allwright & Bailey, 1991), as anticipated in Chapter 3.

A second limitation is the relatively small amount of data (30 minutes of oral performance altogether) per individual student. Although the 15 students' fluency and complexity measures clearly indicate linear trajectories, the analysis of the four students' linguistic incorporation classified into categories emerging from the data cannot be generalized due to the small data set. One way to investigate is the statistical analysis of 15 students' incorporation based on the categories of linguistic incorporation, as some researchers have done (Sangarun, 2005; Fukuta, 2015). There are two reasons why I limited this study to a qualitative analysis of four case students' data. One is that, to my knowledge, no qualitative analysis on learners' attentional allocation during strategic planning across five task iterations has been conducted to date. The other is that qualitative analysis was needed to identify individual learners' attentional allocation, and to confirm some theoretical predictions: e.g., incorporation may occur over time, not necessarily immediately after provision (Ellis et al., 2001a); self-modification could be incorporation over time (Ohta, 2001). Another limitation related to this issue is that it would be hard to replicate this work on a large scale, with quantitative analysis, except with two or three repetitions of a task. It is too time-consuming work to find incorporation from dialogues into subsequent monologues, as well as across five dialogues and monologues on a large scale. A simpler way of detection is needed. However, although qualitative analysis of a small data set makes it impossible to generalize the findings, the findings in the present study are supported by some other studies (e.g., Sangarun, 2005; Fukuta, 2015).

Third, in the categorization of types of linguistic incorporation, classification is limited to only a single unit of discrete analysis and recognizes only a bigger unit (e.g., syntactic > lexical) to avoid losing a holistic view of the total occurrence of incorporation. This is also a limitation for replication in a larger quantitative study.

Incorporation often occurs in multiple ways, e.g., lexical incorporation, the smallest unit, often occurs together with syntactic or semantic incorporation (e.g., *I saw a guy performing pantomime* →*I saw a live performance*). If quantitative analysis is conducted, the total extent of lexical incorporation cannot be seen owing to being embedded in other units.

Fourth, the open-ended task in the present study sometimes led to deviation away from the purpose of data collection (e.g., Mac talked about her experience in her high school days, deviating from the topic of the photo of five exchange students in the first dialogue and monologue). Ellis (2009) points out the difficulty in controlling what learners do during a task. Such data were excluded from the analysis of fluency and complexity.

A fifth limitation is that in task repetition without any intervention, learners might repeat the same errors, which was occasionaly seen in Taki's oral performance (e.g., *weared*). Self-correction, leaving errors with no teacher intervention, was often observed in students' monologues and dialogues. Japanese peer interlocutors tend to avoid correcting errors in interaction due to cultural influence. Another limitation of peer interaction is also that interlocutors' feedback is not always correct (e.g., made from wood) (see Mackey, Oliver, & Leeman, 2003). A future study might be able to incorporate embedded intervention into the task repetition of student-student interaction (e.g., Sato & Lyster, 2012) in order to address these problems.

Sixth, the investigation was limited to speakers in charge of a photo, i.e., speakers used the same photo with a different interlocutor in all iterations. Data for interlocutors who interacted with a different speaker about a different photo every time were not investigated due to less expectation of linguistic incorporation. However, one idea for future studies is to investigate how interlocutors' provision

changes across five task repetitions. This might offer different insights. Another limitation related to interlocutors is that the interlocutor variable was not controlled, just like in the classroom, i.e., each student had different interlocutors at random (the four focal speakers did not have the common five interlocutors). For example, Mac might have acted differently with female interlocutors, but her interlocutors were all male students, by chance. Different feedback from different interlocutors might make incorporation different, although reproducing a classroom was an important aim in this study.

Finally, follow-up studies to investigate allocation of learners' attention across task repetition by employing measures of individual difference are also warranted, especially to replicate with quantitative analysis. Although the present study has demonstrated how individual difference factors and social involvement in interaction affect learners' attention to linguistic factors, as researchers have advocated (Allwright & Hanks, 2009; Tarone, 2010), and how they are related to fluency and complexity, this study was not designed to investigate either individual differences or social involvement directly. One direction for future quantitative research might be to use new measures of individual and social variables (e.g., aptitude, as in Robinson, 2005) to bring the investigation of both to the fore (Larsen-Freeman, 2009).

10.3 Conclusion

This study has explored EFL learners' attention to language aspects by employing both a priori categories of fluency and complexity (Skehan & Foster, 1999) and the categories of linguistic incorporation emerging from four focal students' discourse data following Dörnyei (2007) and Ortega (2005). Instead of a statistical examination of incorporation by the overall group (15 students), I qualitatively

analyzed four case students' attention to language aspects/factors by employing two categorizations. This demonstrated what learners actually did during planning and how it affected fluency and complexity.

This study suggests that individual learners might first learn the target language by prioritizing their attention to particular areas (Foster & Skehan, 2013; Skehan, 2009), and then broadening this to other areas when more space is available for processing through repeated use over time (see Bygate, 2001). By living and encountering language in a social environment every day, we develop our thoughts idiosyncratically, with language as a tool to deal with social interaction. Similarly, though limited to the EFL situation, learners build up their target language by incorporating and using language they encounter and making it their own. Interlocutors potentially provide them with lexico-grammatical help, structural support, chunks, or associated topics. However, what to incorporate is the individual student's choice. After all, individuals decide what aspect of social interaction to take in to build up their own learning (Larsen-Freeman 2006; Lewontin 2000).

> [I]ndividuals not only determine what aspects of the outside world are relevant to them, but they actively construct a world around themselves and are constantly altering it. (Larsen-Freeman 2006, p. 594)

The students' linguistic incorporation demonstrated their attention to different linguistic factors (semantic, syntactic, and lexical), hence also to different language aspects (fluency and complexity). Allocation of their attention, however, changed over multiple task repetitions. Their prioritized initial attention to a specific language aspect was eventually broadened to other language aspects, as shown in 15 students' statistical results (changes with statistically significant differences in both fluency and complexity measures), although this was not always the case with individuals. Besides cognitive demand, the present study also reveals that learners' attention may

be affected by interlocutor familiarity, social, and cultural factors (see Fujii &

Mackey, 2009). The 15 students' seemingly linear trajectories of fluency and

complexity were underpinned by individual differences in allocated attention as well

as social/cultural factors. The present study, which has shed light on learners'

language processing via different individual attention to language aspects, is valuable

for future task-based language learning research.

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Appendix 1 Transcripts and Consent Form

1.1 Transcript Conventions

(adapted from Wong and Waring, 2010)

(0.3)	pause of 0.3 seconds
a::h	stretched sound
=	latched turn without the usual micro-pause between turns
[	overlap or simultaneous speech
h	out breath or laughter
hhha	extended laughter
Ah-	cut-off
OH	sound raised
°word°	piano, attenuated speech
( )	unintelligible
((words))	comment
Jill:	speaker/turn attribution
?	raising intonation
↑	raised pitch
>words<	speak quickly
<words>	speak slowly
italics (translation)	L1 transfer (*translation*)

Transcripts are adjusted to the different purposes of analysis. The next two sections show additional coding besides general the general transcript conventions above.

1.2 Transcripts for Investigation of Fluency and Complexity

The following coding is added for analysis of fluency and complexity.

Encoding example (from Hikari's M2)

12   (1.3) and *al·so* (1.5) [he (***1.6***) *might be* (***0.5***){*a: 0.5*} *mem·ber of* (***1.4***) cir·cus
(***1.0***) clown (2.0) be·cause um he (***1.6***) might be (***0.5***) {*a: 0.5*} *member of* (***1.4***)
circus (***1.0***) clown (2.0) [because um (1.5) *there is* a poster behind (***1.1***) um (***0.5***)
of (***1.9***) **poster behind** (***0.9***) **of** [*where he is sitting on*]]]

Note. {(pause) and/or/um (pause)} and underlined part is counted as one pause. Dots for
syllables are omitted in the text of chapters.

1.2.1 Fluency

(1) Unfilled/filled pauses

    (a) unfilled pause with number:

        (i) (standard font number): unfilled pausing time at a juncture position, e.g.,
(0.3): 0.3 second juncture pause;

        (ii) (***bold italic number***): pausing time at a non-juncture position, e.g., (***0.3***):
0.3 second non-juncture pause;

    (b) filled pause with number:

        (i) non-lexical (*uh, um*): non-lexical filled pauses at different positions are
displayed within parentheses in the same way as above, e.g. (*umm **0.4***): 0.4
seconds of a non-lexical filled pause.

        (ii) sound stretches {with number}: sound-stretched word is indicated with
colons, e.g., he:, if 0.5 seconds or more, time is shown as {*a:nd* 0.5}.

    (c) Combination of pauses: Pauses continuously occurring after a pause are
computed as one pause.

        (i) pauses with co-ordinate conjunction (and, but, so) or non-lexical filled
pauses are regarded as one pause, e.g., {(pause) and/or/um (pause)}.

        (ii) pauses followed by sound-stretched word (or vice versa) underlined are
regarded as one pause, e.g., (***0.5***){*a:* 0.5}.

(2) Syllables: divided by a dot between syllables, e.g., *wear·ing*

(3) Collocations and fillers: shadowed italics, e.g., *I guess*.

1.2.2 Complexity

1.2.2.1 Clauses for C/AS

(1) Main and subordinate clauses: shown by brackets, e.g., [the song [he is playing]].

(2) AS-unit: shown by a slash, e.g., /.

1.2.3 Transcripts for Incorporation Analysis

Some of coding is omitted and added from/to "Transcript conventions" as follows:

Bold italics: incorporated lexical items from the dialogue into the monologue.

Italics: incorporated lexical items from the prior dialogue or monologue.

D: *dialogue*, M: *monologue.*

The number in the dialogue refers to the turn (e.g., used as T89 in later explanations),

The number in the monologue refers to the AS-unit (e.g., U4 in later explanations).

The shadowed bold italics: source of incorporation (e.g., *self-initiation*).

In the transcripts all the pauses, hesitations, and pause turns are omitted except special occasions necessary to include them.

1.2.3.1 Example

D1 (Hikari and S1)

22 S1: *maybe* some coins inside box   ←*other-initiation*

23 H: box

(lines omitted)

89 H: yeah but the ***box*** is empty though the ***guitar*** case=   ←*self-initiation*

90 S1: =ah the case yeah it's empty they will throw [the coins

91 H: [maybe just started=

92 S1: =ah maybe

M1 (Hikari)

 2 and he has a ***guitar box*** on the floor ←*self-incorporation*

 3 and he collecting money by performing the guitars ←*other-incorporation*

Self-initiation: the speaker initiates a topic, which elicits input for the speaker to incorporates into the following monologue.

Other-initiation: the interlocutor initiates a topic, which elicits input for the speaker to incorporates into the following monologue.

Self-incorporation: the speaker incorporates his own utterances in the dialogue into the following monologue.

Other-incorporation: the speaker incorporates input provided by his interlocutor in the dialogue into the following monologue.

Italics: utterances incorporated from prior dialogues or monologues, not in the same iteration.

Bold italics: utterances incorporated from the previous dialogue in the same iteration.

1.3 Consent Form

_____

Date:

INFORMATION SHEET

As part of my Doctoral studies in the Department of Linguistics and English Language, I have been asked to carry out a study involving the recording of some conversations. I am going to transcribe portions of the conversations, and will look for particular features that appear in the speech that I have recorded.

I have approached you because I am interested in recording the way non-native speakers learn English. I would be very grateful if you would agree to take part.

You will participate in a picture carousel task, which is repeated five times in five weeks. In each task you will discuss a photo with your partner for four minutes and then explain it for two minutes. While you are performing the task, you will be filmed and audio recorded.

You are free to withdraw from the study at any time. At every stage, your name will remain confidential. The data will be kept securely and will be used for academic purposes only.

If you have any queries about the study, please feel free to contact myself or my course supervisor, Martin Bygate, Jane Sunderland, Gila Schauer, who can be contacted on their emails (m.bygate@lancaster.ac.uk, j.sunderland@lancaster.ac.uk, g.schauer@lancaster.ac.uk). You may also contact the Head of Department, Prof. Greg Myers, on 01524 592454.

Signed

UNIVERSITY OF LANCASTER

Department of Linguistics and English Language

<u>Consent Form</u>

Project title: Picture Carousel task

1. I have read and had explained to me by Eiko Nakamura the Information Sheet relating to this project.

2. I have had explained to me the purposes of the project and what will be required of me, and any questions have been answered to my satisfaction. I agree to the arrangements described in the Information Sheet in so far as they relate to my participation.

3. I understand that my participation is entirely voluntary and that I have the right to withdraw from the project any time.

4. I have received a copy of this Consent Form and of the accompanying Information Sheet.

Name:

Signed:

Date:

LANCASTER
UNIVERSITY

Department of Linguistics
and English Language

_____ 様

Date:

プロジェクト内容

応用言語学博士論文に発表される研究プロジェクトの参加を募集します。このプロジェクト
は、タスク中の会話にみられる言語特性を分析し、社会的なやりとりを通してどのように学
習者の口頭言語学習が進むかを検証する研究です。このプロジェクト参加が皆さんの
Speaking 能力向上の一助となることを願っています。

参加者は Picture Carousel task (回転木馬タスク)を行います。タスクは一週間に一度ずつ五回
行います。毎回同じ写真についてパートナーとディスカッションし(4 分)、その後一人で写真
説明(2 分)をします。なお、パートナーの写真についてもディスカッションに加わり、写真説
明の聞き役もします。タスク中の会話はビデオとレコーダーに収録された後、転写(transcribed)
／分析されます。

このプロジェクト参加は参加者の自由意志により、退会も自由です。データは学術目的のみ
に使用され参加者の名前が表に出ることはありません。

この研究について質問や疑問がありましたら、遠慮なく中村に聞いて下さい。なお、以下の
ランカスター大学教官(共同研究者)に問い合わせることも出来ます。

    Martin Bygate　(m.bygate@lancaster.ac.uk)
    Jane Sunderland (j.sunderland@lancaster.ac.uk)
    Gila Schauer (g.schauer@lancaster.ac.uk).

または、学部長の Prof. Greg Myers (Tel: 01524 592454)に問い合わせることも可能です。

ランカスター大学

応用言語学研究科

参加承諾書

プロジェクト: Picture Carousel task (回転木馬タスク)

5. 私はこのプロジェクト内容を読み、中村英子から説明を受けました。

6. 私はこのプロジェクトの目的と参加必要事項の説明を受け、分からないことは質問して納得しました。私はプロジェクト参加内容に賛同します。

7. このプロジェクトは自由参加で大会も自由であることを理解しています。

8. 私はこの承諾書とプロジェクト内容のコピーを受け取りました。

氏名:

署名:

日付け:

Appendix 2 Transcripts (Four Focal Students)

2.1. Hikari (*A Clown*): Dialogues 2, 4, and Monologues 1 to 5

Monologue 1

1   (1.2) um so (0.5) this picture (0.4) um (1.3) shows (2.1) da (0.3) a: (0.6) Caucasian guy (0.7) if (0.7) age of 41 (1.1) and doing a live (0.5) street (0.7) performance (1.7) with her instrument (0.7) guitars (0.3) kind of guitars

2   (0.8) and (3.0) (um 0.9) (3.3) {he: 0.6} (0.3) has a guitar box (0.8) on the floor

3   (1.5) ((Seo: ah)) (1.1) and (0.4) eh (1.5) he collecting money by performing (0.5) the guitars

4   (0.8) and he dressed up you know (0.5) clown's (1.0) and some paintings (1.0) on an (2.0) attractive (0.3) shoes (0.5) eh (0.4) boots

5   (1.8) eh (1.5) and (2.5) eh I see this kind of (1.5) eh street performance (0.5) in my country (0.3)in Singapore

6   (1.0) but (2.3) not (0.3) this kind of (1.0) eh (1.8) costumes (1.3) like a clown

7   (1.5) in my country they are like eh (2.5) ((looking above and thinking)) eh very poor people (1.1) um (1.4) or (0.5) disable people (0.6) trying to (1.5) eh (0.5) perform (0.5) on the streets and (1.7) (ahh 0.6) (2.6) waiting for people to donate (1.7) and (1.3) um (1.8)

Dialogue 2: Hikari with S2

110   H: so this picture (1.0) is about a street live?

111   (0.5)

112   S2: ahh I think so too

113   H: in some (0.8) place in (1.1) Europe [or (0.6) yeah

114   S2:   [ahh   yeah

115   H: and the guy playing (0.3) a guitar

116   S2: ah I see but (0.3) I think it's not a guitar ((pointing the photo))
            [mandolin ↑

117   H: [oh what? mandolin?

118   S2: or something

119   H: Ahh

120   (1.0)

121   S2: it's like guitar

122   (0.5)

123   H: [special kind

124   S2: [hum yes

125   (0.6)

126   S2: and he is wearing a weird (0.3) [clothing ((making a gesture of clothes)) yes

127   H: [very attractive costumes

128   S2: uh-huh

129   H: and

130   S2: oh and ((pointing at the photo)) he is wearing different color

         [shoes   [yes he is wearing

131   H: [different color [shoes I think he painted the shoes

132   S2: Ahh ((strong, surprising)) really

133   H: do you think so?

134   S2: Ahh wow

135   H: different [color

136   S2:   [you have a good point [hhha

137   H: [hhha and (0.5) um (0.3) he have a

         guitar [case

138   S2:   [hum hu:m

139   H: I think (1.0) he's collecting

140   S2: Ahh

141   H: money

142   S2: Ohh

143   (0.7)

144   H: for the life

145   (0.3)

146   S2: Ohh (0.8) so don't you think it's his (0.8) hobby? ((pointing at the

         photo)) (0.4) so [he wanna (0.5) get money (0.7) for =

147   H: [Ahh yeah   = playing the guitar

         playing for fun as [a pierrot yeah

148   S2:   [Ahh, I see hum

149   H: and I think (0.5) he (0.6) do make up [on the face

150   S2:   [ahh hontoda (right) hu:m

151   H: so

152   S2: I think he looks like (0.6) ((pointing at the photo)) little bit smiling
          ((making a gesture of smiling))

153   H: smiling hhha

154   S2: he is happy? [hhha

155   H: [hhhha (0.3) enjoying

156   S2: yes enjoying playing the guitar (0.5) and the guitar case is (0.5) re*ally*
          looks like old

157   H: <u>Ahh</u>

158   (0.5)

159   S2: so I guess (0.4) he loves (0.5) this guitar [for a long time

160   H: [yeah for a long time playing
          I see (0.9) {a:nd 1.2}

161   (0.6)

162   S2: why (0.5) this guy is wearing these weird clothes? what do you think
          about this?

163   H: um I think the song he play ((moving his hands and looking at Ai))

164   S2: uh-huh

165   H: is something about crown

166   S2: Ahh I see

167   (1.0)

168   H: Yeah more (1.5) more for (1.7) dancing song? ((looking at Ai))

169   S2: Ahh dancing song [really funny and (0.3) hum

170   H: [Yeah funny (0.5) but (1.5) yeah (0.5) maybe he's
          also singing ((moving his hands))

171   S2: Ahh singing oh

172   H: Yeah how about (0.6) how how do you think about it? (looking at Ai))

173   (0.8)

174   S2: about the clothes?

175   H: yeah clothes

176   (1.2)

177   S2: I guess he's (0.4) a MEmber of CIrcus ((looking at Hikari))

178   (0.5)

179   H: <u>Ohh</u> ((with a strong tone of surprising))

180   S2: and he is practicing very hard (0.4) ((moving her hands)) for guitar
            [and a: sing singing [on the road yes

181   H: [hahh,   [singing on the road ah (0.4) maybe

182   S2: yeah

183   H: it can be true

184   S2: humhum

185   H: yeah (0.5) um

186   (1.0)

187   S2: why do eh why did you think this place is Europe country or (0.4) other
            western country? ((moving her hands and looking at Hikari))

188   H: (uhm 0.5) (1.6) first of all he's a Caucasian

189   S2: Ahh

190   H: so I thought this somewhere Europe or America.

191   S2: uh-huh

192   H: and (1.0) the (0.4) buildings behind (2.0) ah I don't know I can tell

193   S2: okay

194   H: yeah

195   S2: Ah I found (0.3) th is it poster (3.5) ((pointing at the photo))

196   (0.9)

197   H: Ah [yes

198   S2:   [of (0.5) his circus I guess hhha

199   H: Oh

200   (1.0)

201   S2: this one

202   (0.8)

203   H: Ahh (0.5) okay

204   S2: yes (1.0) {cir::cus 1.6} (0.4) um (0.3) okay

205   H: I see

206   (0.6)

207   S2: eh what do you guess in this [box

208   H: [in the box (1.0) um (0.6) someway (2.5)

eh his kind of equipment

209   S2: ahh [equipment

210   H: [for (1.1) circus?

211   S2: ahh of

212   H: or (0.4) but this is a (1) carrier right?

213   S2: ahh hum

214   (1.0)

215   H: yes (1.1) {a:nd 0.9} (2.1) yeah (1.0) is this like a (0.5) trolley ((moving his hand and looking at S2))

216   S2: ahh (0.7) [like cart? ((Both making a gesture of a cart))

217   H: [like ah cart yeah cart is it? um yeah

218   (1.0)

219   S2: you have a good (0.7) guess

Monologue 2

8   so this pictures (eh 0.4) shows (0.5) (eh 0.5) (1.2) middle age guy (0.7) playing (0.5) (eh 0.5) (1.8) different kind of guitars on the street

9   (1.0) um (0.5) and he wearing a (1.7) a (0.6) clown costumes

10   (0.8) I guess (1.0) he wears it because to attract people

11   (0.7) and (0.5) the other reason is (1.2) eh the song he's playing (1.7) (eh 0.5) (0.5) is (0.7) the (0.8) the theme is about (0.5) something related to (1.0) a clown (0.5) songs

12   (1.3) and also (1.5) he (1.6) might be (0.5) {a: 0.5} member of (1.4) circus (1.0) clown (2.0) because um (1.5) there is a poster behind (1.1) um (0.5) of (1.9) poster behind (0.9) of where he is sitting on

13   (1.8) um (2.3) yeah so (3.0) there is a reason (0.5) why (0.4) he dress up (1.5) in a clown costume

14   (1.1) and (0.3) there is a (1.7) guitar box (0.5) beside him

15   (0.5) It's pretty old (1.5) which tells us that (0.5) he has been playing for (0.3) quite long time

16   (1.4) and (0.7) he has a (1) pretty (1) good smile on his face

17   (0.7) so I guess he loves to play (2.5) the (0.5) different kind of guitars

18   (1.0) and (2.4)

Monologue 3

19   um so this picture shows (0.5) middle age man (1.3) somewhere in Europe or somewhere in America (1.4) eh performing eh live streets

20   (1.9) (um 0.5) (1.0) he is holding (eh 0.6) (0.8) instrument kind of guitar or (1.1) mandolin

21   (1.0) and he dress up in a costume of (0.8) a clown (1.3) a very attractive costume because the color is very bright

22   (0.8) {and 0.9} (0.3) also the shoes (0.8) is very (0.5) (um 0.8) (0.7) unique

23   (1.3) (um 0.8) he has (1.3) different color of (0.6) shoes

24   (0.7) on his right foot (1.0) um (0.3) his yellow color on his left (0.3) he's (0.3) wears (0.3) red color (0.7) shoe

25   (0.8) and besides him (0.5) {he:: 0.8} (1.4) put (0.8) his guitar (2.0) box (0.4) on the floor

26   (1.0) I guess he's collecting a money

27   (1.0) eh (1.3) and (2.5) um (5.3) I think he's (0.8) doing this performance (0.5) for his interest or for his hobby (0.8) um (1.7) because (1.6) he looks very um happy (1.0) {a:nd 1.0} enjoying (0.4) doing live performance (1.2)

28   {and: 0.8} (1.0) but he also could be a cir member of the circus (1.2) because of this costumes

29   and also (0.7) there is a poster (0.8) ((bell is ringing: pipipi)) behind (1.1) ((pipipi)) behind his box

Dialogue 4: Hikari with S4

358   H: um

359   S4: uh-huh

360   (0.3)

361   H: so this picture shows a guy

362   S4: uh-huh

363   (0.7)

364   H: um (0.5) wearing {a: 0.5} costume

365   S4: uh-huh

366   H: of clown

367   S4: clown [yeah

368   H: [yeah maybe he having (1) a street performance

369   S4: uh-huh

370   (0.8)

371   H: with his (0.3) guitar

372   S4: guitar (0.4) I think it is (0.4) not a [guitar

373   H: [guitar is it?

374   S4: but it's a sort of guitar

375   (0.3)

376   H: yeah um (0.8) actually (0.7) I was trying to ask my friend

377   S4: uh-[huh

378   H: [what kind of guitar is this?

379   S4: humhum[hum

380   H: [this is a banjo ((looking at Mac))

381   (0.4)

382   S4: Banjo [hehh

383   H: [yeah (0.3) it's like a (0.6) traditional guitar (1.0) [in (0.8) Spain
          ((looking at S4))

384   S4:   [from

385   H: [or somewhere [or somewhere ((repeated due to overlap))

386   S4: [Spain   [hehh

387   (0.5)

388   H: I'm not [sure but yeah

389   S4:   [really uh-huh

390   (0.7)

391   H: but he said guitar is wrong [she ((moving his hands))

392   S4:   [uh-huh

393   (0.6)

394   S4: Oh yeah

395   H: so (0.7) [(ehh 1.0) [ehh

396   S4:   [so   [hum

397   (0.7)

398   S4: [so

399   H: [and yeah

400   S4: yeah so do you think it's (0.3) in Spain? hhha (looking at Hikari))

401   (5.0)

402   H: [ahh (0.4) yeah but I can't tell

403   S4: [hhhha   uh-huh

404   H: because (1.6) this picture shows only

405   S4: yeah, just=

406   H: =the wall=

407   S4: uh-huh

408   H: =[and door yeah

409   S4: [uh-huh   right

410   H: and (1.0) I think (0.4) he's collecting money ((pointing at the photo))

411   (0.7)

412   S4: uh-[huh

413   H: [on the guitar box

414   S4: hum right

415   H: do you think so?

416   (0.7)

417   S4: yeah I guess so (0.5) but (0.5) it's really weird for me ((looking at
            Hikari)) you know in Japan I've never seen this kind of [performance

418   H: [ahh
            performance ((nodding))

419   S4: yeah so (1.0) I can't tell yeah actually I I've had some guys playing
            guitars in the station (0.3) [but (0.4) I've never seen this type of guy
            hhha ((moving her hands))

420   H: [yeah that ((looking at Mac)) this costumes
            ((moving his hands))

421   S4: yeah yeah yeah (0.3) ((nodding)) it's very weird

422   H: yeah (0.7) and he looks (0.7) older

423   (1.0)

424   S4: yeah ((whispering))

425   H: middle age [guy

426   S2:   [right. ((whispering))

427   H: yeah (0.3) so (0.6) I don't think he is eh (1.2) (um 0.6) (1.3) a guy who
            lost his job [or something

428   S2:   [Oh my god ((covering her mouth)) [yeah yeah hhhha

429   H: [I don't think so he

        playing for fun

430   S4: uh-huh

431   H: for his hobbies

432   S4: uh-huh

433   H: yeah

434   (1.0)

435   S4: yeah

436   H: or maybe a circus

437   S4: ahh circus

438   H: member (0.5) of circus

439   S4: uh-huh (0.8) heeh

440   (0.5)

441   H: mmmm

442   S4: hmmmm ((with the tone of "I see")) (1.8) but (0.5) I think he is eh (0.3)

        [he wears a clown costume but

443   H: [yeah

444   (0.7)

445   H: yeah

446   (0.7)

447   S4: my image of clown is not like this ((pointing at the photo and she looks

        at Hikari))

448   (0.6)

449   H: Is it?

450   S4: yeah

451   (0.7)

452   H: something like

453   S4: something like eh (0.7) McDonald

454   (0.4)

455   H: [Ohh (0.8) [Halloween he's like

456   S4: [hhha   [yeah yeah yeah he's look like that

457   H: like haah (1.0) eh so (1.8) maybe (2.2) ((moving his hands)) eh it's kind

        of Europe site

458   S4: Ahh ((=I see)) (0.6) yeah

459   H: American site

460   (0.4)

461   S4: Yeah should be differences yeah yeah yeah (0.8) I think too

462   H: umm but have you have you ever seen a street live performance?

           ((looking at Mac))

463   (2.5)

464   S4: (mmm 1.5) ((thinking))

465   H: near live hall ((looking at Mac))

466   (0.5)

467   S4: yeah yes (0.4) but (1.9) like eh I think

468   H: yeah ((looking at Mac))

469   S4: I have seen some guys playing guitars or (0.7) playing pianos

470   H: ahh ((continuing looking at Mac))

471   S4: yeah but I've never seen [this type of hhha

472   H: [seen this type of ahhh

473   S4: have you? ((looking at Hikari))

474   H: I saw a guy performing ((moving his hands))

475   S4: uh-huh

476   H: um pant-mime ((looking at each other))

477   S4: uh-huh

478   H: [train yard

479   S4: [pantmime Wow [cool

480   H: [yeah and he painted his body ((moving his hands))

481   S4: uh-huh

482   H: all gold color ((moving his hands and they look at each other))

483   S4: Wow

484   H: yeah it was (0.5) very cool

485   S4: yeah

486   H: a lot of people (0.4) ((moving his hands)) put money

487   S4: heeh

488   H: in the (1.3) ((shaping a box with his hands)) [box

489   S4:   [where did you see the guy?

           ((looking at Hikari))

490   H: umm in Perth

491   S4: uh-huh

492   H: Australia (0.3) [where I was visiting my sister

493   S4:   [that's cool   huh really that's cool

494   (0.5)

495   H: hu:m

496   S4: hu:m

497   H: so but I guess (0.3) in Asia we don't (0.5) [see this site ((moving his hands))

498   S4:   [yeah yeah right hhhha

Monologue 4

30   (0.5) um in this picture I can see a guy (0.5) a Caucasian guy (1.0)
      dressing up with a costume of clown (0.8)

31   and he's having a guitar (0.6) and (1.2) doing a live performance on
      the street

32   (1.0) {a:nd 0.8} (0.6) he has a guitar box besides him

33   (1.5) I guess he is collecting a money (1.2) because (1.2) in my
      culture I saw a live performance

34   (1.2) in my hometown (0.6) they usually have a box

35   (0.5) and (1.2) and do they do some performance (0.8) {to: 0.8} the
      audience in collecting money

36   and but this guy (0.5) can be a member of (0.5) the circus (1.5)
      because (1.5) (0.3) um (2.6) I can see a poster behind (2.0) the door

37   (1.0) um (0.6) maybe (0.5) it's {t0.5} (0.8) advertise (0.9) on the
      streets

38   (0.8) and people will join today (0.3) ((looking at the camera)) circus

39   (1.1) {a:nd 0.7} (2.0) also (0.8) this guitar is not (0.4) a normal
      guitar

40   um (0.6) it's a kind of traditional guitar

41   (0.8) I think it's called banjo (1.4) eh which is from (0.5) Spain or
      (1.1)somewhere in Europe (1.0) the (1.2) typical shape (0.6) of
      (0.3) round shape (1.1) ((shaping a banjo)) of the body and long
      neck a (0.5) and (1.1) few strings maybe four or five strings

42   (1.5) and yeah (0.5) so (1.5) and (1.5)

Monologue 5

43   um so this picture shows um (05) middle age guy a Caucasian guy
    (0.4) playing a (1.2) traditional (1.5) guitar

44   (0.7) and ((bothered by the partner checking device 1.7)) he's
    dressing up you know clown (0.9) and doing a street performance
    (0.4) on the public place

45   (0.8) so my first (0.4) impression of this picture (0.7) was (1.0) um
    (0.3) it's funny (0.6) and (0.7) and it's very weird

46   but (0.5) then (1.2) (um 0.5) (1.0) about the street performance I
    think (1.0) he he has a strong impact on the (1.6) people who watch
    (0.3) the performance (1.3) like (um 0.6) (1.3) the street live (1.4)
    um meeting of (1.0) eh my favorite (0.3) (um 0.5) (0.8) musicians
    Bon Jovi

47   (0.6) Bon Jovi also (0.5) did the street performance

48   (0.4) and they become famous

49   (0.7) so I think (0.5) in any kind of country and cultures (1.1) um
    street performances (1.9) (um 0.5) (1.0) is has a great influence

50   (1.2) and (2.6) and (0.3) it has a (2.0) strong impact (1.0) on people
    (1.1) that are watching their performance

51   (1.3) {a:nd 0.7} (2.6) yeah so (1.7) so this he (0.4) this picture the
    guy (0.9) um (1.3) he (1.9) he's also enjoying ((pipipi)) eh

2.2 Maki (A Clown): Dialogues 1, 3, 4 and Monologues 1 to 5

Dialogue 1 Maki with S6

01   S6: there is a man

02   (0.5)

03   M: yes (0.5) he's playing now (0.4) guitar?

04   (0.4)

05   S6: ahh ((feedback)) (0.7) I think it is mandolin [I I belong to mandolin club

06   M: [ah mandolin

07   S6: eh this is (0.4) eh mandola cello (0.4) maybe

08   M: what's the difference?

09   S6: (ahh 0.5) (0.4) mandolin (1.8) (ah::h 0.5) <it is different to:> (1.0) big or
       [small

10   M: [huhm hum

11   S6: and (0.7) mandola cello is biggest

12   (1.2)

13   M: (1.0) biggest mandoli[n?

14   S6:   [yeah biggest (0.7) biggest

15   M: is there any difference the (0.5) sound?

16   (1.0)

17   S6: (ahh 0.5) ((thinking)) (0.6) yeah (1.6) ahhh *nante iebaiindaro (what can I*
      say?) otoga hikui (low sound)

18   M: man mandolin is (2.0)

19   S6: mandolin is small (0.3) size

20   M: hu::n

21   (0.8)

22   S6: so it will (3.0) it [sound

23   M: [hum

24   S6: it sound better (0.5) [um

25   M: [high?

26   (0.7)

27   S6: no (0.5) low

28   M: low (humm 1.0) ((thinking)) hum

29   S6: it sounds very (1.7) great and big

30   M: hu::m

31   S6: a large sound

32   (0.6)

33   M: hu::m (1.5) and he looks like a *pierrot* (*clown*)?

34   S6: yeah (0.6) (umm 0.5)

35   (3.5)

36   S6: there is a (0.6) audience (0.8) in front of (1.3) [him maybe

37   M: [him

38   S6: (0.5) (hu::m 0.5)

39   (1.2) (hu::mhum 2.0)

40   (2.6)

41   M: but (0.3) his wear has some (1.2) how to say

42   S6: °how to say?°

43   M: how to say ((pointing the photo)) hole? (0.8) I don't know how to say (0.8) but (0.5) his clothes is not (0.7) not so good

44   S6: ah

45   (2.0)

46   S6: [it seems strange too

47   M: [umm

48   (1.5)

49   S6: It is seem it is strange [costume

50   M: [umm yeah

51   (2.0)

52   M: and very colorful?

53   S6: hu::m

54   (0.7)

55   M: also his shoes

56   S6: hu::m [*tashikani (right)*

57   M: [hhha its shoe has different color

58   S6: hum

59   (0.5)

60   M: left is red and right is yellow

61   S6: hum.

62   (0.8)

63   M: {a:nd 0.9} (1.0) his pants (0.6) is also different (0.6) right is red left is (0.3) blue? (0.8) [green?

64   S6:   [green?

65   M: green?

66   S6: green

67   (1.0)

68   M: maybe green

69   S6: hum

70   (2.6)

71   S6: he's sitting on (0.9) box

72   (0.5)

73   M: hu:m

74   (1.5)

75   S6: box?

76   (2.0)

77   M: maybe box

78   S6: hu:m

79   (2.0)

80   M: and in front of the (2.0) door?

81   (0.7)

82   S6: door?

83   M: hum

84   S6: door?

85   (1.0)

86   M: maybe door

87   S6: maybe door ((same intonation))

88   (2.8)

89   S6: hu:m

90   M: (hu:m 0.5)

91   (1.2)

92   M: and he put some red (*0.5*) **red** circle on his cheek and top of the nose?

93   S6: hum

94   (1.5)

95   S6: he's make up

96   (1.0)

97   M: hum making up

98   (2.5) (umm 1.0) (2.0)

99   M: {a:nd 0.7} (1.3) his (0.5) sleeve? (1.0) it's (0.6) not good (0.7) not good
        looks

100   S6: hhhha

101   M: hhhha

102   (3.0)

103   S6: his eyes are closing

104   M: hu:m

105   (3.0)

106   S6: closed

107   M: hu:m

108   (2.3)

109   M: and playing

110   T: hum

111   (1.5)

112   M: {a:nda 1.2} the (0.5) mandolin cello's case is opened

113   (0.4)

114   S6: yeah

115   M: maybe he is (1.2) maybe somebody will (0.6) put some coin [inside it

116   S6:   [hum

117   (2.0) ummm (6.0)

118   M: (ummm 0.7)

119   S6: ((pointing the mandolin case)) the back is (1.4) green (0.3) and inside is
       red

Monologue 1

1   there is a man who is playing mandolin cello

2   (0.9) mandolin cello is (1.1) much bigger than mandolin ((yeah))

3   (0.8) {a:nd 1.5} (1.3) he wo he looks like a *pierrot*

4   (1.3) hee wear strange clothes

5   (0.7) and also his shoes strange (1.5) he {wear 0.7}

6   (0.9) his left (0.3) foot {i:s 0.5} (0.3) red

7   (0.5) and his right foot (0.7) is yellow shoes

8   {and 0.8}(0.7) his pants (2)is (0.9) have different color also

9   (1.1) his (0.8) left foot {i:s 0.7} (1.0) green green or blue

10   (1.0) and his right (0.4) foot is (0.3) red

11   (1.4) {a::nd 2.7} (0.8) he put {so:me 0.8} red circle on his (0.6) cheeks
       and the top of the nose

12   (2.0) he maybe make it up his face

13   (2.1) {a:nd 0.9} (2.2) he is sitting on the box (0.8) or chair ↑

14   (0.3) looks like chair

15   (1.3) {a:nd 0.7}(0.3) playing in front of the door

16   (2.3) and the case of the mandolin is opened

17   (0.7) maybe some audience will put some coin inside it

18   (3.6) (ummm 0.6) (2.7) the case (1.4) {i:s 0.8} (1.3) blue

19   and inside is red

20   (3.8) (ummm 1.0) (4.5) a:nd he is closing his eye

Monologue 2

21   (1.3) ah there is a man (0.8) who playing the mandolin

22   (1.2) he looks like (0.7) funny because (0.8) he {wear 1.0} (0.5) strange
clothe:z (0.5) clothes

23   (1.7) (ahh 0.7) he looks like clown

24   (1.0) {a:nd 1.3} (1.4) he is colorful

25   (3.3) (ahh 0.5) (2.3) um {hi:s 1.2} (1.0) right leg (0.5) is (1.0) has red
pants

26   and left leg is (0.8) maybe green or blue pants

27   (1.3) and his shoes also painted

28   (1.0) left left shoe is yellow

29   {a:nd 0.6} (1.0) ah no (0.3) right is (0.6) yellow

30   left is red

31   (1.4) {a:nd 0.8} he also (0.8) make up his face

32   (1.0) and put (1.2) eh red dots on his cheek and top of nose

33   (2.7) and also his mouth is red

34   (3.0) and he is (0.5) closing his eyes

35   (1.3) and next to him there is a (0.5) case mandolin case

36   (0.8) and it's opened

37   (1.0) maybe some audience will put coins (1.7) if they like his music

38   (0.4) but (1.4) there is no money now

39   (3.0) {a:nd 1.2} (4.0) {hee 1.3} (1.3) he is sitting (0.3) on the (1.5) box
(0.5) or chair (3.4) in front of big door (2.5) (umm 0.5) (2.0)

Dialogue 3: Maki with S8

S8 has foreign friends and lived in a foreign country for three years till she was three
years old.

242   (1.3)

243   M: there is a man (1.2) who wear a (0.3) eh who looks like a clown

244   (2.5)

245   S8: a man (0.6) play the (0.3) guitar? (0.8) [mandolin?

246   M: [ahh yeah mandolin (0.6) yeah
      (0.8) and (1.4) he looks (0.8) very fun (0.5) funny (1.3) {a:nd 0.9} he is
      very colorful

247   (3.5)

248   S8: the man play (*0.5*) the mandolin

249   M: hum

250   (1.5)

251   S8: in the corner of the street (0.5) street

252   M: hum

253   (1.5)

254   M: {a:nd 1.0} make it up his cheek (0.5) with (1.9) eh {a:nd 0.9} (0.7) he put
      (0.5) red circle red dot on his cheeks and top of nose

255   (4.4)

256   M: umm

257   S8: the shoes color is different

258   M: yeah (1.4) {the: 0.9} (1.2) right is yellow and left is red (1.0) {a:nd 1.0}
      (0.4) his (1.5) (ehh 0.6) left leg is green and (0.3) right leg is red

259   (6.8) ((telephone ringing))

260   S8: the guitar case

261   M: hum

262   S8: (1.0) color is very unique

263   M: hum (1.7) inside is red (2.2) a:nd (1.3) its (1.3) eh next to him (0.7) it (0.5)
      he (0.3) put the case but (0.6) maybe (0.5) some audience will put the
      money

264   (1.5)

265   S8: uh-huh

266   (1.2)

267   M: if they like his music (2.0) but (1.4) there's no money now (3.0) hu::m

268   S8: the man sit on (2.1) the (0.7) box?

269   M: maybe box

270   S8: not the chair

271   M: yeah (1.5) {ma(1.4)de 2.3} by wood?

272   S8: yes

273   M: hum

274   (1.2)

275   S8: ah

276   (4.7)

277   M: ummm

278   S8: this is the ca (0.9) carry bag for him maybe

279   (1.1)

280   M: ah[h:

281   S8:   [I think he put

282   M: [some

283   S8: [eh some

284   M: something

285   S8: something [in

286   M: [in

287   (0.6)

288   M: hu:m I see

289   (1.8)

290   M: {a:nd 2.1} (2.6) he (1.1) he's in front of building

291   (2.5)

292   M: umm

293   (3.7)

294   S8: he wear very unique hat

295   M: hu:m

296   (4.3)

297   M: umm

298   (7.0)

299   M: {an:d 1.1} (1.1) his sleeves (0.5) is (0.6) purple?

300   (0.8)

301   S8: yes

302   M: but (1.0) the (2.4) design (1.0) I don't like it

303   S8: hum

304   (2.4)

305   S8: this de design is (0.7) different from other

306   M: hum

307   (4.0)

308   M: umm

309   (13.0)

310   S8: I have never seen this

311   M: hum

312   (0.4)

313   S8: fun ...

Monologue 3

40   eh there is a man who playing the mandolin

41   (1.2) he wear strange clothez

42   (1.0) {a:nd 1.7} (0.5) he also wear strange shoes

43   (0.3) {hi:s 0.7} (0.7) right shoe is yellow

44   and his left shoe is red?

45   (1.3) and next to him there is a case of the mandolin

46   (0.5) and it's opened

47   (1.8) (umm 0.5) (2.6) {a:nd 1.5} (3.3) his left (0.4) left leg is green

48   and right leg is (0.3) red?

49   (1.5) he playing the gui mandolin with (0.3) closing his eyes

50   (0.7) and he make it up his face

51   (1.3) he put three (0.9) three eh (0.5) he put red dots on his cheeks and
top of nose

52   (2.5) (ummm 1.5) (2) his (0.8) eh (0.5) his sleeve is (0.7) purple

53   (0.5) but (0.4) it's very unique

54   (0.4) and his hat is also unique

55   (0.5) I've never seen that

56   (2.0) (an:d 2.5) (0.8) he is sitting {o:n 0.7} the box

57   (1.0) maybe (0.9) {he: 0.7} put something inside of the box

58   and carry (1.2) with him

59   (3.9) and he's sitting in front of the big building (2.7) with stone ↑

60   (0.9) it's made of stone

61   {a:nd 1.0} (2.0) ah if some audience (0.6) like (0.3) his music (0.5)

maybe they put some money inside of the case

62 (0.3) but (0.5) there is nothing now (1.6) it's (1.8)

Dialogue 4: Maki with S9

S9 is soon leaving for England on the overseas program. She is regularly visiting the

English Café to meet exchange students.

314 (1.5)

315 S9: he (0.4) he wear very (0.4) eh colorful clothes

316 M: hum it's very unique

317 S9: yeah (0.4) maybe (0.3) eh he made he own some pants and he knows make
   these clothes (0.5) I never see these (0.6) clothez are sold

318 (3.3)

319 Both: [ahh ummm

320 (0.8)

321 S9: his shoes is different color

322 M: [hum

323 S9: [both sides (1.5) one is yellow and (0.5)

324 M: other is red

325 S9: yeah (1.1) um he (0.5) he plays something and

326 M: eh I think it's mandolin

327 S9: ahh mandolin

328 M: hum (0.8) and his (1.8) hat? maybe [hat very very strange

329 S9:   [hat like   yeah

330 M: it have (0.5) three (0.7) horns? like horn

331 (1.3)

332 S9: and (0.3) the color is blue and red

333 M: hum (1.0) [and one of the horn has (0.7) (ehh 0.7) ring ↑

334 S9:   [and

335 (0.6)

336 S9: ahh

337 M: maybe tip on the tip?

338 S9: hum (0.8) and he paint (0.5) his (0.4) eh cheek and (0.3) nose

339 M: hum ((agree))

340 S9: red (0.3) and he looks like *pierrot (clown)*

341   M: [hu:m   ((with agreeable tone))

342   S9: [hu:m

342   Both: ummm

343   S9: beside him there is guitar case

344   M: hu::m

345   S9: ah guitar no mandolin case (0.5) and maybe he wan he wants (0.7)
         [some

346   M: [some money?

347   (0.4)

348   S9: yeah some money

349   (0.4)

350   M: (ahh 0.4) some (0.3) if (0.5) some audience (1.3) like his music
         somebody will put (0.4) some coins inside it

351   (1.0)

352   S9: and he (0.5) maybe he (ehh 0.5) (0.4) play (0.5) mandolin in the street (0.5)
         eh not because the money (0.4) eh maybe he like (0.3) eh he want (0.3)
         people [to listen to (0.4)

353   M: [ahh

354   S9: his [music yeah

355   M: [music (hu::n 1.3) hu:m I see

356   (1.0)

357   S9: umm (1.0) he is near the very old building

358   M: hum (1.0) very it's very big I think (0.5) because the door (0.7) is very big

359   (0.5)

360   S9: yeah too big

361   M: hum

362   S9: and (1.0) I can't imagine how to

363   M: hum ((yeah))

364   S9: push hha the door

365   M: uh-huh

366   S9: yeah

367   M: ummm

368   S9: the door is (0.7) eh made (0.5) from wood

369   M: hum

370 S9: but the building maybe concrete or like that

371 M: stone big stone

372   (3.1) ummm

373 M: and he is sitting on a box

374 S9: yeah box

375 M: but (0.6) maybe he put some something inside it

376 (1.5)

377 S9: maybe eh after he (0.6) his music finish

378 M: hum

379   (0.3)

380 S9: he (1.0) he (eh 0.5) (1.4) he stand up and (0.5) um (0.3) he (0.5) something
     (1.5) um (1.2) eh he (0.5) show something (0.5) in the box (0.6) to people
     (0.8) maybe I don't know [but

381 M: [hu::m

382   (1.2)

383 M: have you ever seen like this people?

384   (0.6)

385 S9: um (0.8) I have (0.8) seen the people who (0.6) eh play guitar (0.5) in the
     street (0.3) but (0.8) I (0.3) never see (0.3) like (0.5) never see people who
     (0.3) wear like these costume

386 M: yeah

387 S9: yes (0.5) in Japan maybe someone (0.4)

388 M: will call police

389 S9: yeah [hhhha (1.0) some strange eh {some:one 0.9} cre some crazy man is

390 M: [hhhha hum

391 S9: crazy man (1.7) so eh please (0.6) take away him

Monologue 4

63 there is a man who's playing the mandolin

64 (0.7) and he looks like very strange

65 (1.5) he wear very unique costume

66 (0.8) he looks like a clown

67 (2.0) {a:nd 1.2} (0.5) his shoes also (0.9) unique

68 (0.6) his (0.3) right shoe is yellow

69   and (0.5) left is red

70   (1.5) {a:nd 0.9} his (0.6) hat↑ (1) is (0.3) also different

71   (0.4) it has (0.7) three horn

72   it look like horn

73   (0.8) {and 0.8}(0.6) one of them it has a (1.0) ring on the tip

74   (2.0) {a:nd 1.2} (1.5) he make it up his face

75   (0.4) he put (0.7) three red dot on his cheeks and top of nose

76   (1.6) {a:nd 0.8} (0.5) he's playing the mandolin with closing his eyes

77   (1.0) and next to him there is a case of the mandolin

78   it's opened

79   (2.4) and he is sitting in front of a big building

80   (1.0) anda (1.5) door (0.5) the building door is very big

81   (0.6) it's made from wood

82   (1.2) but (0.5) the building maybe made o from um stone or concrete

83   (3.0) {a:nd 1.0} he is sitting on the box

84   (1.7) maybe something he put inside

85   (2.5) {a:nd 1.1}his sleeves are purple

86   (2.0) {a:nd 1.6} (1.8) his pants has different color of both foot

87   (1.6) right is red and left foot is green

   Monologue 5

88   (0.5) there is a man who playing the guitar or mandolin

89   (0.9) {he: 0.7} looks like (0.6) very fun

90   he is like a (0.4) clown

91   (1.4) {a:nd 0.6} his {clothes 1.0} (1.4) {are: 0.8} (1.2) very unique

92   (1.0) her eh his (1.7) {hi:s 1.0} (0.4) <pants> ahh (0.3) has different colors

93   (1.1) his right leg is (0.3) red

94   and his left leg is green

95   (0.6) and also his shoes is different

96   (1.6) {hi:s 1.3}(0.3) right shoe is yellow

97   and his left shoe is red

98   (2.6) {a:nd 1.1} (2.1) {hee 0.8} (1.8) makes it up his face

99   (0.5) he put three red dots on his (0.3) cheek and top of nose

100   (1.5) and he close his eyes

101   (1.6) eh and also {his 0.7} (0.4) hat? (0.9) is unique

102   (1.4) it has three (0.6) horn like a horn

103   and one of them has a (0.8) ring on the top o (0.5) in the on the tip

104   (2.4) and next to him there is a case of the guitar or mandolin

105   (0.5) it's opened

106   (1.3) {a:nd 0.9} (0.3) {insi::do 2.6} of it eh red (0.5) and blue

107   (3.5) and (0.5) he is playing in outside (1.0) on (0.7) maybe on the street

108   (1.3) and he is sitting on the (0.3) box made from wood (4.2)

2.3 Taki (A Clown): Dialogues 2, 3 and Monologues 1 to 5

Monologue 1

01   (0.3) he (1.1) eh musician maybe (0.5) (ehh 0.5) street musician

02   (0.5) and he wears some (0.5) funny (1.5) clothes and funny (1.5) shoes
     (0.6) eh becausu (1.7) eh maybe his handmade (0.5) clothes and shoes

03   (0.8) a:(0.5)nd {heee 1.3} (1.1) looks like (0.9) a clown

04   (0.6) {a:nd 0.8} {he: 0.6} plays the (0.6) maybe (0.5) leet

05   (1.1) {a:nd 0.9} {hee 1.0} (1.3) wants (0.9) someone to hear and listen
     his music

06   (0.5) and (0.6) give (1.0) give (0.5) me eh give him the (1.5) a little
     money (0.4) hhha a few money

07   (0.6) eh so he open the (0.5) case gi guitar eh not leed case

08   (0.8){a:nd 1.0} (0.6) he play(0.5)ed (1.5) alone

09   (ahh 0.7) he played (0.5) the lute (2.0) side (0.5) eh roadside

10   (0.6) {a:nd 1.4} (0.5) ((clear the throat 0.2)) (0.8) {hi:s 0.8} face (0.3)
     is (1.8) funny (0.4) too hhha becausu of he (0.7) eh I think {he:: 0.8}
     looks like *ampanman*'(0.7)*s* face (0.3) eh because (0.9) {he: 0.6}painted
     (0.9) his face (0.3) white and his face (0.7) eh his cheek and nose (0.7)
     in (0.4) red (0.4) color

11   (1.7) {a:nd 1.4} he mm hha (0.5) {heee 1.0} (0.3) weared (1.2) (ehh 0.6)
     under his (0.4) clothes (1.2) is (1.3) ka like (0.7) Japanese *kappogi* (*apron*)

12   (1.0){so:: 0.8} (1.2) (umm 0.5) hhha   <<118s>>

Dialogue 2: Taki with S12

45   T: ah (0.8) (ehh 0.6) (0.9) he wear the (0.6) he wears (0.7) a funny (0.4)

clothes (0.6) and like clown (0.8) and {he::0.9} (1.3) plays the (1.4) leet maybe lute (0.8) then (ehh 0.6) he played (0.8) (ehh 0.8) (1.1) by the by the road (0.9) ((clear the throat)) (1.0) (ehh 1.3) (0.5) he si(0.5)t on (1.2) he sit down (0.4) on the (1.3) on little box (0.9) ((clear throat)) (1.2) and (ahh 0.5) {heee 1.6} (2.0) play the music and he wan(0.5)t (0.8) he want the (0.8) he want people to (1.2) listen his music (0.9) {a:nd 0.6} (0.6) maybe he want (1.6) some a little (0.9) money (0.5) hha maybe [hhha

46   S12:   [uh-huh yeah ahh

47   (1.0)

48   T: and ahh

49   (2.3)

50   T&S12: and ahh ummm

51   S12: how do you what do you think of his face?

52   (0.5)

53   T: her his face is very funny and interesting (0.5) because he painted (0.7) ((coughing)) he paint (0.9) his (0.7) nose and cheeks

54   S12: uh-huh

55   T: into (1.2) ahh (0.3) part of (1.0) red (0.5) like *ampanman* (0.8) so

56   S12: ahha yeah (0.3) both cheeks and [nose

57   T: [yes

58   (1.0)

59   T: so (1.1) kind of cute [hhha

60   S12:   [hhhha

61   T: cute face I think=

62   S12: =yeah

63   T: yes (0.5) (ahh 1.0) he (0.5) (hu:mm 1.7)

64   S12: and I guess he thinks (0.4) only his world

65   (0.8)

66   T: (ummmm 1.5)

67   S12: with playing guitar

68   T: [haaah

69   S12: [kind of a guitar

70   (0.5)

71   T: yeah kind of a guitar

72   S12: uh-huh

73   T: hhha ahh we don't know [whether it is guitar (0.6) maybe (humm 0.6)

74   S12:   [hhha yeah ahh

75   T: (0.5) (ahh 0.7)

76   S12: and where

77   (0.5)

78   T: hum

79   S12: does he si sit down?

80   (0.8)

81   T: ah he (0.8) maybe in front of {theh: 0.7} house or building

82   (0.5)

83   S12: [ahh

84   T: [because there is big (0.6) big door

85   S12: uh-huh a kind of entrance

86   T: yes.

87   S12: uh-huh

88   (1.1)

89   T: eh maybe this (0.5) building looks like an (0.5) old building

90   S12: uh-huh

91   T: hu:m

92   S12: yeah (1.0) made of (0.9) kind of stone, maybe?

93   (0.4)

94   T: hum (1.0) it's ahu (0.3) like asphalt (2.0) asphalt (0.3) wall   [and this

95   S12:   [ahh

96   (1.5)

97   T: door is ma(0.4)de made {fro:m 1} (0.3) wood=

98   Y: =made of wood [hhhha

99   T: [made of wood (0.6) yes (0.9) and a little (0.8) ((clear the
       throat 0.5)) (0.8) dust (1.0) is there

100   (0.7)

101   S12: dust?

102   (0.5)

103   T: [hum

104   S12: [*hokori (dust)*?

105   T: hum (0.4) yes (1.4) turn into the white color

106   (0.4)

107   S12: hum (1.0) Can you explain his (0.7) (ahh 0.6) clothes

108   (0.6)

109   T: clothes? ah, yes (0.4) (ahh 0.6) {he:: 0.5} (0.4) his clothes is (0.7) (ahh
         0.5) (0.3) red and (0.7) kind of green (.) or (0.7) emerald (0.5) color (0.6)
         {a:nd 1.0} (0.7) {he: 0.6} weard (0.7) under the clothes (0.5) ah (0.3) his
         (0.6) clothes ah his red or (1) green clothes (1.7) um (0.7) ah sorry (0.3)
         (ehh 0.8) {heee 1.2} weared (1.1) the ka (0.3) another clothes kind (1)
         maybe looks like (0.7) (ehh 0.5) *kappogi* ((*Japanese apron)*) in Japanese
         (1.2) woman wear (0.6) so ((clear the throat 0.4)) (1.8) (ahh 1.2) a little (1.1)
         I

       Monologue 2

13   okay (0.5) eh he wears the funny clothes

14   (0.5) (ehh 0.6) this clothes (1.0) color is red and (0.7) kind of green color

15   (0.7) and he weared (1.2) the another (0.5) clothes under (0.6) ((clear the throat))
       under that (0.8) this (0.6) funny (0.5) funny clothes

16   and he he weared (1.6) (ahh 0.7) interesting (0.3) shoes

17   (1.0) these shoes color is red and yellow

18   (0.4) and (2.4) he (0.8) pl he plays the (0.3) kind of guitar

19   (0.5) but this is maybe not guitar (0.6) but (1.0) leet

20   I think this (0.8) instrument is (0.3) leet

21   (1.2) eh he (1.0) he played in front of the ol kind of the old building
       house (1.0) (ahh 0.7) old (0.5) building or old house (0.7) {a:nd 0.9}
       there because there is (0.7) wall and (0.6) big door

22   (0.8) {a:nd 1.5} he wants to (0.3) he want (1.3) people to listen his
       music

23   (1.1) (ehh 1.1) so {he: 0.5} (0.8) (ahh 0.5) want to (1.0) want people to
       look at he him

24   (0.5) so he wear the kin this (1.0) ah interesting or funny clothes

25   and he painted his face (0.6) into (0.3) white and (0.9) (ehh 0.8) (0.7)
       white

26   and (0.8) ((sneeze 0.5)) cheek and nose (1.1) is (0.7) red

27   (1.5) (ahhm 1.5) (0.7) he sits on the (0.7) little box

28   (0.8) {a:nd 0.9} (1.4) {he:: 0.6} (1.3) ((cough 0.8)) (0.5) ah maybe he
      wants to kind

Dialogue 3: Taki with S13

110   T: (ehh 0.8) (0.6) eh (0.5) there is a man

111   S13: hum

112   (0.5)

113   T: {a:nd 0.6} (eeh 0.8) playing a guitar (0.3) kind of guitar (0.6) in front of the
          bui old building. I think this building is very very (0.6) big
          [maybe because of this

114   S13: [hu:m

115   T: door maybe this door (0.6) {i:s 1.1} like (0.9) (ummm 1.2) (0.5) [um this door

116   S13:   [hum

117   T: is big

118   (0.4)

119   T: [big

120   S13: [and (0.4) beside made from wood?

121   (0.6)

122   T: (ummm 1.0) maybe wood and this wall is (0.8) made by made (0.5) of
          concrete?

123   (0.3)

124   S13: maybe concrete

125   T: hu:m (0.5) and very old (0.4) thing

126   (0.4)

127   S13: hum (0.5) he: (0.3) sits (0.5) {a: 0.5} box maybe [box

128   T: [hum yes

129   (1.8)

130   T: then {hee 1.0} wear the (0.8) interesting clothes (0.8) um (0.4) {the:n
          0.8}this (0.5) clothes (0.3) is (1.3) maybe eh this clothes (1.5) maybe
          {ma:ke 0.8} (0.3) by (0.7) hand=

131   S13: =yes maybe [hand made

132   T: [hand made (0.5) clothes

133   (0.5)

134   S13: this is very colorful [clothes

135   T: [yes (0.8) (eh 0.5) color {i:s 0.5} (1.0) blue (0.3)
          [and (0.3) red (0.3) and green

136   S13: [yeah red   yeah hum and he: (0.6) his shoes is different
          color [hum each side is=

137   T: [yeah   =red and (**0.6**) yellow

138   S13: hum

139   (1.0)

140   T: left (0.4) left (0.7) red left is (0.3) red and (1.2) right is (0.5) yellow (0.4)
          and I think (0.3) this (0.6) shoes is made by (0.6) paper kind of paper

141   S13: paper?

142   T: hu:m I think

143   (0.5)

144   S13: hum I think

145   T: {he: 0.6} made (1.0) eh paper paper paper ((as singing, not hesitating))
          yeah (0.6) so (0.8) hum

146   (0.5)

147   T: he put his (0.3) guitar case

148   S13: yeah

149   T: in front of him

150   S13: hum

151   (0.6)

152   T: maybe he: (0.5) eh want (0.8) um someone (0.8) {to: 0.6} (0.4) eh throw in
          eh money

153   S13: uh-huh

154   T: in this (0.4) case

155   S13: hum

156   T: and he (1.1) (umm 0.8) (0.5) he looks so happy

157   (0.5)

158   T: hum

159   S13: hum

160   (0.6)

161   T: he (0.5) he is in his world [hhha his world and playing the guitar

162   S13:   [yes   hum

163   T: so happily (0.6) hum (1.0) {he: 0.7} (0.8) (ummm 1.3) like clown

164   S13: hum

165   T: so {he: 0.7} painted his face in (1.0) white and cheek and nose is (0.3) red

166   S13: yes

167   T: so like (0.7) (umm 0.7) I thought ampanman (0.3) [face very similar to his face

168   S13:   [hhha

       yes

169   T: hum (1.7) {a:nd 0.7} (2.0) (umm 0.5) {hee:: 1.5} (0.9) (mmmm 2.6) (1.0)

      his (0.4) underwear

170   S13: Hum

171   (0.5)

172   T: un under clothes is (0.8) like *kappogi* (0.4) in Japan

173   S13: humhum.

174   T: so

175   S13: ummum

176   T: this (1.0) clothes is familiar with us

177   (0.7)

178   S13: hum

179   T: hum don't you?

180   (1.2)

181   S13: yes I think so

182   T: hum (2.5) (ummm 1.5)

183   (0.8)

184   S13: he is playing the guitar but (0.9) um there are no people

185   T: hummm

186   S13: listen to him

187   T: hum (0.5) but maybe (0.5) this (1) picture (0.7) (ehh 0.6) (0.4) taken by

      (1.0) other side {so: 0.6} (0.9) other side um nearby him (0.6) so may (1.1)

      maybe (1.0) the (0.3) (ehh 0.5) people (0.3) who listen to his music (0.5) is

      (0.8) ahh (2.0) cameraman (0.4) back

    Monologue 3

29   (1.0) {he::0.5} (0.5) he wear the (0.6) kind eh interesting (0.5) wear

    interesting clothes because of (0.3) this clothes (1.2) has ma (ahhh 1.0)

(1.5) this clothes (0.7) is (0.5) made by him maybe

30 (0.4) andoh (0.8) color is red and (0.8) blue and green

31 (0.6) and his shoes fu is ((H: coughing)) (1.0) different

32 (0.3) ah this (0.3) his shoes have different color each his (0.8) foot

33 (1.0) {so:: 0.5} left (0.7) foot ah left shoe is (0.3) red

34 and (0.3) right (1.0) shoe is (0.3) yellow

35 (0.5) hum (0.3) {and: 0.6} {he:: 0.8} (0.3) weared (0.9) his (1.3) clo eh
   he weared (0.5) un(0.3)der his (1.5) eh he weared (0.4) (ahh 1.0) (0.4)
   the another clothes (0.7) (ahh 0.8) (1.0) under
    the (0.6) his (0.6) interesting clothes

36 (0.4) and maybe this (1.5) underclothes is: (1.0) like (0.6) looks like ka
   kappogi (*Japanese apron*)

37 (0.5) (ahh 0.5) so (0.5) I familiar I'm familiar with this clothes

38 (1.4) and {he: 0.5} (0.4) sits on the box (0.3) and in front of the old
   building big house (1.0) so (0.8) because this (1.3) door is (1.1) very big
   (0.5) and made by (0.4) old wood

39 (0.4) and wall is concrete

40 (0.8) and (0.3) this (2.0) this building is looks so old

41 (1.1) hum (0.3) and he plays the guitar

42 (0.5) (ahh 1.0) to (1.5) have eh and (0.8) he want to umm

   Monologue 4

43 ah (0.5) he {played 0.8} (1.5) the (0.5) each kind of eh some instrument
   in front of (0.4) old building

44 (0.6) and this (0.3) instrument is (0.4) mandolin

45 (0.7) (ahh 0.8) (0.6) I thought I (1.5) I don I didn't know this instrument
   name

46 but I finally foun know the name

47 (1.0) and he weared a interesting clothes (0.5) ah because (1.0) this
   clothes (1.0) (ahh 1.0) this clothes color is (1.6) eh half is (1.0) green
   blue and half is red (0.6) and a little green (0.6) color

48 (0.5) and under his wearing (0.4) eh under his (0.4) his clothes (0.5) he
   weared a purple (0.3) one

49 (0.9) and eh {he: 0.7} weared the shoes

50   (0.5) and this shoes' (0.8) right side is yellow

51   and (0.3)left side is (0.4) red

52   (0.7) ah these clothes and shoe is (0.7) maybe (0.7) made by (0.3) him (1.0) so handmade clothes and shoe (0.6) because I (0.8) don't (0.3) watch these clothes in the shop

53   (1.0) ahh I don't know (1.4) that (0.6) color his country (0.5) in his in his country these clothes: (1.5) {i:s 0.8}selled (0.3) sold by (0.4) some shop

54   (2.4) hai {a:nd 0.9} (1.2) he sits on the (0.3) bo eh little box

55   (0.4) and he played his music

56   maybe he want (0.7) eh some people (0.6) someone to listen his music

57   and he want some money

58   (0.5) but he don't he don't get money (0.5)

Monologue 5

59   (0.4) (ehh 0.6) there is a man

60   (0.4) and he played (*0.4*) music (**0.3**) in front of big building house

61   (0.5) and this building is so old I think

62   (0.5) {a:nd 0.7} he played (*0.5*) eh the mandolin (1.0) maybe (0.5)

63   and (0.4) (ehh 0.5) he weared (1.2) he wear (0.6) interesting clothes (0.9) (eh 0.7) because (0.7) ehh he this eh (1.0) this clothes is (0.5) light (0.3) blue and this clothes has light blue and red (0.3) and green (0.3) and purple

64   (0.7) {a:nd 1.0} (0.4) ah he weared shoe (0.8) good

65   (0.3) and this shoes so (0.6) eh is interesting too (0.5) because the right (1.0) (ahh 0.5) (1.5) each (0.3) color is different

66   (0.8) so (1.0) right (0.6) shoe is yellow

67   (0.3) and (0.5) left shoe is red

68   (0.7) hum (1.0) and (cough 1.0) this clothes and shoes is (0.7) <maybe his hand made>

69   (1.6) {an:d 1.3} I think (0.3) he want to be a clown

70   (0.9) so he weared (0.8) like this clothes

71   and he painted his face into white and (1.0) {hi:s 0.7} (0.4) cheek and nose and mouth (0.3) into red color

72   (2.0) and he sits on the small box

73   (0.5) and he play (2.1) the music for (1.0) someone (1.3) I think

74   (0.5) I think (0.7) this day is (0.5) carnival or festival

75   (0.4) and he want (0.7) he wants someone to listen his music and (1.4)
      (ummm 1.5)

2.4 Mac (Exchange students): Dialogues 2 to 4, and Monologues 2 to 5

Dialogue 2: Mac with S17

75   S16: okay

76   M: okay

77   S16: uh-huh

78   (0.8)

79   S16: Wow (0.6) this is a very nice picture don't you think so?

80   M: yeah I guess so but why do you think these picture is good

81   S16: you see so colorful

82   M: uh-huh [okay

83   S16:   [and they are characteristics of each (0.6) of their nationalities

84   M: yeah wide

85   S16: yeah (0.6) {so 0.7} I think these people are from different countries

86   M: right

87   S16: each is unique

88   M: hum right

89   S16: right (0.5) so who do you think is most beautiful

90   M: beautiful? (um 0.9)

91   S16: I mean their dressing

92   M: dressing? [ahh

93   S16:   [not physical looks

94   M: [okay I think yeah (0.5) personally I like this [costume I think this is from
      Thailand

95   S16: [hhha   [uh-huh
      yeah

96   M: [I guess

97   S16: [right

98   M: oh really {andeh 0.8} (0.5) my aunt [is Thailand

99   S16:   [uh-huh   oh really?

100   M: yeah because my father's (0.8) brother I mean um my aunt

101   S16: uh-huh

102   M: married with Thai so yeah definitely this is in Thailand

103   S16: oh really [yeah (0.5) so how about this girl? I think (0.6) it this looks nice
           too

104   M: [uh-huh
          yeah

105   S16: I guess she is from (0.5) Malaysia yeah

106   M: ahh

107   S16: I just guess so

108   M: uh-huh

109   S16: so how about this one

110   M: It's just look like normal [clothes

111   S16:   [yeah it's casual wear

112   M: uh-huh

113   S16: I don't think it's (0.3) kind for

114   (0.4)

115   M: oh (0.3) I can see Kite

116   S16: yeah (0.6) maybe he is {from 0.8} an English speaking country

117   M: uh-huh

118   S16: well (0.3) [Kite yeah [hhha

119   M: [Kite   [hhhha I've never heard Kite

120   S16: uh-huh

121   (0.5)

122   M: have you?

123   (0.5)

124   S16: Kite i it's a bird

125   M: uh-huh

126   S16: mean it's just similar to eagle

127   M: [eagle really? hehh

128   S16: [eagle yeah it has very large wings

129   M: [hehh

130   S16: [yeah

131   (0.9)

132   S16: so

133   M: how about this [guy

134   S16:   [uh-huh (0.5) wow (0.5) this looks ni nice too

135   M: yeah it's cool

136   S16: yeah (0.4) I I guess these guys are maybe (0.4) one two three these three
         in the middle are from Asian country

137   M: uh-huh

138   S16: but I don't know where the exact place he is from

139   M: uh-huh

140   S16: well but definitely I like such clothes actually in China I'm not of
         minority

141   M: uh-[huh

142   S16:   [I'm a Han

143   (0.3)

144   M: Han? [ahh yeah I see

145   S16:   [yeah   Han that's biggest (0.5) ethnic group so I'm not of
         minority

146   M: hehh

147   S16: mi minority origin so I like those national [dressing nati national

148   M: [uh-huh

149   S16: [costumes I think they demonstrate (0.5) their national characteristics

150   M: [Uh-huh
         hum

151   S16: yeah and these people are thinking and what do you think

152   M: this this guy?

153   S16: uh-huh

154   (0.9)

155   M: yeah um (0.4) it's totally new to me [I've never seen this kind of clothes
         before

156   S16:   [uh-huh
         uh-huh

157   M: but just guessing I think he is from somewhere in the Asian country

158   S16: yeah

159   (1.0)

160   M: maybe he is also from Thailand [I guess how about this how about this guy

161   S16:   [uh-huh uh-huh maybe

        well (0.5) he looks someone from Europe

162   M: real[ly?

163   S16:   [because look at his eyes (0.4) his eyes look different

164   M: uh-huh

165   S16: from all the others

166   M: oh [right

167   S16:   [but I don't know exactly and also (0.4) here look here (0.5) Mario

168   (5.0)

169   M: (umm 0.8) I think he's from (0.5) Brazil

170   S16: Brazil [oh yeah

171   M: [yeah because his clothes is [yellow and green green

172   S16:   [yeah   right right

173   M: right hhhha

174   S16: Brazilians are [quite famous for bat for football

175   M: [yeah   yeah right

176   S16: so maybe he he wants to be football (0.3) football player

177   M: uh-huh

178   S16: well (0.5) uh-huh (0.5) so (0.5) wh why do you like (0.3) these costumes

        (0.4) national [costumes

179   M: [national costumes? (ummm 1.5) because it's vary you know its

        country has own culture and clothes show their own culture [too

180   S16:   [yeah their

         [nationality

181   M: [yeah yeah yeah

182   S16: and also I see you see? Japanese people you have [you also have

183   [pipipi

184   ((Teacher suggests continuing to talk 1.6))

185   S16: you also have your national [clothes that's kimono [right?

186   M: [Yeah,   [kimono yeah

187   S16: do you like kimono?

188   M: <I love kimono>

189   S16: wow I want to dress kimono too [hhhha

190   M: [hhhha

Monologue 2

17   ah in this picture I can {see 0.7} five people

18   (0.5) and two of them are girls

19   and three of them are boys

20   (1.0) okay {the: 0.9} first I'm gonna explain two girls

21   (0.6) both of them (0.4) {wear 0.9} (0.5) some kind of traditional
       costume

22   (0.6){andeh 0.9} (1.0) left person (0.5) she wears maybe (1.4) maybe
       Malaysian costume

23   (0.3) and the other one wears (0.5) Thailand costume I guess (0.6)
       (um 0.6) (1.0) from my experience

24   my aunt is Thailand

25   (0.4) so I can see she wears definitely Thailand costume

26   (1.2) and the other boys (0.6) (umm 0.8) just one person wears
       traditional costume

27   (0.5) I've never seen this costume before (0.5)

28   but I guess he is also from Thailand (0.7) because (0.5) his wear his
       clothes and {Thailand's 1.2} clothes are I think it fits like (0.6) like a
       couples

29   so I guess he is from Thailand

30   (1.0) and {then 1.6} the left guy (0.3) wears (0.4) just like casual
       normal clothes

31   (0.7) so I'm not sure where he from

32   (1.3) okay the last person (1.0) I think he is from Brazil (0.8) because
       his clothes (0.5) he wears yello yellow T-shirt (0.5) and his pants are
       maybe green

33   (0.5) and the {two 0.9} yellow and (0.3) green sh (0.4) is (0.5) Brazil's
       national (0.6) flog flag

34   (0.7) so (0.6) I think he is from Brazil

35   (1.5) {andeh 0.9} (1.1) yeah (0.8) and maybe I guess they are trying to

introduce their cul (0.7) their country and culture

36   (0.4) so that is why they wear their costume

Dialogue 3: Mac with S18

191   M: so

192   S18: ahh

193   (1.0)

194   M: yeah in this picture I can see five people and three of them are women and
        others are boys [hhha

195   S18:   [ah boys yeah (0.6) are they all Asians?

196   (0.9)

197   M: ah I'm not sure but maybe (0.9) there are two girls maybe Asians I guess

198   S18: ahh

199   M: what do you think

200   (0.5)

201   S18: (um 0.6) (1.3) yeah and (0.7) this two guy from (0.7) I think looks like
        (1.6)Caucasian

202   M: uh-huh

203   S18: and one Asian (0.3) [guy yeah (0.8) are they having like international
        (1.1)

204   M: [uh-huh

205   S18: night?

206   M: yeah [yeah yeah I can see that

207   S18:   [something like that yeah

208   M: maybe they are trying to introduce their countries

209   S18: count[ries.

210   M: [yeah (0.4) so I think (1.0) the three of the (0.3) three of them in the
        middle (0.6) [{they 0.8} wear yeah trad they _wear_ traditional one (0.8) so

211   S18:   [yeah _dressed up_

212   M: maybe they are trying to: introduce their country (1.0) their hometown I
        [guess

213   S18: [yeah (0.9) this guy looks like Vietnamese

214   M: [Vietnam oh really?

215   S18: [and this is

216   (0.9)

217   M: Thailand I guess

218   S18: Thailand is it? ah

219   M: uh-huh

220   S18: Thailand

221   (0.8)

222   S18: [this one doesn't look Thailand

223   M: [and

224   (0.6)

225   M: ahh (0.3) I don't think so yeah because my (0.4) aunt is Thai[land

226   S18:   [Thailand

       [ahh that's right

227   M: [yeah hha so hhhha how about this guy?

228   (0.7)

229   S18: this guy (0.4) looks like (1.1) Indonesia

230   M: Indonesia [heeh

231   S18:   [or (1.1) Malay

232   M: Malaysia?

233   S18: umm Malaysia

234   M: huun (1.1) how about this guy this is the most difficult one because (0.5) he

       doesn't wear [international one

235   S18:   [yeah   but these two guys have name tag

236   M: uh-huh.

237   S18: yeah

238   M: Hawk it says [Kite

239   S18:   [Kite and Mario

240   M: but I can't tell just [Kite hhha

241   S18:   [Kite

242   (1.0)

243   S18: yeah can't tell

244   (1.5)

245   M: but I think this guy is from (1.0) eh (0.5) Brazil

246   (0.5)

247   S18: Mario

248   M: uh-huh

249   S18: ohh (0.7) yeah the sound of the name

250   M: uh-huh [and the his shirt and pants are like yellow and green [hhhha.

251   S18:   [something like   [ahh

        also that's yeah

252   M: [see?

253   S18: [ahh (0.5) ah yeah [that's ah this is all black

254   M: [I'm just guessing yeah I can tell

255   H: all black

256   M: umm

257   S18: New Zealander? no (1.4) no doesn't seem

258   M: yeah (0.7) but (1.1) I'm not sure but (0.5) he is from Asian country

259   S18: yeah (1.1) he doesn't (0.9) look (0.5) Asian

260   M: umhum

261   (2.5)

262   S18: but they are all looks young

263   M: yeah yeah right

264   S18: in (1.4) hum

265   M: teens I guess

266   S18: teens yeah

267   M: humhumhum teens (0.6) but I'm not sure [this girl [hhhha

268   S18:   [some   [yeah she she look

        [adult

269   M: [yeah she looks like eh twenty or [twenty-two?

270   S18:   [yeah she is adult

271   M: humhumhum

272   S18: twenty-

273   M: who is the (0.5) youngest one

274   S18: I think it is him?

275   M: really?

276   S18: him do you think she?

277   M: yeah [I guess she is the yeah youngest one I thought (0.5) don't you

278   S18:   [the middle one?

279   M: think so?

280   S18: ummm no

281   M: really?

282   S18: yeah

283   (1.2)

284   M: I think (0.3) I think it's because (0.3) she reminds me my (1.0) friend (0.5) I
       mean my friend's sister [so

285   S18:   [oh really?

286   M: [yeah

287   S18: [ohh (0.8) looks like

288   M: humhum

289   S18: umm

290   (1.1)

291   M: and I guess she is the oldest

292   (0.5)

293   S18: oldest ah yeah yeah (0.9) this one definitely [the oldest

294   M: [humhumhum

295   (2.4)

296   M: have you ever had this kind of international (0.5) [party or something?

297   S18:   [ah
       yes ah like (0.5) my school

Monologue 3

37   ah in this picture I can see five people

38   (0.5) and two of them are girls

39   (0.5) and three of them are boys

40   (1.9) okay first (0.5) eh I can see (0.6) two girls in middle (0.5) and
       one boy (0.4) of them wear (0.4) maybe traditional clothes of their
       countries

41   (1.1) (umm 1.2) and the left girl I think she wears (0.4) Malaysian
       (1.1) traditional clothes

42   and the other one wears (0.5) Thailand clothes

43   (1.6) (um 0.6) (0.7) especially the white one I definitely feel like she
       is Thailand (0.6) because my aunt (0.5) she is also Thailand

44   and ah (0.3) I have seen this kind of clothes (0.7) before

45   (1.4) {a:nd 0.9} the other three (0.3) guys (0.8) just one of them wear
      traditional clothes

46   (0.6) but the other (0.3) two (0.6) da don't wear traditional one

47   (0.3) so it's (0.7) hard for me to tell which count (0.3) which country
      are they from

48   (0.9) but (0.3) the left (0.9) guy (0.5) I think (0.3) (um 0.6) (2.7) he's
      {from 1.2} (2.5) hum (0.5) Indonesia

49   okay let's move on

50   the right guy I think he is from Brazil (0.8) because his name (1.1)
      Mario (0.5) is sounds like Brazil

51   and his clothes yellow shirt and green pants (0.6) is really like eh
      Brazil

52   (1.0) and the last (0.6) boy (0.3) who is in the middle (0.7) looks like a
      Asian guy

53   (1.4) actually I've never I've never seen this (0.6) sort of wear clothes
      before

54   but (1.2) hum (0.3) his appearance looks like Asian

Dialogue 4: Mac with S19

298   (0.5)

299   M: okay let's see I can see five people in this picture

300   S19: hum

301   M: {andeh 0.6} two of them are of course girls and three of them are boys
         (0.4) okay what do you think this picture

302   (1.0)

303   S19: (ahh 1.0) I think ((checking the device 6.6)) hha I think (ehh 0.6) (2.4)
         (umm 1.2) (1.0) they are international students

304   M: uh-huh

305   S19: {a:nd 0.9} they are wearing (eh 0.6) some traditional (1.5) eh [clothes ah

306   M: [costume

307   S19: yeah costumes

308   (1.0)

309   S19: some of them are yeah

310   M: yeah yeah right (0.8) I think (0.5) this girl is (0.5) from Thailand

311 S19: Thailand

312 M: uh-huh

313 (1.0)

314 M: because I remember this (0.5) costume because my aunt is Thailand

315 S19: ah

316 M: yeah (0.5) so I think she is definitely from Thailand

317 S19: Ah

318 M: but I'm not sure of this (0.7) girl (1.1) maybe somewhere in Asian
   [country but eh (1.7) do you have any idea about it?

319 S19: [yeah   (ahhm 1.0) (0.6) I
  don't ah I can't tell (ehh 0.6) whether she is a Chinese or Japanese

320 (0.7)

321 M: [really?

322 S19: [or Korean

323 M: uh-huh.

324 S19: (umm 1.0) (1.7) (mm 2.1) I guess somewhere from (2.0)
  [hha Asia [yeah hhha

325 M: [hhhha [yeah yeah yeah very good okay how about this guy I (0.6) I've
  never seen this costume before

326 S19: ah this guy?

327 M: ah this guy

328 S19: (ahh 1.0) (1.9) hum I've (0.8) me neither I've never [seen this (0.5) before

329 M: [uh-huh

330 (1.6)

331 M: but (0.8) I think he is also from {some:where 1.0} in Asia

332 S19: yeah India

333 (0.5)

334 M: India (1.3) Indonesia [hhhha

335 S19:   [yeah Indonesia

336 M: okay

337 S19: perhaps

338 M: (umm 0.5) (0.9) but the other two guys are (0.8) hard to tell

339 S19: hum

340 (1.4)

341　M: but

342　S19: ((Clear the throat)

343　M: but they have (0.9) nametags

344　S19: hum

345　M: it says Kite {andeh 0.8} (1.5)　　[<Mario>

346　S19:　　　　　　　　　　　　　　　　[<Mario>

347　M: okay any ideas?

348　S19: (ahh 0.9) (0.8) I bet this guy is from Brazil

349　M: yeah

350　S19: because he he I don't know eh he is wearing yellow shirt [and

351　M:　　　　　　　　　　　　　　　　　　　　　　　　　　[and green pants

352　S19: yeah

353　M: yeah hhha I think so too (0.4) but (0.8) I have no idea about this (0.9) guy
　　　　　Ki[te (0.7) because

354　S19:　[hum

355　　　(1.0)

356　S19: Kite nice name but eh

357　M: uh-huh

358　S19: eh I don't know I don't know where he is from

359　　　(1.3) (umm 0.5) (1.4)

360　M: but I th I think he is not from Asian country

361　S19: no no

362　　　(2.0)

363　M: (ummm 1.5)

364　　　(1.5)

365　S19: but he is nice looking guy hha

366　M: hhha do you think?

367　S19: yeah

368　M: uh-huh (0.6) but I like this guy hhha

369　S19: oh this guy

370　M: uh-huh

371　S19: ah okay (0.4) this guy is (1.0) a star

372　M: yeah he looks like smart

373　S19: yeah he looks like smart

374   M: yeah

375   S19: yeah

376   M: so I like him hhhha (0.3) I'm just kidding so who do do you think the
       youngest one?

377   (1.6)

378   S19: ahh youngest I don't know (um 0.8) (1.5) maybe {this 0.7} [girl in the

379   M: [yeah

380   S19: middle

381   M: uh-huh

382   S19: because you know the girl she is

383   M: yeah

384   S19: kind of short

385   M: right

386   S19: hum

387   (0.9)

388   M: who do you think the the oldest one?

389   (2.2)

390   M: [it's really hard hhhha

391   S19: [hhhha

392   (2.2)

393   S19: [they {look 0.9} (0.5) as they are (mm 1.1) the same age I mean (0.7) I
       think

394   M: [umm

395   S19: this is in the classroom

396   M: uh-huh

397   S19: in front of the class[room (2.0) in Japan

398   M: [humhumhum

Monologue 4

55   okay eh I can see five people in this picture

56   (0.7) and two of them are girls

57   and the other three (0.3) are boys

58   (1.2) okay (0.4) (mmm 1.3) first (0.5) I think the (1.4) two girls and
       the right one (0.4) is (0.3) {from 1.0} Thailand (0.3) because (0.7) she

wears a Thailand costume (0.8) andeh (1.2) yeah (1.0) because (0.5) I have aunt {from 0.9} Thailand

59   so I can see that this costume is from Thailand

60   (1.4) but I don't have any ideas about the other girl

61   (1.9) I think she is {from 0.9} (0.3) Asian country

62   but I'm not sure where exactly it is but maybe Malaysia

63   (1.9) okay (0.3) (humm 1.0) (1.2) {so: 0.7} (0.5) the guy who is next to the Thailand girl is also (0.3) from Asian country I guess

64   (0.9) actually I've never seen this costume before

65   but he looks like a Asian

66   (2.7) okay {there 1.1} right guy (0.8) is (0.8) he doe he actually he doesn't wear (0.4) traditional costume

67   but (0.6) I think he is from Brazil because (0.3) his name tag says (0.3) his name is (0.4) Mario

68   (0.4) it (0.5) it sounds like Brazil

69   and also his T-shirt yellow T-shirt and blu (0.7) green pants it's like a national (0.3) flag of (0.4) Brazil

70   (1.4) and the last guy (1.3) hum I have no idea about this guy because he doesn't wear traditional clothes

71   (0.4) and his name (0.4) Kite (1.5) doesn't mean to me

72   (0.6) but I think they are (1.4) all teenagers

Monologue 5

73   ahh, (0.7) ((clear throat)) I can see five people in this picture

74   (0.5) and the two of them are girls

75   and the three of them are boys

76   (1.4) okay first I'm gonna talk about the girl in the middle

77   (0.6) I think (0.3) she is from Thailand (1.5) um because she wears traditional Thailand costume

78   (0.6) and I know this is from Thailand because my aunt who is Thailand (0.9) wears this kind of (0.3) costume

79   (0.5) and I remember that

80   (1.3) okay and the other girl (0.7) she wears (0.5) blue (0.7) sounds like one piece

81   (1.0) but (0.3) I'm not sure she where she is from

82   (1.8) but I guess she is from Malaysia

83   (1.4) I have no reason

84   (1.2) {andeh 0.8} (1.0) the (1.0) guy who is next to (0.7) Thailand girl (0.6) he also wears traditional costume

85   but I've never seen this costume before

86   (1.2) um but I guess he is from (0.5) Indonesia

87   (1.5) compare to my skin (0.4) his skin is a little bit (0.3) black than us

88   so maybe he's some from somewhere (0.6) {in: 1.5} South (0.9) Asia (0.5) maybe (0.6) Indonesia

89   (0.7) and the other guy next to (0.6) him (1.6) he doesn't wear traditional costume

90   but I think he is from Brazil

91   (0.8) his name card says his name is Mario

92   (0.7) it's sounds like Brazil

93   and also (0.6) his T-shirt and (0.6) green pants (0.7) is like a (0.4) Brazi Brazil national flag

94   (1.5) and the last person (1.3) who is in the left

Appendix 3 Photo Prompts

1. *A clown*

2. *Exchange students*

3. *Old house*

4. *Musicians*

5. *Festival*

6. *Trinity College*