A STUDY OF GENRE CHANGES AND PRIVILEGED PEDAGOGIC IDENTITY IN TEACHING CONTEST DISCOURSE

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ABSTRACT

There are various types of educational contests held across disciplines and institutions in China every year, including debate contests, speech contests, reading contests, writing contests, spoken English contests, and teaching contests. The Shanghai Foreign Language Education Press National College English Teaching Contest (hereafter SFLEP contest) is such an example. It is a large-scale teaching contest held annually throughout 1,500 Chinese universities for Chinese EFL teachers engaged in tertiary education. Every year, 20 winning contestant teachers are chosen from the contest and their mock teachings (a particular contest segment in which the contestant teachers teach in a quasi-classroom environment) in the finals of the SFLEP contest are recorded and presented to the public through various media, such as Youku (a very popular online video website in China, www.youku.com). Moreover, the contest adjudicators make comments on these privileged examples and their comments are published by one of the contest sponsors, the Shanghai Foreign Language Education Press, as well. As these mock teachings are not authentic classroom teaching, but the teaching performances in the contest, they represent the privileged meta-pedagogical examples that the contest organizers want to present to the contest audience. For the same reason, these comments of the mock teachings also represent the meta-pedagogical opinions of the contest adjudicators in the contest, which the contest organizers want the contest audience to access.

There are studies which explore the collective identity types reflected in the contest discourses and studies which discuss the impact of teaching contest on authentic

teaching. The former type of study offers ways of understanding teaching contest practices as spontaneous events which put forward their particular meta-pedagogical models to the contest audience; the second type of study offers ways of understanding the impact and washback influences of these models on authentic teachings. No prior studies, however, explore how the teaching practices in authentic teachings are borrowed into the teaching contest. It is the hypothesis of the present thesis that the classroom-based pedagogic models are borrowed in and adapted in the contest discourses before they are presented to the contest viewers. The research purpose of the thesis is to test this hypothesis with discourse analytic approaches.

The data used in the thesis include the published recordings of 20 winning mock teachings in the finals of 2nd SFLEP contest, together with 40 published adjudicators' comments on these mock teachings. The analytic approach used in the thesis is primarily Martinian systemic functional linguistics (e.g. Martin, 2004). The thesis goes through a three-step analysis of the data. Firstly, it analyzes the register configuration of the mock teaching discourse; secondly, it compares these analytic results with a prior study of ESL pedagogic genre (Lee, 2011); thirdly, it analyzes the contest adjudicators' post-contest comments as to what genre instances and individuations are valued / devalued in these comments.

The research results are three-fold. First, the research reports the particular register features of the mock teaching data used. Second, the mock teaching discourse as a genre is no different from the ESL pedagogic genre at its stages; however, it is different from the ESL pedagogic genre at its sub-stages, phases, and register

configurations. Third, certain stages, sub-stages, and phases of the mock teaching genre are chosen and further evaluated by the contest adjudicators in their post-contest comments. Within these evaluated segments of the genre, instances are either valued or devalued. Moreover, the valued genre instances all point to Interventionism, a certain pedagogic type according to Bernsteinian pedagogical classification (see also Chapter 2).

The research results lead to this thesis' primary contribution by giving a new dimension for the explanation of the teaching contest discourse. Based on its research results, the thesis proposes that the teaching contest discourse as a macrogenre has the social function of borrowing in and changing the classroom pedagogic genre and then refining this genre for the purpose of representing a privileged meta-pedagogic identity in the contest.

Apart from this, the thesis also makes contributions to SFL genre theories. First, it proposes that the genre changes in the mock teaching discourse are a phenomenon of genre blurring, as they maintain the abstract form of pedagogic genre while adapt this genre to the contest environment at more constitutional levels. Although prior SFL genre theories can define the mock teaching genre as a genre generated from pedagogic genre, there are no explanations of how the genre changes happen along with the register shift and ideological control. Second, it proposes that the evaluation of genre instances and individuations in the contest adjudicators' post-contest comments is a phenomenon of genre solidification as the evaluation re-classifies a genre and picks certain instances to represent a privileged narrowed-down genre form

in the contest. It is therefore a more delicate way to classify and solidify genre types.

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Appendix A Example of Data Transcription

A KEY TO ABBREVIATIONS

A1: Primary Actor (Move Name)

A2: Secondary Actor (Move Name)

A2f: followed Secondary Actor (Move Name)

AS: Audience Students

A-V-S Mock Teaching: Audio-Visual-Speaking Mock Teaching

CT: Contestant Teacher

ch: Challenge (Move Name)

dA1: delayed Primary Actor (Move Name)

dK1: delayed Primary Knower (Move Name)

EFL: English as a Foreign Language

ESL: English as a Second Language

GIFT: Great Ideas for Teaching awards

IRE: Initiating-Responding-Evaluating

IRF: Initiating-Responding-Follow up/Feedback

K1: Primary Knower (Move Name)

K2: Secondary Knower (Move Name)

K2f: followed Secondary Knower (Move Name)

L2CD Corpus: the corpus of second language classroom discourse

OED: Oxford English Dictionary

rtr: Re-Tracking (Move Name)

R-W-T Mock Teaching: Reading-Writing-Translating Mock Teaching

SFL: Systemic Functional Linguistics

SFLEP Contest: Shanghai Foreign Language Education Press National College English Teaching Contest

tr: Tracking (Move Name)

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Chapter One Introduction

1.0 Introduction

This thesis concerns teaching contest as a particular discourse type which simulates the pedagogic genre, adapts it, and refines it for the purpose of representing a privileged pedagogic identity. This chapter introduces five pieces of content in order to frame the present thesis. Firstly, it introduces its research context: the SFLEP contest; secondly, it explains the meanings of "contest" and "contest discourse" so as to define the boundary of the research; thirdly, it clarifies the motivations of the present research by pointing out the research gaps it aims at filling in; fourthly, it clarifies its research focus; finally, it concludes by outlining the organization of the thesis.

1.1 Research Context

According to a nameless article of "Minutes of the 2nd SFLEP National College English Teaching Contest" published in the journal of Foreign Language World (2011), the SFLEP contest made its debut in 2010 in China. It was held in the backdrop of the issuance of "State Guidelines for Medium-to-Long-Term Education Reform and Development Plan between 2010 and 2020" http://www.chinanews.com.cn/edu/news/2010/02-28/2142843.shtml by the Chinese ministry of education. The guidelines propose to improve teachers' professional skills, professional qualities and developmental potential. It in turn led to the debut of the contest. By 2016, the contest has held six sessions. The first and the second sessions were for Chinese English teachers engaged in non-English major teaching; the third

was for Chinese English teachers engaged in English major teaching; the fourth was again for non-English major teachers but added a segment of courseware production. The fifth session was for Chinese English teachers engaged in English teaching in vocational colleges. The sixth session was for Chinese English teachers engaged in English major teaching, business English teaching, and translation teaching. This thesis draws its data from the second session of this contest held in 2012. That was the year in which the research began. The reason that I focus on the contest is because the second one is a reiteration of the first, and therefore more routinized; this is integral to the action of "genre" for which I will explain in more detail in Chapter 2. The 2nd SFLEP contest attracted contestant teachers from more than 1,500 universities in 28 provinces of China. The awards from the contest were accredited by the Chinese ministries of education at the provincial level. The contest was therefore meaningful for the participating contestants because gaining teaching awards from these ministries was an important accreditation of their professional skills and an important referential item in the professional evaluation system for Chinese university teachers.

As is shown in Figure 1.1, the 2nd SFLEP contest is a well-organized social process. There was first a 3-month pre-selection process in the universities involved. When each university received the contest notification, they first determined one or two candidates. This is because the 2nd SFLEP contest divided EFL teaching into two categories: audio-visual-speaking (hereafter A-V-S) and reading-writing-translation (hereafter R-W-T). This is in accordance with the actual EFL curricula in Chinese universities. Therefore, each university either had one candidate to attend one type of

the contest, or had two candidates to attend both. After this, a supporting group was set up at each university to supervise and guide the preparation of candidates. A candidate designed the mock teaching and rehearsed it several times together with the supporting group until it was finalized. Then, the Mock Teaching was recorded and sent to the provincial committee for a selection. The top 20 candidates (including both categories) were eligible to enter the next round of selection, the preliminary contest. After receiving notification, these 20 candidates prepared for the segment of Report Teaching. In Report Teaching, the contestant teachers explained to the contest adjudicators how and why they would teach a class. In this segment, each candidate was given an assigned text 20 minutes beforehand and then designed their teaching plans based on this text within this time limit. After that, they went up onto the platform to report their teaching plans. Likewise, the supporting groups and the candidates usually rehearsed the Report Teachings several times beforehand. Once they knew their eligibility to attend the preliminary contest, they simulated the process of Report Teaching in the contest beforehand. In the preliminary contest, the candidates were assigned to two different groups of adjudicators specialized in either of the aforementioned teaching categories. In this round of selection, only the Report Teaching was contested. The candidates who topped each teaching category were eligible to attend the finals. As I personally attended the preliminary contest and ranked No. 5 in my province, this knowledge of the structure of the pre-selection process and the preliminary contest is informed by my personal experience. After that, the two candidates representing each province went to Shanghai to attend the finals.

There were altogether 57 candidates involved in the finals of the second session of the SFLEP contest. The finals lasted for 3 days. The candidates were still grouped into the aforementioned two categories. There were two sections for both groups of candidates: Mock Teaching and Report Teaching. In Mock Teaching, the candidates gave a lecture for 12 students in 20 minutes. In Report Teaching, each candidate was given an assigned material 30 minutes beforehand, and then gave an impromptus speech in 10 minutes. After that, each candidate was challenged by a contest adjudicator with several questions in 5 minutes. These questions were all based on the Report Teaching. After these, the top candidates from each group were determined (Minutes of the 2nd SFLEP National College English Teaching Contest, 2011). What's worth mentioning here is that the score distribution of each section in the finals is: Mock Teaching (40%), Report Teaching (50%), questions and answers based on Report Teaching (10%) (College of Foreign Languages, Huazhong Agricultural University, 2011). Then, there was a contest of independent presentation between these two candidates who won the contests in each category. One was finally determined as the champion of the 2nd SFLEP contest. Both of these two candidates were awarded the first prize; there were 18 candidates awarded the second and third prizes (Minutes of the 2nd SFLEP National College English Teaching Contest, 2011). Then, there was a closing ceremony. Ms. Wu, the head of the organization committee of the contest and also the former Vice Minister of the Chinese Educational Department, gave an address at the ceremony. And the 20 candidates were awarded with the prizes. The first prize winners were given the opportunity to go to either UK or USA for a short period of

academic exchange; the second prize winners were given the opportunity to go to Australia for a short period of academic exchange; the third prize winners were given the opportunity to go to Singapore for a short period of academic exchange (College of Foreign Languages, Huazhong Agricultural University, 2011). The publishing company then asked each candidate to write a self-reflection of the contest and asked every two adjudicators to write comments on a candidate's Mock Teaching and another candidate's Report Teaching. The publishing company then got all these manuscripts together with the live-on recordings of the top 20 candidates' Mock Teaching videos and Report Teaching videos (including the question and answer on the Report Teachings) published. Furthermore, there were reports on the contest results on the media through various channels, the contest organizer's official website, and the official websites of the universities involved.

Contest organizers inform colleges of the contest, and colleges sign up for attending the contest → Pre-selection in the colleges → Attending colleges prepare and record representative candidates' Mock Teaching and send it for a provincial preliminary contest → Announcing the result of the preliminary contest

The top 20 colleges (including top 10 A-V-S, and top 10 of R-W-T) prepare for report teaching in the intermediate contest → Intermediate Contest → Colleges with award winners announce the results in their official websites → Colleges win the champions in A-V-S and R-W-T prepare for the Mock Teaching and report teaching in the finals

Finals → Colleges with award winners announce the results in their official websites → Contest Sponsors announce the contest results in various media → Contest Materials Published

Fig. 1.1　Organization of 2nd SFLEP Teaching Contest

As the recordings of mock teaching in the finals of 2nd SFLEP Contest are publicly accessible, I hypothesize that the role of the recordings is guiding public opinions on Chinese EFL teaching. The audiences of the contest include the students, teachers and scholars who participated in the contest and the others who access the contest recordings from the above-mentioned media. As the contest is held annually, the published contest materials are increasingly important referential materials for the potential contest participants and the supporting groups behind them. These people naturally become part of the audience of the contest and the readers of the published materials relevant to the contests. Moreover, the mock teaching recordings are also accessible from search engines such as Google, Sohu, Baidu and the other major

internet media websites such as Youku and Youtube. According to the news of the SFLEP contest given in the SFLEP official website, Mr. Liu, the Vice Minister of Chinese Ministry of Education said that the influence of the contest was beyond its competitive aspect. He said that it produced significant radiational and promotional effect on our daily education and became an important activity of cultivating excellent foreign language teachers and an important way of exploring foreign language teaching with Chinese characteristics (http://nfltc.sflep.com/2010/news/2013/1112/428.html).

1.2 Delimiting the Scope of Research

1.2.1   What Does "Contest" Mean In the Present Thesis?

This section starts from a definition of the word "contest" used in the present thesis. According to Oxford English Dictionary (http://www.oed.com/), the word "contest" stems from the medieval Latin words "contestis". The first part con- means "together" while the second part +testis means "witness". Moreover, there are three different kinds of contests: 1) Strife in argument, keen controversy, dispute, debate, wordy war. 2) Struggle for victory, for a desired object, or in defense; conflict, strife, contention. 3) Amicable conflict, as between competitors for a prize or distinction; competition. Therefore, "contest" in essence represents a social activity in which more than one person gets involved and witnesses which contestants are more qualified or what behaviors or opinions are more distinguished. In addition, there are different contest types because the social purposes of the above-mentioned three contest types are different. In the first type of contest, the contestants argue against each other to

resolve a disputation. It is more like an argument or an organized debate contest. In the second type of contest, the contestants confront each other and compete to resolve a conflict. It is therefore more like fighting and battling. Sports games such as wrestling, fencing and football games can also be classified into this category. In the third type of contest, the contest participants do not herald confrontations or conflicts between themselves in competing for a prize. It is therefore more like contests which do not involve face-to-face confrontations and conflicts, such as song contests, oratorical contest, band contest, and teaching contest. My research subject, the 2nd SFLEP contest, can be posited in the third category. It is essentially a social event which plays a role in engaging its contest viewers to witness which performances of EFL pedagogic practices are more distinguished among all of the contestant teachers and which contestant teachers are more qualified through the lens of such a contest.

As it can be seen from the third definition, the alternative name of this contest is "Competition". Actually, the organizers of such contests sometimes interchangeably use "contest" or "competition" to name their contests. For example, there are both "song contests" or "music competitions". For the same reason, typing in the key word of "teaching contest" or "teaching competition" in the Google search box (www.google.com) results in numerous relevant names. Here are some names of teaching contest or teaching competition together with their hyperlinks found in Google: Great Ideas for Teaching Contest (https://www.uwo.ca/tsc/graduate_student_ programs/teaching_contest.html), Innovation in Teaching Competition – Beyond the Textbook (https://www.georgiastandards.org/resources/ Pages/Innovation-in-Teaching

-Competition-Beyond-the-Textbook.aspx), Third Teaching Methodology Contest

(http://pakturk.edu.pk/third-teaching-methodology-contest/), Laureate International

Universities Teaching Competition (https://my.laureate.net/services/pages/englishtea

chingcompetition.aspx). Although I cannot fit them all in this limited space, but these

examples are enough to prove that both of them actually refer to the same type of

social event. In alignment with the given definition of the OED, I will use "contest"

instead of "competition" here as "contest" is a superordinate term.

1.2.2   What Does "Contest Discourse" Mean In the Present Thesis?

It is also important to define what "discourse" means in the present thesis. In SFL, the

term "discourse" derives from "texture (Halliday and Hasan, 1989)". "Texture" refers

to the various cohesive devices, including their patterning, leading to the unity in a

text (ibid., p. 99). Martin (2004) later on uses "discourse semantics" to systematize

these cohesive devices and posit them at the stratum above grammar within SFL

framework. Eggins (2004) clearly defines discourse as follows:

> The term discourse is used in systemics to refer either (untechnically) to 'spoken
> text' or (more technically, following Martin 1992a, Martin and Rose 2003) to the
> level of meaning above the lexico-grammar, the level concerned with relations of
> meaning across a text. (p. 24)

Discourse actually has two aspects of features in SFL. First, it connects the text to the

context, viz. field, tenor, and mode; second, it unites independent clauses into a

cohesive text. In terms of the above-mentioned first aspect of features of this

definition, discourse is the interrelations between communicative acts and texts

created in these acts. A discourse analysis is on the one hand about analyzing the

contextual features of a communicative act and on the other hand about analyzing the

features of the texts produced in this communicative act. A contest discourse is no exception. Many text types are created by the contest participants to accomplish their communicative acts in the contest. A contest discourse means the interrelations between these communicative acts and these texts created in the acts. Conducting an analysis of contest discourse means to analyze communications in the contest so as to understand the features of the texts created in the contest, or vice versa. In alignment with the above-mentioned second aspect of features of this definition, the present thesis concerns the genre changes throughout the contest process. Genre is actually primarily concerned with the semantic patterns of texts.

1.3 Motivation of the Present Study

The research motivation of the present thesis originates from its attempts to make the supplement and the development to the former research conclusions of contest and contest discourse. This section at first has a review of the prior studies of contest and contest discourse and then situates the present thesis in this context and establishes its emergent explanations of contest discourse.

1.3.1 Collective Identities Reflected in Contest Discourse

Most of the prior studies of contest discourse focus their discussions on the particular collective identity types reflected in the contest discourse they studied. Lin (2002) looks into the 1992 Miss Hong Kong beauty contest discourse. She finds that the contest is a staged drama which associates the Chinese ancient royal scenario of picking up bride and the scenario of Egyptian emperors. The conversations between the two hosts on the stage are like that between the emperor and the emperor's food

taster (a man who tests the food in person before the emperor eats it). In this selective process, the hosts talk about the contestants like talking about food and the contestants' identities are associated with dishes thereby. Moreover, the hosts of the contest control the question slots and therefore the contestants have little opportunities to change their identities on the stage. Based on these findings, Lin concludes that the discourse of 1992 Beauty Contest is orientated to legitimate the act of teasing, insulting, and denigrating contestants who want to join the community of media stars.

McClain (2011) also studies the discourse of American Idol, a contest held throughout United States and will have its last session in 2016. McClain takes the discourse as a reality TV show, and by analyzing the videos produced throughout the contest, he proposes that American Idol represents the ideal American collective identity. In particular, this identity comprises rags-to-riches, contemporary archetypes, and a celebrity ideal. First, rags-to-riches is reflected in the recorded contestants' narratives made by the top 12 contestants in each session of the contest. In these narratives, these contestants explain why they deserve to be the American Idols. The analytic results reveal that the contestants commonly have humble stories at the beginning of the contest and inspiring successful stories at the end of the contest. Second, contemporary archetypes are aspects of human nature that recur through different cultures and time periods. These archetypes are reflected in the contest-related media coverage of newspaper, magazines, and television and radio news programs. These archetypes help the audience identify the contestants and differentiate them from each other. Moreover, they also represent the standards of the contest. All the contestants

appear to be loyal to certain archetypes while also individually different, because American Idol emphasizes holding one's own identity and being distinctive. Third, a celebrity ideal is reflected in the online discussion in the discussion areas on the official American Idol message boards. The secondary discourses such as fan adulation and comments made by the contestants may form a reiteration of the celebrity in the contest. The celebrities formed in these discourses sometimes transform those represented in the previous discourse types.

Likewise, the interrelated discourses in SFLEP contest play the roles of representing collective pedagogic identities. In addition, they can also be presumed to be community-oriented discourses in the service of contest sponsors' purpose. In particular, the SFLEP contest discourses are oriented to legitimatize certain pedagogic identities and then pass them on to the contest viewers.

1.3.2   Washback and Impact of Contest

The SFLEP contest is a new social event which receives wide attention from the Chinese EFL community. As a result, it has also prompted some responses among contemporary Chinese tertiary EFL scholars (e.g. Shu, 2010; Xia, 2011; Yang, 2011; Du, 2012). They directly reflect on classroom teaching through an observation of the contestant teachers' performance in the contest. By observing and reflecting on the contest, these scholars critically think about various issues about Chinese tertiary EFL education, such as the requirement for teacher quality, classroom teaching procedures, problems of the teaching, standards for effective teaching, objectives of EFL teaching, and pedagogical innovations. Apart from these researches of SFLEP contest, there are

also some researches of the pedagogy through the contest. An analysis of 253 teaching ideas in the Great Ideas for Teaching (GIFT) awards presented 2000-2009 at the Association for Education in Journalism and Mass Communication, for example, reveals that the most effective teaching practices in American journalism education are team-based and involving visual communication (Cuillier & Schwalbe, 2010). As it can be seen, these prior researches associate the teaching in the contest with the authentic education.

Actually, the contest can potentially influence the teaching philosophies of contestant teachers involved. A teaching contest works as a popular teacher education technique in China. Based on a field survey in Shanghai, China, Paine (2003) reveals that the teaching contest is a dominant induction activity carried out in China to provide new teachers with learning opportunities outside their classroom (p. 73).

Furthermore, the comments of contest have been both positive and negative. Rohrer (2002) illustrates opinions on music competition in the United States in the twentieth century from both aspects. I illustrate these pros and cons of the contest in the following table:

Table 1-1 Rohrer's Opinion of Positive and Negative Aspects of Contest

Positive Aspects of Contest	Negative Aspects of Contest
1) to help separate a certain discipline (e.g. music) from the others; 2) to provide a sense of accomplishment for the contestants (e.g. students) and spirit for the group behind the contestants; 3) to maintain the quality and standards for education in a certain discipline; 4) to provide a specific instruction goal; 5) to pace contestants toward excellence rather than mere victory over one another; 6) to stimulate better teaching; 7) to be a convenient measure of contestants' skills; 8) to increase the interest in a discipline by the contestants and the group behind the contestants; 9) to provide the opportunity for contestants to know about other contestants' performance.	1) to reinforce the individual behaviors while lessen the cooperation between group members; 2) to give superior ratings, trophies, awards for designating the contestants as the best of a certain class; 3) to influence the perception of administrators without the discipline background in their evaluation process; 4) to make the people involved in the discipline to cling to contest outcomes for social status and material rewards; 5) to make contestants focus on the fellow competitors rather than the performance itself; 6) to equate the discipline with extracurricular activities and therefore lead to an identity crisis of this discipline; 7) to increase anxiety in the performance; 8) to de-emphasize the benefits of other alternative discipline practices.

Both the positive and negative comments reveal that such a contest has great influences on people's attitudes toward a certain discipline. The positive comments reveal that the contest benefits the discipline by boosting its standards and the interest in it by people involved; the negative comments reveal the contest also distracts people's attention from the discipline itself to the competitive factors surround the discipline.

As it can be seen from the above discussions, scholars and practitioners often make reflections on non-contest social activities based on these contests or directly discuss the effect of contests on these activities. I borrow the concepts of "washback" and

"impact" from the field of applied linguistics to cover these researches. Washback and impact both address to impact of tests on teaching. "Washback" refers to the way a test affects teaching materials and classroom management; "impact" refers to the way a test affects educational systems and society more generally (Taylor, 2005). Analogously, this type of study of contests also reveals how contests have impact and washback effect on non-contest social activities.

1.3.3 Knowledge Gap

The above-mentioned researches provide significant explanations of my data. First, the researches of collective identities of contest discourse reveal that the mock teaching discourse in the SFLEP contest is particular as it represents the meta-pedagogic identities in the contest-based context. This actually coincides with one of my pilot studies (Liu, 2013a). In this research, I analyze some episodes of the mock teaching videos in the 1st SFLEP contest discourse. By doing so, I find that the mock teaching is different from classroom teaching, as the contestant teachers sometimes sacrifice their interaction with the audience students because of the tight time constraints in the contest. Second, the researches of washback and impact of contest reveal that these particular meta-pedagogic identities can exert certain influences on the authentic teaching.

However, the prior studies do not consider a contest as a re-enactment of non-contest activities in "real life" for the sake of its purpose of representing a particular collective identity type. The present thesis considers the contest-based teaching practices and authentic teaching practices as being interrelated. On the one hand, authentic

pedagogic practices are borrowed into the mock teaching by the contestant teachers; on the other hand, the authentic teaching practices are also adapted in the contest. Moreover, the SFLEP contest discourse is particular, comparing to other types of contest discourses, as it comprises a sequence of iteration and reiteration processes. In my other pilot study (Liu, 2013b), I proposed the hypothesis that the SFLEP contest can be viewed as a process through which the privileged pedagogic identity is screened out. Following this logic, this thesis initiates an analysis of how a particular privileged identity type is refined throughout the contest discourse. Without such a supplementary explanation, researches of contest and contest discourse cannot explain the potential social function of a contest in re-adapting non-contest practices to represent the meta-pedagogic practices privileged by the contest organizers.

1.4 Research Focus

The thesis aims at testing its hypothesis that a teaching contest discourse is a particular discourse type in which a classroom pedagogic genre is borrowed in, adapted, and refined for the purpose of representing a privileged meta-pedagogic identity. To test this hypothesis, the thesis goes through a three-step analysis. It firstly analyzes the register configuration of the mock teaching discourses; then, based on the register analysis, it compares the generic structure of mock teaching with a prior study of ESL pedagogic genre (Lee, 2011); after that, it analyzes how the mock teaching genre is further classified and refined by the contest adjudicators in their post-contest comments. By doing these interlocking analyses, the research reveals how the ESL pedagogic genre is borrowed in, adapted, and refined into a particular

genre type. It also proposes that this particular genre represents the privileged pedagogic identity in the 2nd SFLEP contest. In alignment with this analytic procedure, the thesis is organized around three interlocking questions: 1) What are the particular register features of a mock teaching discourse? 2) How does the pedagogic genre change in the mock teaching discourse? 3) How do the contest adjudicators refine privileged mock teaching genre instances and the privileged pedagogic identities in their post-contest comments?

1.5 Organization of Chapters

In Chapter 2, I review the pertinent prior researches and explain the theoretical framework that I use in the latter analysis. In Chapter 3, I explain how the aforementioned streams of data are processed; In Chapter 4, I analyze the register configuration of mock teaching discourse with the discourse semantic framework in systemic functional linguistics. In Chapter 5, I compare an ESL genre (Lee, 2011) with the mock teaching discourse and analyze how they are similar to and different from each other, in order to reveal how the ESL pedagogic genre is adapted in the mock teaching discourse. In Chapter 6, I analyze the overall evaluation from the contest adjudicators. By relating parts of the mock teaching register features to Bernstein's paradigm of pedagogic classification. By doing so, I reveal that the mock teaching genre is further divided and refined by the contest adjudicators in their post-contest comments, and the privileged pedagogic identity is therefore sifted out through the contest discourse. In Chapter 7, I conclude the thesis by reviewing what has been done throughout the thesis and its potential of further studies.

Chapter Two Theoretical Foundation

2.0 Introduction

As is previously mentioned, the present thesis aims at analyzing three aspects of the contest discourse: the register configuration of mock teaching discourse, the changes of pedagogic genre in mock teaching discourse, and the evaluation of mock teaching genre in the contest adjudicators' post-contest comments. To establish its theoretical foundation for the latter analyses, the present chapter builds up its rationale in alignment with these aspects of the research aim.

The present chapter is mainly informed by Martinian SFL genre theories (e.g. Martin, 2004; Martin and Rose, 2008; Rose and Martin, 2012). In addition, it also brings in Bernstein's theory of pedagogic identity (Bernstein, 1990, 1996, 2000) and Theories of Appropriateness (e.g. Fetzer, 2004) to help in discussing some relevant issues.

2.1 Differentiating Hallidayan and Martinian SFL Theories

2.1.1   Hallidayan SFL Theory

According to Halliday and Hasan (1989), the SFL theory of context is indebted to prior works of Malinowiski, Firth, and Hymes. Malinowiski was an anthropologist interested in the environment of language use. He proposed the concepts of context of situation and context of culture. He used context of situation to refer to the environment of language and context of culture to refer to the cultural background of the language users. Firth was a sociolinguist interested in the context of language. He built Malinowiski's explanation into his own linguistic theory but focuses on the language. He proposed that the context of situation comprises the participants in the

situation, the action of the participants, and the effects of the verbal action. Hymes

extended the concept by proposing eight dimensions of context of situation: the form

and content of the message, the setting, the participants, the intent and effect of the

communication, the key, the medium, the genre, and the norms of interaction (pp.

5-10).

Based on these prior theories, Halliday initiates the study of interrelationship between

language and context from the perspective of register. Based on Halliday's definition,

register is a linguistic realization of social context.

> A register is what you are speaking (at the time) determined by what you are
> doing (nature of social activity being engaged in), and expressing diversity of
> social process (social division of labour). (Halliday, 1978, p. 35)

As is shown in this citation from Halliday, SFL theory is different from the

aforementioned studies in that it is a dialectic observational framework for the

interrelationship between context and language. In other words, systemicists think

language is on the one hand determined by the context in which it is used while on the

other hand, it also brings forward to the language readers what the context is like.

2.1.2 Martinian SFL Theory

Martin then expands the scope of Hallidayan studies of context. As Martin (2012)

claims, "For me register is a contextual category (comprising field, tenor, and mode)

realised through language; but for Halliday it is a linguistic category oriented to the

realisation of field, tenor, and mode. (pp. 4-5)" More specifically, Martin believes that

context and register interact more expansively than Halliday does. As is shown in

Figure 2.1, Martin (2004) proposes that context is a series of connotative semiotics

comprising spheres of register, genre, and ideology; language is a series of denotative

semiotics comprising spheres of semantics, lexico-grammar, and phonology/graphology. The notion of text can only be understood when linguistic text forming resources are interpreted against the background of contextual ones (p. 405). Following SFL dialectic traditions, this taxonomic category provides us with two research perspectives. First, by exploring the characteristics of register, genre, and ideology in a given context, we can understand why language in the context is used in certain ways; second, by analyzing the semantics, lexico-grammar, and phonology/graphology of a given text, we can understand the register, genre, and ideology from which the language is derived from. Each of the strata in this diagram are interrelated to each other through a relationship of "realization", which means that language construes, is construed by and reconstrues social context (Martin, 1997, 2000, p. 4). All these changes in the connotative spheres, viz. register, genre, and ideology, in the framework can be realized in any spheres of the denotative spheres, viz. semantics, grammar, and phonology/graphology.
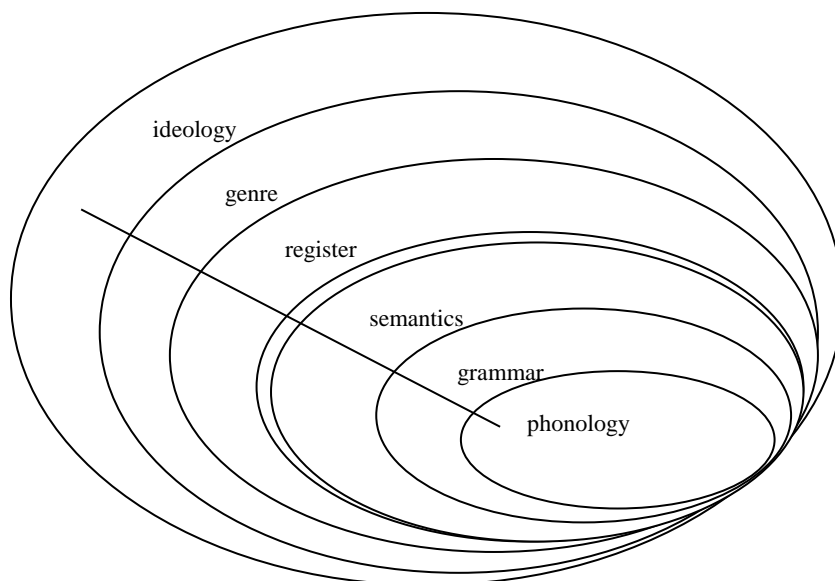
Fig. 2.1 Language and its semiotic environment (cf. Martin, J. R. and Matthiessen, C. M. I. M., 1991, p. 183)

The present research considers genre changes in the SFLEP contest based on this

framework. When the pedagogic genre is borrowed into the mock teaching discourse, its genre changes are realized by its register features. Likewise, when the contest adjudicators evaluate the mock teachings, their comments are relavant to both the strata of register and genre. All these comments, however, are dominated by the contest adjudicators' ideology of appropariate pedagocial practice.

2.2 Register Features of Mock Teaching Discourse

2.2.1   Discourse Semantics

As is previously mentioned, semantics is a denotative semiotic stratum which operates together with lexicogrammar and phonology/graphology at the micro-level of SFL theories. Influenced by SFL theory and Gleason's stratificational approach to discourse structure (cf. Martin, 2004, p. 1), Martin sets up discourse semantics as connection between non-structural and structural resources for meaning, which focuses on text-size rather than clause-size meanings (ibid. p. 1). Martin believes that lexicogrammar is not only concerned with structure, but also concerned with lexis. This is reflected in two respects of lexicogrammar: 1) delicacy, with lexical choices interpreted as the most delicate grammar; 2) collocation, with conventional co-occurrence relations between lexical items specified. Martin believes that this leaves a space for the development of another stratum of language: discourse semantics. Discourse semantics is orientated to handle dependency relations between parts of a text (Martin, 1984b, p. 33). He therefore interprets language as a tri-stratal system which comprizes three different strata: phonology/graphology, lexocogrammar, and discourse semantics (ibid., pp. 33-35).

Actually, any texts can be analyzed at any strata within the SFL framework.

According to Martin (2004),

> Thus the tendency at the level of phonology to focus on syllables and phonemes, at the level of lexicogrammar to focus on the clause, at the level of discourse semantics to focus on an exchange or 'paragraph', at the level of register to focus on a stage in a transaction, at the level of genre to focus on whole texts and at the level of ideology to focus on discourses manifested across a range of texts. (p. 496)

This research is mainly about how different contestant teachers pattern the linguistic resources into the mock teaching genre when they adapt the pedagogic genre. It therefore utilizes discourse semantics as its analytic tool. As a result, I will only explain the relationship between context and discourse semantics in the rest of this section.

There are six discourse semantic resources: appraisal, ideation, conjunction, identification, periodicity, and negotiation. Appraisal is concerned with what attitudes, feelings, and values are sourced in texts; ideation is concerned with what kinds of activities are sourced in texts; conjunction is concerned with what logical relations between the activities are sourced in texts; identification is concerned with what people, places, and things are sourced in texts; periodicity is concerned with how the organizations of the texts are sourced; negotiation is concerned with what roles the speakers adopt in the texts (Martin and Rose, 2007, p. 17). In the latter chapters of empirical studies in the present thesis, these resources are readdressed, and how they are used for this research is more fully explained.

2.2.2 Register in Discourse Semantics

As previously discussed, Martin identifies register as three dimensions of social

context that have an impact on texts, viz. field, tenor, and mode. In terms of field, the degree of familiarity with the topic that each text-producer is assuming can be reflected in the contrast between technical and everyday vocabulary between texts; in terms of tenor, the roles played by each text-producer can be illustrated in the absence/presence of attitudinal and evaluative choices between texts; in terms of mode, the degree of feedback between text-producers and audience can be illustrated in the difference in the formality between the texts (Martin & Eggins, 1997, p. 164). From a textual perspective, a text makes multiple meanings simultaneously. It first reflects the reality, or the field; then it reflects the writer's attitudes to his/her topic and his/her role relationship with the readers, or the tenor; finally, it reflects how it is organized as a linguistic event, or the mode (ibid., p. 165). By establishing such a relationship between register and discourse semantics, register as patterns of situation types can be classified based on patterns of discourse semantic resources. Chapter 4 contains a more indepth explanation of how I use discourse semantics to analyze register configuration of mock teaching discourses.

2.3 Genre Changes in Mock Teaching Discourse

2.3.1   Mock Teaching in SFLEP Contest as a Genre

According to Martinian SFL theories, genre is "a staged, purposeful social process" (Martin, 1984a, p. 9) or more specifically, "goal-oriented social process, actualised in stages (or schematic structures)" (Martin, 1984b, p. 63). Martin and Rose later on fomalize the definition of genre as "staged, goal-oriented, social processes" (Martin, 1997, p. 188; Martin & Rose, 2007, p. 8). They expound these constitutional elements

of the definition as follows:

> For us a genre is a staged, goal-oriented social process. Social because we participate in genres with other people; goal-oriented because we use genres to get things done; staged because it usually takes us a few steps to reach our goals. (ibid., p. 8)

In alignment with this definition, the mock teaching in the 2nd SFLEP contest satisfies the three conditions of genre viz. staged, goal-oriented, social process and can be viewed as an educational event genre. First, it is a social process. The contestant teachers from different universities participate in the contest. Second, it is goal-oriented. The common social purpose of the mock teaching in the contest is to demonstrate the contestant teachers' mock teaching skills. Third, it is a staged process. All the contestant teachers actually teach in similar ways as they all greet, go through normal mock teaching procedures, and bid farewell. Moreover, this social process is routinized as it is rehearsed several times prior to its performance.

2.3.2   Mock Teaching Genre as a Genre Generated from Pedagogic Genre

Genre is a collective semantic choice among a group of individuals when they are oriented to accomplish a certain social purpose. It evolves when the individuals are posited in a strange context with a particular social purpose and need to appropriate their language to satisfy this social purpose. According to Martin and Rose (2008), genre is also a "configuration of meanings" (p. 6), it therefore enables the discourse constructor to consciously recontexualize their linguistic resources so as to make the genre more appropriate.

2.3.2.1 Blended Genre, Mixed Text, Shifting Gears

Eggins (2004) claims that "genres are open, flexible and responsive to users' needs"

(p. 84). She therefore proposes that the author of Harry Potter, J. K. Rowling, uses a blended genre in catering to different readers' interests (ibid. pp. 81-84). However, Martin and Rose (2008) do not agree with the concept of "blended genre". They point out that not all individual texts fit neatly into a genre. Some texts shift from one genre determined configuration of meaning to another one. They therefore call such examples mixed texts which instantiate multiple genres, but not a "mixed genre" or "blended genre" (pp. 241-242). Martin and Rose (ibid.) proposes that these are discourse types which are yet to become a new genre type but are different from the source genre from which it is developed. This is what they call the "shifting gears". In other words, it might be more appropriate to take Harry Potter as a mixed text which is hybridized with multiple genres, instead of claiming that it represents a blended genre.

2.3.2.2 Genesis of New Genre

Martin and Rose (ibid.) propose that mixed texts are the source of new genres. When mixed texts are instantiated often enough and their social purposes are routininezed, a new genre emerges (p. 242). Therefore, Martin and Rose explain genre changes in two stages: shifting gear and genre genesis. In the first stage, genre changes as a shifting gear but not yet to form a new genre. In the second stage, the shifting gear changes and forms into a new genre type.

2.3.2.3 Mock Teaching Discourse as a Genre Generated from Pedagogic Genre

In my latter analysis (Chapter 5), I make a comparison between mock teaching discourse and the ESL pedagogic genre. By doing so, I actually also discover the

emergent genre of mock teaching discourse. Admittedly, the rudimentary difference between ESL pedagogic genre and mock teaching genre is that they are derived from different contexts. Specifically, the former derives from a real educational context while the latter derives from a virtual context which is oriented for competition. However, this does not mean that the two genre types are not relevant. The inter-connections are realized in two aspects. First, the EFL pedagogic models chosen from the SFLEP contest are very similar in their teaching focuses to those of ESL pedagogic models. Zuo (2008) summarizes the development of Chinese EFL teaching into four stages: 1) ABC English for Beginners from late 1970s to early 1980s. In this period, English just became a part of Chinese National Entrance Examination for higher education and the majority of students are still beginners. Therefore, the classroom teaching methods are mainly grammar-translation approach. 2) EFL for the low levels from early to mid- 1980s. In this period, as there were increased opportunities for Chinese students to go abroad, the demands for oral-aural skills in English also boomed. Both language skills and grammar knowledge are focused by the EFL teachers in their classroom teaching in this period. 3) EFL for low-intermediate from late 1980s to mid- 1990s. In this period, the standardized EFL tests, viz. Band-4 and Band-6, became a key element for Chinese undergraduates to get their degrees. Classroom activities which emphasize test-taking skills became popular in Chinese EFL teaching methods. 4) For the intermediate level from late 1990s to the time when the article is written. In this period, the Chinese Ministry of Education launched a new campaign to reform Chinese EFL education. As is

mentioned in Chapter 1, this is actually the background of the SFLEP contest. As this reform expected the Chinese tertiary EFL education to emphasize students' English skills in international communications, content-based, topic-based, and task-based ESL models are brought into Chinese EFL classroom and became popular. As it can be seen from this history, the dominant Chinese EFL pedagogies in this era are focusing on students' communicative skills in authentic context and therefore very similar to those of ESL pedagogies. Second, the class-based teaching and the mock teaching are inter-related. The contestant teachers actually simulate the authentic teaching genre when doing their mock teaching. This is because they would regard this contest as a competition for teaching skills and therefore maintain some discourse features of the ESL pedagogic genre. Otherwise, it is difficult for the contest adjudicators to recognize their purpose of communicative practices in the mock teachings. In other words, the pedagogic genre is borrowed from an authentic educational context into a virtual context. Martin and Rose (2008) actually propose that genres within one context can be taken as a genre system which represents the culture of the context. Therefore, certain genres are more delicate genres which derive from the others. Though the mock teaching genre is not a more delicate form of genre derived from the ESL pedagogic genre, I would argue that the mock teaching discourse simulates the ESL pedagogic genre but enters into another system which represents the contest culture.

2.3.3   Realization of Genre Changes in Register Shift

According to Martin, realization means the meanings as a whole enact across strata of

abstraction in the SFL system (Martin, 2010). As in Figure 2.2, the planes of genre, register, and language are "metaredundant" with each other. That is, they represent a two-way realization relation between the planes. Genre contextualizes and is realized by register, and register in turn contextualizes and is realized by language (Martin, 1997, p. 390).
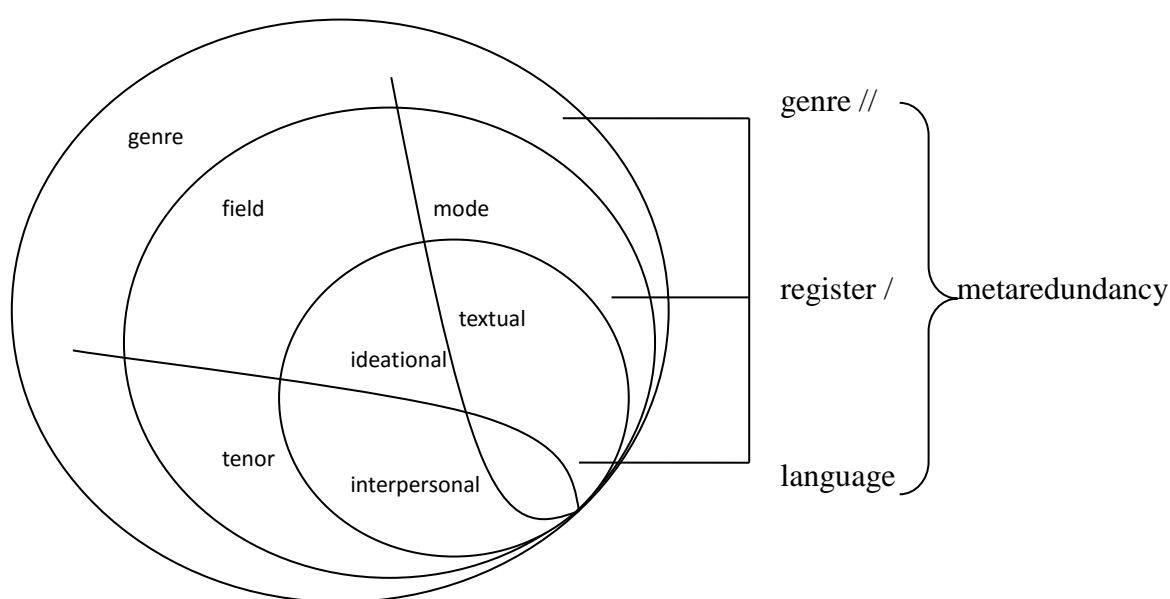
Fig. 2.2 Language Metaredounding with Register, Metaredounding with Genre (adapted from Martin, 1997, p. 390)

An important aspect of genre realization is the schematic structure of genre. Schematic structure is Martin's (2004) explanation of text structure. He claims that generic choices would preselect register dimensions viz. field, mode and tenor with particular elements of text structure (p. 505). Based on Lai's (2012) teleological theory, purpose is concretized into a series of goals. A purpose is realized by a genre, and these goals are realized by the stages. And these purposes and goals are in turn realized in language (p.79). Based on this theory, a genre is partly predictable by its

goals realized by register configurations at each stage. This is applicable to this thesis.

As the Mock Teaching genre in the SFLEP contest cannot be pre-determined, this

thesis can take a bottom-up perspective toward the data. It firstly analyzes the goals of

the genre realized in the register, and then analyzes the purpose of genre.

There are three dimensions of register.The first dimension is the mode, which refers to

the degree of feedback between text-producers and audience which can be related to

the difference in the formality between the texts; the second dimension is the tenor,

which refers to the roles played by each text-producer which can be illustrated in the

absence/presence of attitudinal and evaluative choices between texts; the third

dimension is the field, which refers to the degree of familiarity with the topic that

each text-producer is assuming can be reflected in the contrast between technical and

everyday vocabulary between texts (Martin & Eggins, 1997, p. 164). From a

discourse perspective, a text makes multiple meanings simultaneously. It first reflects

the reality; then it reflects the writer's attitudes to his/her topic and his/her role

relationship with the readers; finally, it reflects how it is organized as a linguistic

event (ibid., p. 165). In alignment with this framework, I discuss how register shifts

from the ESL pedagogical context to mock teaching context.

2.3.3.1 Mode Shift

There are mode shifts from the pedagogic context to the mock teaching context. In

authentic teaching, the teachers usually focus on the interaction between participants

and the students. The communication between them is more likely to be dialogical.

However, in the mock teaching, the interaction is less important than the reporting of

their pedagogies to the contest adjudicators. Therefore, the mock teaching discourse tends to be more monologically-oriented, though there are still some interactions between the contestant teachers and the audience students.

2.3.3.2 Tenor Shift

From a tenor perspective, the interactions in the mock teaching context are different from those in the authentic classroom. There are various types of contest participants: the contestant teachers in the contest, the audience students, the contest adjudicators, the contest audiences on site, the photographers, and the non-temporarily-placed contest audiences. These participants can be divided into two groups: direct participants and indirect participants. The contestant teacher and 12 audience students involved in the interactions in any one particular mock teaching are the direct participants. The other participants who do not interact with the contestant teachers are indirect participants. Though the contestant teachers are ostensibly mainly interacting with the audience students, they are very aware of the participation of the indirect participants.

2.3.3.3 Field Shift

There are actually shifts of field when the pedagogic genre is borrowed into the mock teaching genre in the contest. There are, for instance, more time constraints in the mock teaching than in the authentic teaching. The time limit for the mock teaching is 20 minutes while that for an authentic Chinese tertiary EFL teaching is usually 40 to 45 minutes.

2.4 Refining Mock Teaching Genre in Post-Contest Comments

2.4.1   Genre Relations in SFLEP Contest

As a routinized social event, genre is instituted in the SFLEP contest on the basis of envelopment, by which the whole contest genre is constituted by genres of contest segments which in turn consists of other more elemental genre types. This constitutional relation can be explained with Martin's theories of macro-genre and elemental genre. According to Martin (1994, 1995, 1997), a longer text can be termed as a macro-genre which combines several elemental genres. He believes the more elemental genres such as report, procedure, explanation, exposition, anecdote, exemplum, recount and so on represent units of meaning that sink from conciousness when their structure is learned. In alignment with this view, the whole SFLEP contest in Figure 1.1 (refer Chapter 1) is a macro-genre. Moreover, the contest segments embedded in the SFLEP contest are micro-genres in terms of their relations with the whole contest process; however, these embedded genres can also be considered macro-genres themselves, as they also consist of more elemental genre types.

As is shown in Figure 2.3, the 2nd SFLEP contest as an event macro genre comprises three micro-genres: preliminary contest, intermediate contest, and finals. Each micro-genre in turn comprises three more micro-genres: pre-contest, in-contest, and post-contest. Each contest segment can then be further divided up as they each consists of more micro-genres.
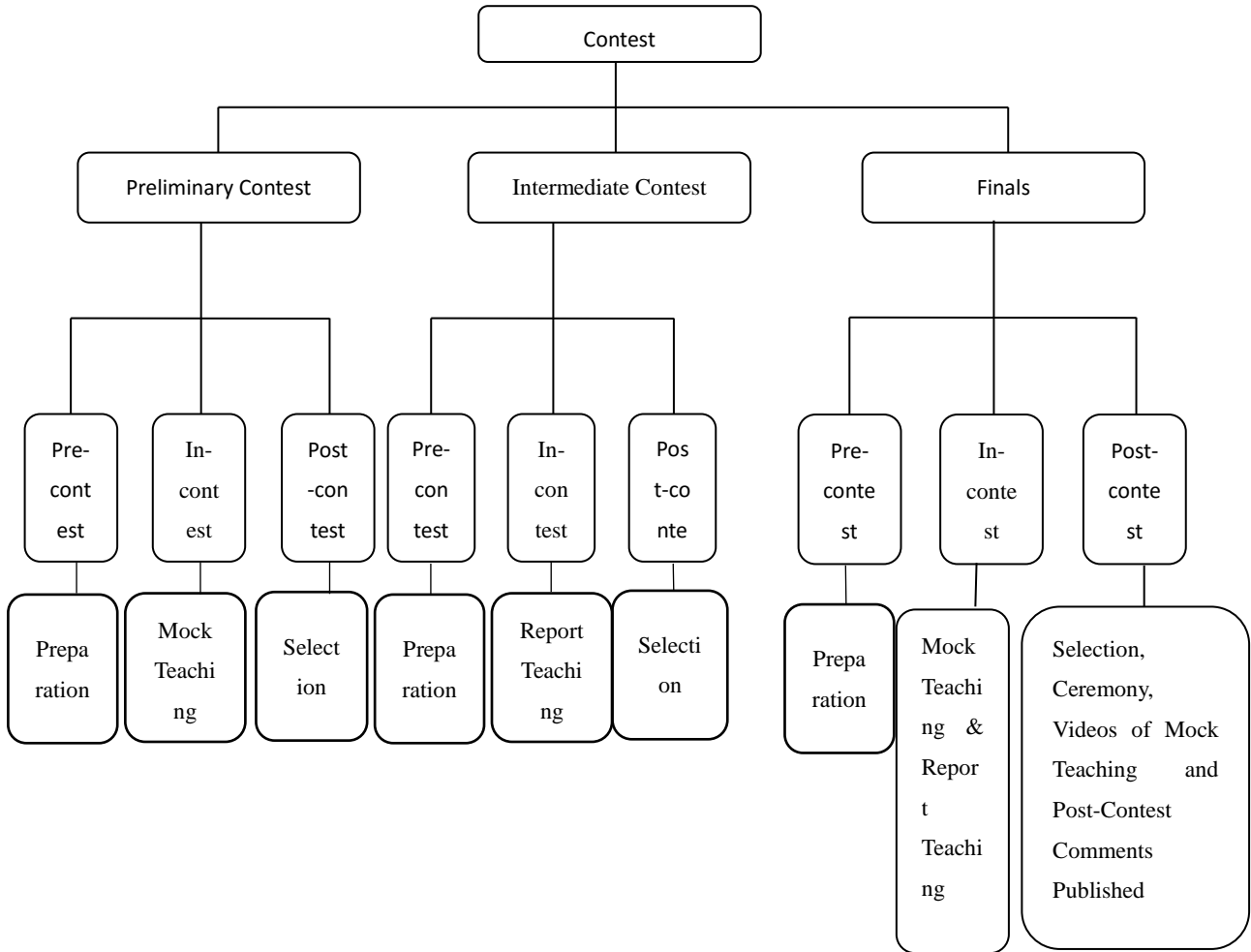
Fig 2.3 Wining Mock Teachings and Adjudicators' Comments in the Finals of SFLEP Contest Genre

In alignment with the realization principle, the social purpose of the overal contest

event macro-genre is also realized through its constituting genres. Martin's student,

Lai (2012) further proposes to divide social purposes into three levels: purpose, goal,

and end. In this way, the purpose of a genre is concretized into several specific goals;

and each goal is realized by the specific contents in a stage. Moreover, each goal

comprises several ends of different individuals. These ends are either different from

each other or subordinate to the contest purpose. Lai proposes that six teleological

levels can be obtained in this sense: a purpose matches a genre; a purpose complex

consisting of two or more subordinate purposes matches a macro-genre; a goal

matches a phase; a goal complex consisting of two or more subordinate goals matches

a phase complex; an end matches a message; an end complex consisting of two or

more subordinate ends matches a message complex (pp. 64-65). These interrelations

can be illustrated as follows:

Table 2-1 Teleological Levels in Discourse

Teleological Levels	Discourse Levels
Purpose Complex	Macro-genre
Subordinate Purposes	Genre
Goal Complex	Phase Complex
Goal	Phase
End Complex	Message Complex
End	Message

Based on this theory, the social purpose of the macro-genre is realized by its

constituting micro-genres; and the social purpose of the micro-genres is realized by

more elemental genres which constitute them. In this sense, the contest discourses at

various strata are interrelated with each other based on the interrelations between their

social purposes. In other words, each contest segment can be regarded as the genre

because they are routine staged and social purpose oriented; they are interrelated

because they share the same overarching social purpose. This overarching social

purpose is realized in the macro- contest genre.

Ms. Wu, the honorary director of the contest organization committee, clarifies the

social purpose of the contest,

> Establishing such a platform for teachers to the demonstration of and
> competition in their pedagogies contributes to the improvement of teachers'
> professional skills, the improvement of teaching methods, the innovation of
> teaching techniques; to the construction of high-quality teachers, the bridging
> of differences between different institutions and different territories, the
> communication, spreading, and promotion of advanced teaching philosophies;
> to the change of the current tendency in valuing researches more than
> teaching, the encouragement of teachers to lay emphases on classroom

teaching, and ultimately the cultivation of talents (2nd SFLEP National College English Teaching Contest, 2012, p. 7).

These purposes are realized by different types of genres constructed at different contest segments. The Mock Teaching is a type of discourse of action in service of the purpose of pedagogic demonstration. The adjudicators' comments are a type of discourse of reflection in service of the purpose of re-creating a meta-pedagogic criteria in the contest. For the sake of its research orientation, the present thesis explores the interrelating social purposes of the winning mock teachings and the contest adjudicators' post-contest comments. By doing so, it reveals how the two discourses jointly present a privileged pedagogic identity to the contest viewers.

To paraphrase Martin, a type of genre can be positioned as related to other genre types with respect to gradient rather than categorical criteria. And the functionality of different genres in a genre family provide a brief description of their shared social purpose (Martin, 1997, p. 203). In this sense, a genre is a succession of social processes oriented to realize a certain purpose. Therefore, the social purpose of these embedded genres of winning mock teachings and adjudicators' post-contest comments in the Finals of the contest also can reflect the ultimate social purpose of the whole contest genre.

2.4.2 Genre Instantiation and Individuation

2.4.2.1 Genre Instantiation

Halliday and Matthiessen (2004) regard the underlying meaning potential of a language as the system, while the language per se is a set of texts. The relationship between the system and the text is analogus to the relationship between climate and

weather. Though they are the same phenomenon seen from different standpoints of the

observer, the former is seen from a greater depth than the latter. Therefore, a climate is

to a weather what a system is to a text (pp. 26-27). SFL scholars regard this

relationship between the system and the text as a cline of instantiation (ibid., p. 27).

Figure 2.4 illustrates how Martin relates instantiation to his explanation of genre and

register. As is shown in the figure, system is located at the upper pole of the cline,

while text is located at a lower pole of the cline. Beween these two poles, there are

two intermediate patterns: genre/register and text type. Text type refers to the patterns

that texts share in a certain register. Therefore, in specific social activity, the system of

meanings as a whole is related to specific genre and registers, which in turn take the

form of shared text types (Martin, 2010, p. 23). Martin adds reading to the cline as an

additional pole. He claims that social subjectivity of the customers enforce them to

interpret the texts differently (ibid., p. 23). According to Lai (2012), the same genre is

instantiated by different texts in different ways, and this is because individuals use

different ways to realize the purpose.
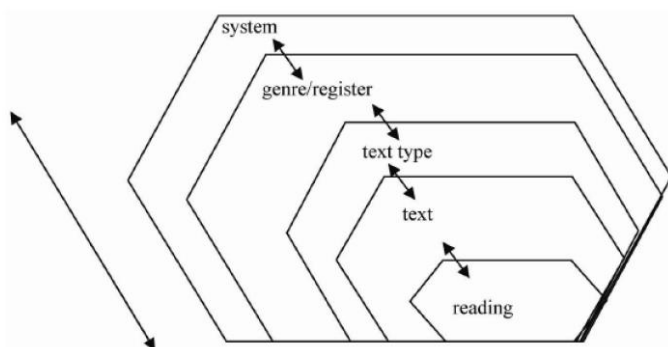
Fig. 2.4 The hierarchy of instantiation (adapted from Martin, 2010, p. 24)

In this sense, different contestant teachers instantiate the Mock Teaching genre in

different ways, although all the mock teachings share the same ultimate social

purpose in the contest. Genre instantiation informs the thesis that the contestant

teachers instantiate the mock teaching genre in different ways, and the difference is

figured out by the contest adjudicators in their post-contest comments.

2.4.2.2 Genre Affiliation and Individuation

In order to bring in a discussion of ideology, Martin adds the individuation as a new

dimension to this framework. It refers to the meaning potential of the system

according to individual discourse constructors (Martin, 2010). As is shown in Figure

2.5, a culture can be divided into different sub-cultures through master identities, such

as their gender, class, generation, and so on. In this cline, culture can be further

differentiated into different sub-cultures. Moreover, the individual personas align

themselves with different sub-cultures (ibid., p. 31). Discourse analysts can therefore

analyze texts to reveal what master identity that the personas are affliated with in a

culture, and what particular persona exist in the culture. Lai (2012) also proposes that

a genre can be observed from two perspectives. From the perspective of affiliation,

the genre users within the same culture subordinate to an overall master identity; from

a perspective of individuation, this master identity is also individualized as different

personas by these users.

culture

master identity

affliation   individuation

sub-culture

persona
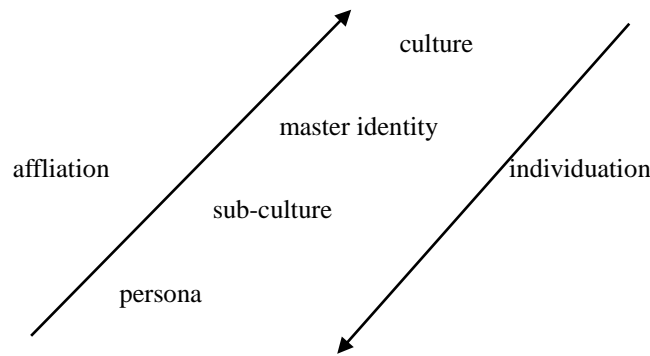
Fig. 2.5 Individuation and affliation (adapted from Martin, 2010, p. 32)

Genre individuation contributes to the discussion of privileged pedagogic identity in the present thesis. On the one hand, all the winning mock teaching discourses as a genre represent a master pedagogic identity privileged in the contest; on the other hand, each contestant teacher also represents their individual pedagogic persona. In the contest adjudicators' post-contest comments, the pedagogic identity is further refined because some of the personas are valued while the others are devalued.

2.4.3   Privileged Pedagogic Identity in Contest Adjudicators' Post-Contest Comments

2.4.3.1   Idealized Meta-Pedagogic Identities Projected in the Contest Discourse

Though the research context of the present thesis is not an authentic teaching environment, it is by nature a social practice in which the contestant teachers project how they believe good teaching practice should be and the contest adjudicators evaluate whether these projected teaching practices are good or not.

The projection of pedagogic identities embodies in three aspects of the contest discourse. When performing their mock teachings, the contestant teachers affiliate themselves to certain pedagogic positions in terms of their performances in the contest. When evaluating these performances in their post-contest comments, the contest

adjudicators adhere to one of these categories by evaluating or devaluating the mock teaching instances. When viewing the contest, the contest audiences observe an event that represents education. From this event, they view an idealized national-level pedagogic identity privileged in the SFLEP contest.

As a result, the teaching contest can be regarded as a social event oriented to institutionalize a particular idealized meta-pedagogic identity. The way it is institutionalized is represented by the winning contestant teachers' mock teachings refined by the contest adjudicators in their post-contest comments. The positive comments made by the contest adjudicators represent a particular discourse type that the contest producers want their viewers to receive.

2.4.3.2   Bernsteinian Theory of Pedagogic Identity

2.4.3.2.1   Application of Bernsteinian Theory

Bernstein has a gradually developed classifying framework for pedagogic identities. This framework is used in the present thesis to categorize the performance of the contestant teachers' meta-pedagogic identities in the event and explore what categories are privileged by the contest adjudicators in their post-contest comments. In this sense, the thesis does not imply that the contestant teachers employ these pedagogic identities, but proposes that they perform their mock teachings within the framework. Moreover, the thesis does not imply that the contest adjudicators evaluate any pedagogic identities in an educational context, but proposes that they evaluate the performance of these identities in the contest.

2.4.3.2.2   Bernsteinian Theory of Pedagogic Identity

At the beginning, it is necessary to clarify what is identity in Bernsteinian theory. As he defines:

> Identities here are what they are, and what they will become, as a consequence of the projection of that knowledge as a practice in some context. And the future of that context will regulate the identity. The volatility of that context will control the nature of the regionalisation of the knowledge and thus the projected identity. (Bernstein, 2000, p. 55)

As can be seen from the above explanation, identity is the result of projecting knowledge as a social practice in a certain context. Moreover, identity is to be regulated and regionalized when the context changes.

The development of Bernsteinian theory of pedagogic identity derives from his classification of pedagogical types. This classification can be shown as follows:


```
                        Intra-individual

              Invisible              Visible
              Constructivism         Behaviourism

Acquisition  ─────────────────┼─────────────────  Transmission

              Criticism              Interventionism

                         Inter-group
```
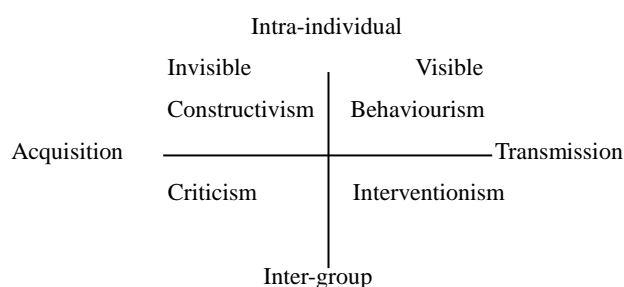
Fig. 2.6 Classification of Pedagogies (adapted from Bernstein, 1990, p. 63; Rose and Martin, 2012, p. 318)

Bernstein utilizes visible and invisible pedagogies to overarch the pedagogical classifications. Visible pedagogies refer to pedagogies oriented to make learners develop by going through clear developmental stages; invisible pedagogies refer to pedagogies without clear steps or principles which orients to implicit development of the learners. In order to further classify visible and invisible pedagogies, Bernstein identifies two intersecting dimensions for the instructional theories. The horizontal classification divides pedagogies based on whether the knowledge is transmitted by the instructor or acquired by the learners. The vertical classification divides

pedagogies based on whether the pedagogies focus on group changes or individual changes. Based on this classification, the behaviourist pedagogy lies in the upper right quadrant, the progressive/constructive pedagogy lies in the upper left quadrant, the critical pedagogy lies in the lower left quadrant, and the social pedagogy lies in the lower right quadrant (Bernstein, 1990). The social pedagogy is further explained as interventional pedagogy by Rose and Martin (2012).

Bernstein (2000) later re-adapts this diagram. He divides pedagogic practices into two contrasting models: the competence model and the performance model. The Competence model refers to the pedagogic models which emphasize the implicit development of the acquirer's competence, while performance models refer to the pedagogic models which emphasize the specific output of the acquirer, upon particular texts and specialized skills necessary for this output (ibid., pp. 41-50). In other words, competence models refer to the invisible pedagogies while performance models refer to the visible pedagogies. As is shown in Figure 2.7, each of the models in turn creates three pedagogic modes. This is a more delicate classification of pedagogies compared to his above-mentioned earlier paradigm. The competence model creates liberal/progressive, populist, and radical modes. The performance model creates specialist, regionalized, and generic modes. On the side of the competence models, the pedagogic modes are different from each other based on the number of learners they concern. In particular, liberal/progressive competence mode focuses on the development of competence of all individuals, populist competence mode focuses on the development of competence intrinsic to certain local cultures,

and radical competence mode focuses on the competence development of members of a certain group. On the side of performance models, the pedagogic modes vary from each other based on the degree that one discourse is mixed with another. In particular, the specialist mode focuses on the development of a specialized discourse within a particular field, the regionalised mode focuses on recontextualizing singulars (knowledge structures whose creators give themselves a unique name and a specialized discourse) into larger units in both intellectual field and external practice, and the generic mode focuses on the construction of competence external to pedagogic recontextualizing fields (ibid., pp. 51-56). As it can be seen, this classification makes the cline from Intra-Individual to Inter-Group in Figure 2.6 more delicate.

Competence	Performance
Liberal/Progressive	Specialist
Populist	Regionalized
Radical	Generic

Fig. 2.7 The Recontextulising Field (adapted from Bernstein, 2000, p. 56)

In alignment with the above-mentioned Bernstein's definition of identity, a given social context will naturalize certain pedagogic models or modes and thereby project certain identities. Bernstein therefore proposes that the identity constructed in performance model is projected identity. This is because the knowledge in this model is projected into social practices within this educational context. Likewise, he proposes that the identity constructed in competence models is introjected identity.

This is because it is introjected social procedure which constructs the identity (ibid., p. 55).

Bernstein's research interest of pedagogic identity lies in his intention of using the pedagogical discourses constructed in certain societies to predict the official knowledge and the pedagogic identities in that society (ibid., p. 65). He defines pedagogic identity as "the result of embedding a career in a collective base" (ibid., p. 66). He actually proposes four different pedagogic identity types: retrospective, prospective, de-centered market, and de-centered therapeutic. According to Bernstein (ibid.), the difference between these types of pedagogic identities lies in their different constructive resources. Decentered pedagogic identities are constructed from local resources; retrospective pedagogic identities are constructed from past resources such as grand narratives, cultural, and religious models; prospective identities are constructed from new resources which provides the pedagogic identities with a new collective base and thereby re-center them (p. 76).

2.4.3.2.3   Projection of Pedagogic Identity in Teaching Contest

Though Bernstein gradually develops his analytic tools into more sophisticated ones, I choose to use the simplest model because this effectively correlates to the research. The reason I choose to use the original grid developed in 1990 is that it is closer to most ESL pedagogic theories, and the contest adjudicators are all making comments based on ESL pedagogic theories.

2.4.3.3 Appropriateness of Mock Teaching Discourse in Contest Adjudicators' Post-Contest Comments

2.4.3.3.1 Application of Appropriateness Theories

When talking about the privileged pedagogic identity in the contest, appropriateness theories contribute to the explanation of the issue. The choices between appropriateness or inappropriateness of the genre instances reflects that the contest adjudicators' post-contest comments further classify the same mock teaching genre into appropriate and inappropriate choices. In the contest, appropriate mock teaching examples are the genre instances which realize the social purpose of the contest macrogenre; in contrast, the inappropriate ones are those which do not realize this social purpose.

When the contest adjudicators evaluate the mock teaching discourse in their post-contest comments, they are actually evaluating both the mock teaching practices and the language used in these practices. Therefore, in order to theorize why certain mock teachings are privileged in these comments, I borrow in theories of pedagogical appropriateness to discuss how the contest adjudicators refine the pedagogical practices and borrow in theories of language appropriateness to discuss how the contest adjudicators refine the discourse constructed in these practices. Though I do not regard the contest discourse realize pedagogic identities, I do believe that they reflect how the contest participants (add: understand themselves as representing pedagogic identities.)

2.4.3.3.2 Pedagogical Appropriateness

In an educational context, a pedagogical practice is appropriate or not is determined by various kinds of interrelated cultural forces. In a classroom, what happens is subject to influences of three participants: host educational environment; peer and reference groups; and the materials and the content and methodologies which the teachers carry (Holliday, 1994, pp. 15-16). As Figure 2.8 shows, these influences consist of a complex of interrelated and overlapping cultures of the classroom, host institution, student, professional-academic, wider national and international education-related cultures (ibid., pp. 28-30).

National culture
(including urban, village,
regional and other
activity cultures)

Professional-academic
cultures

International
education-related
cultures

Host institution
culture

Student
culture

Classroom
culture
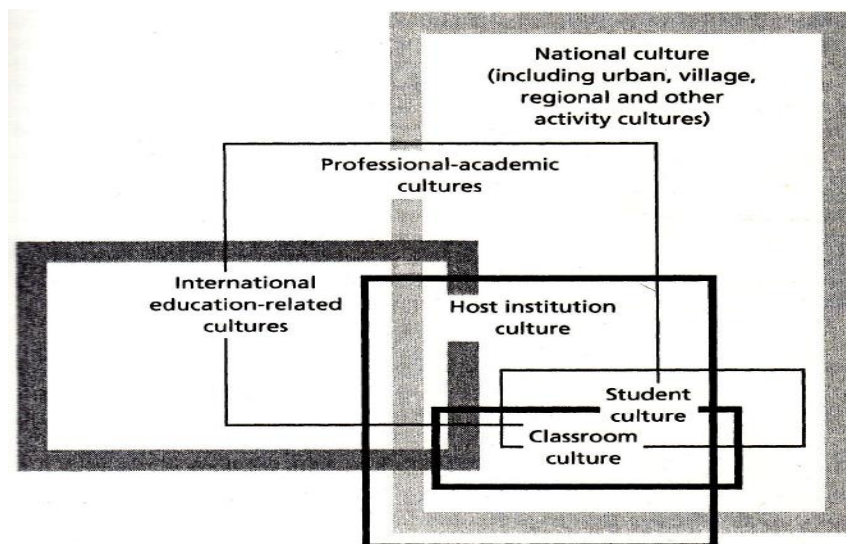
Fig. 2.8 Host Culture Complex (Holliday, 1994, p. 29)

The boundaries of these terms of categories, however, are not precise (ibid., p. 32) and amenable for further development. As Figure 2.9 shows, Atkinson (2004) adapts the diagram by removing the national boundaries in the original diagram. He believes that students and classroom cultures are partly overlapped with those in other parts of the world and should therefore be extended out of their original national category and overlapped with a more general category of youth culture. In the same sense, the

boundary between international education-related cultures and host institution culture also appears to be redundant and is therefore removed.("." to be removed) (ibid., pp. 285-286).
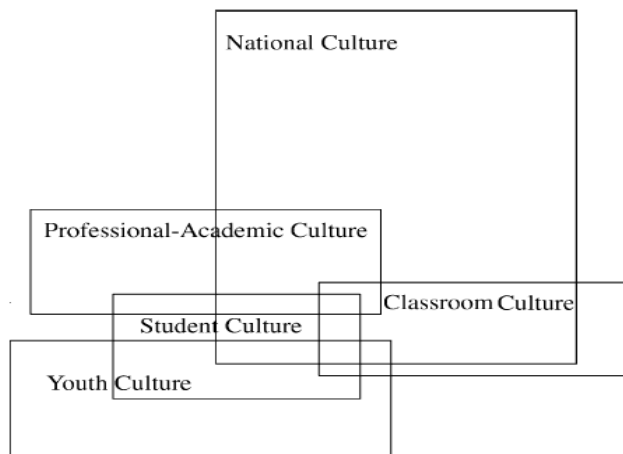
Fig. 2.9 Complexly interacting small cultures in an educational setting (Atkinson, 2004, p. 286)

Based on Holliday's and Atkinson's theories, there is also contextual complexity in mock teaching practices. In the mock teaching, the above-mentioned cultural dimensions still exist. However, as is shown in Figure 2.10, mock teaching culture is a dimension which overlaps with all these cultural dimensions rather than subsumes or being subsumed by any of them. This is because the contest-based mock teaching is not a pure educational context. Moreover, the contest adjudicators actually constitute a cultural force to add a further categorization of the mock teaching practices. As is shown in the figure, the mock teaching culture overlaps with the contest adjudicators' culture thereby. As a result, the mock teachings which are in alignment with the adjudicators' culture are appropriate, while the others which do not cater with the culture are not appropriate.
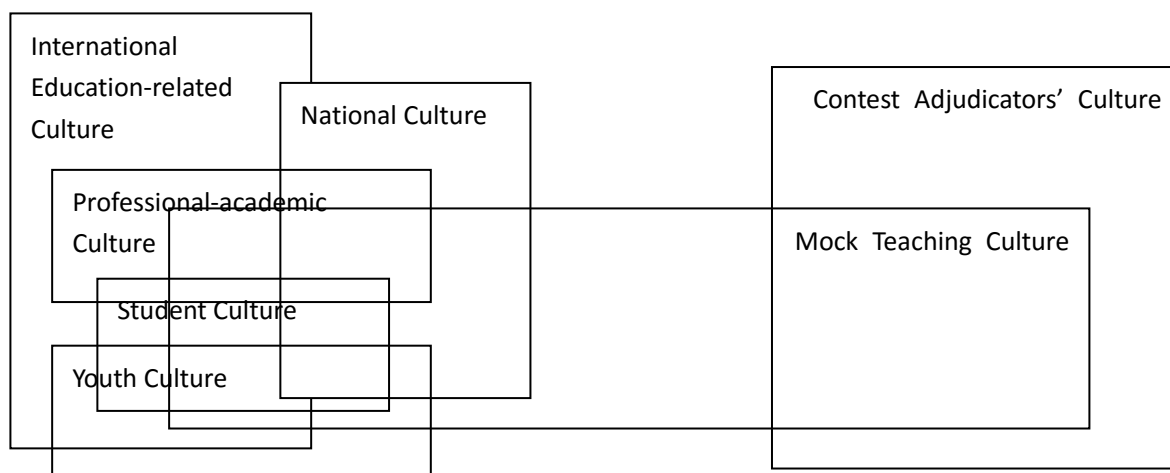
Fig. 2.10 Interacting small cultures in a contest

2.4.3.3.3   Appropriateness of Language

Fetzer's (2004) theory of appropriateness is pertinent to the discussion of language appropriateness in the present thesis. Fetzer defines appropriateness on the basis of a differentiation of four relevant concepts: grammaticality, well-formedness, acceptability, and appropriateness. Grammaticality is the premise of a grammar, in accordance with which sentences or constructions are judged as either grammatical or ungrammatical (Fetzer, 2004, p. 44). Well-formedness is more to do with comprehensibility and processibility, in accordance with which sentences or constructions are evaluated as either easy to comprehend and process or not (ibid., pp. 26-27). Acceptability refers to the nature of the connectedness between the linguistic form of an utterance and its sequential position and social context. Appropriateness refers to the nature of the connectedness between the linguistic realization of a coparticipant's communicative intention and its social and linguistic contexts. (ibid, pp. 19-20). The first three concepts construct complementary perspectives on discourses, while appropriateness covers all these three concepts. Specifically, a grammatical discourse is not necessarily appropriate, while an appropriate discourse

is grammatical, well-formed and acceptable.

This differentiation is relevant to Fetzer's reclassification of context. According to Fetzer, context is multi-facted and comprises linguistic context, cognitive context, social context, and sociocultural context (ibid., pp. 5-16). At the discourse level, a linguistic context involves three dimensions: contextual cohesion, intertextuality, and sequencing. A cognitive context is the premises and cognitive environment which denote a set of true or possibly true mental representations. It therefore comprises assumptions and intentions (ibid, p. 11). A social context comprises all the constitutive parts of a speech event, which can be the temporal and local settings, intersubjectivity between the participants, and so on (ibid., pp. 7-9). A sociocultural context, according to Fetzer, is a marked type of context in which particular variables, such as time or location, are interpreted in a particular mode. In other words, culture works as a filter mechanism which allows people to interpret a social context in accordance with the sociocultural contextual constraints (ibid., pp. 8-9). According to Fetzer, appropriateness is the product of a process of evaluating a discourse in terms of its connectedness with these stratas of context (ibid., p. 20).

Likewise, the appropriateness of the mock teaching language in the contest adjudicators' post-contest comments is related with every strata of the context. The contest adjudicators actually evaluate whether the mock teaching languages are grammatical and well-formed to the audiences, acceptable in the situation, and appropriate in the contest-based pedagogical culture. A contest adjudicator naturally makes a comparison between different contestants and then determine whose

performance is more appropriate.

2.5 Summary

In this chapter, I use multiple streams of theories to establish the theoretical foundation for the present research. Firstly, I explain Martinian SFL theories of the relationship between various SFL strata, viz. ideology, genre, register, discourse semantics, lexico-grammar, and phonology/graphonology. This theory explains how and why pedagogic genre change in mock teaching discourse can be analyzed at various strata. Secondly, I explain Bernsteinian theory of pedagogic identity. This theory explains how and why certain idealized pedagogic identities are constructed in the mock teachings. Thirdly, I explain Holliday's and Atkinson's theories about pedagogic appropriateness and Fetzer's theories about language appropriateness. These theories explain how and why the contest adjudicators privilege certain mock teaching examples in their post-contest comments.

Chapter Three Methodology

3.0 Introduction

This chapter is aimed at explaining the methodology of the thesis. Firstly, I introduce the research design, which is about the research paradigm and how the analytic procedures are designed in alignment with this paradigm. Secondly, I introduce specifically how the data are approached. That is, what data are used, how they are transcribed, and how they are analyzed. Thirdly, I introduce the ethical considerations of the thesis.

3.1 Research Design

The present thesis is oriented to add an explanation of the function of contest discourse by testing its hypothesis that contest discourse simulates non-contest discourse, adapts it to the contest environment, and then refines it for the purpose of representing the privileged identity to its contest viewers. As a result of choosing this research paradigm, the thesis needs to do the following tasks: 1) identify the register features of mock teaching discourse; 2) identify the genre of mock teaching discourse; 3) identify the similarities and differences between pedagogic genre and mock teaching genre; 4) identify what mock teaching genre instances are valued and devalued in the contest adjudicators' post-contest comments; and 5) identify what privileged pedagogic identities are represented by the valued mock teaching genre instances.

For the sake of its research purpose, the research needs to explore a multi-strata relationship in and between register, genre, and ideology. As a result, the research

chooses Martinian SFL theory as its theoretical foundation because this theory concerns all these strata simultaneously. In alignment with Martinian SFL theory, the research chooses the discourse semantic framework within this theory as its major analytic approach because discourse semantics can be used as a tool to analyze register, genre, and identity. However, due to the lack of prior studies of pedagogic genre in SFL field, I also bring in Lee's (2011) prior study of ESL pedagogic genre as a comparison to the mock teaching discourse.

The research goes through three stages of analyses. Firstly, it analyzes the register features. This actually accomplishes the above-mentioned Task 1. Secondly, it compares the similarities and differences of the register features between the mock teaching discourse and the ESL pedagogic genre, which accomplishes both Task 2 and Task 3 mentioned above. Thirdly, it analyzes the contest adjudicators' post-contest comments of these winning mock teaching discourses by combining Martin and Rose's (2008) register classification and the Bernsteinian pedagogic classification paradigm (Bernstein, 1990; Rose and Martin, 2012). The register classification reveals what genre instances are valued or devalued in these comments while the pedagogic classification reveals what pedagogic identities are privileged, which accomplishes both Task 4 and Task 5 mentioned above. These three parts of the research also correspond to the previously-mentioned three specific research questions respectively: The first part of the analysis answers the question of "What are the particular register features of mock teaching discourse in the teaching contest?" and provides a foundation for the latter two parts. The second part of analysis answers

the question of "how is the ESL pedagogic genre similar to and different from the mock teaching discourse in the teaching contest?" The third part of the analysis answers the question of "What genre instances and pedagogic identities are privileged in the adjudicators' post-contest comments?"

3.2 Methods and Instruments in Approaching the Data

This section explains what specific analytic research methods I use to explore the data. It is worth clarifying at the beginning that it also includes discussion of theories. These theories, however, are more about specific analytic methods than the conceptual framework being discussed in Chapter 2.

3.2.1   Data Used

My research sought to reveal how the contest discourse is presented to its contest viewers. The setting of the research is therefore the media through which the contest outcomes are presented to the contest viewers. As a result, the source data used in the research are a documentary book (2nd SFLEP National College English Teaching Contest, 2012) published by one of the contest sponsors, the Shanghai Foreign Language Education Press (www.sflep.com). The data set used in the thesis includes 20 winning mock teaching videos together with 40 contest adjudicators' post-contest comments of these videos retrieved from this published documentary book. A more specific explanation of these two streams of data is given below.

3.2.1.1 Winning Mock Teaching Examples Determined in SFLEP Contest Finals

Mock teaching is a contest segment in which the contestant teachers borrow the form of classroom teaching to compete their pedagogies. As the top 20 mock teachings

screened out in the finals of the contest are set as models from the contest, they are easy to be followed and studied by the EFL researchers and practitioners who observe the contest. These mock teachings therefore play the role in informing the contest audiences what the best teaching models are like in the contest. Moreover, as these 20 mock teachings are further ranked, they also represent a status-like relationship among the pedagogies embedded in each of them. The value of this part of the analysis therefore lies in revealing this social orientation of the mock teachings from the finals of the SFLEP contest.

3.2.1.2 Contest Adjudicators' Post-Contest Comments

Each contest adjudicator writes two post-contest comments on two mock teachings among these 20 examples. In these comments, these adjudicators make comments on various aspects of the contestant teachers' performances in their mock teachings. There are both positive and negative comments on each of the mock teachings. Moreover, not all performances receive evaluations of the contest adjudicators. In the present thesis, I analyze these comments from the aspects of field, tenor, and mode in alignment with SFL observational framework. For the sake of the research purpose of the present thesis, I at first read thoroughly the comments and excerpt the comments relevant to the constituting parts of the genre, viz. stages, sub-stages, and phases. After that, I translate these excerpts into English.

It is important to add that report teachings and the post-contest comments on them are left out in the present research. This is because the research focus of the thesis is on how pedagogic genre is borrowed in and adapted; while the report teaching is another

discourse type and therefore not relevant to the research topic.

3.2.2 Data Transcription

This section is about the notation conventions that I use for my data transcription. In my research, I mainly use Rose's (2014) discourse semantic analytic framework and therefore follow his conventions. Moreover, I also integrate Eggins and Slades' spoken discourse transcription system for casual conversation analysis (Eggins and Slade, 1997) and genre analysis (Eggins, 2004) into this framework. Such integration constructs a transcription system applicable for the present research.

In the rest part of the chapter, I use Edwards' (1993) framework to explain the whole picture of the transcription system. Edwards (ibid.) generalizes the differences in terms of spatial arrangement of information and type and level of description across transcription systems used by discourse analysts from different disciplines, by which I explain in more detail in the rest of this section how these frameworks conform to these principles and why I make changes to their frameworks.

3.2.2.1 Spatial Arrangement

In terms of spatial arrangement, the transcription system must take into account both the spatial arrangement of speakers' turns and the spatial arrangement of contextual and nonverbal information related to the utterances (Edwards, 1993, p. 10). As a result, I at first explain how the spaces in the turn taking system are designed in the rest of this section.

3.2.2.1.1 Turn Taking

Edwards (ibid.) also points out that there are three different ways to mark the turn

takings: vertical, column, and partiture. In a vertical format, the turns in the discourse are marked in a top-down pattern; in a column format, the turns are marked in different columns in which different speakers' discourses are recorded separately; in a partiture format, the turns are marked horizontally and the recordings of discourses switch between different speakers while not extending downward (pp. 10-11). Obviously, the vertical pattern saves most space. As can be seen from the Appendix of this thesis, there are 9 more columns of discourse analyses following these two. Therefore, I choose to use the vertical pattern. As is shown in Table 3-1, I therefore follow Rose's (2014) way to show the turn takings. This is a vertical format in alignment with Edwards' classification.

Table 3-1   Example of Speakers' Turns (from Contestant J in R-W-T Mock
                Teaching)

spkr	Exchange
CT	Well, good morning.
ASs	Good morning.

The disadvantage of using a vertical format is that it biases the readers to perceive speakers as equally engaged and influential (Ochs, 1979, cf. Edwards, 1993, p. 11). In the SFL framework, however, this aspect is complemented by Tenor analysis.

3.2.2.1.2   Contextual and Non-Verbal Information Related to the Utterances

Edwards (1993) proposes that there are four ways to posit the information related to the utterances, viz. Running Text format, Utterance-Plus-Clarification format, Interspersed format, and Segment-Plus-Specification format. In a Running Text format, utterances and their related information are arranged on the page in the same order as they occur in time; in an Utterance-Plus-Clarification format, the temporal

ordering is used for utterances only, while the nonverbal and contextual events are treated as separate clarification information for the utterances and placed beneath the utterances; in an Interspersed format, the specification is given to a particular event or segment of an event and this specification is interspersed with the basic level description of the utterances; in a Segment-Plus-Specification format, the syntactic, morphological, and pragmatic information about an utterance is given and shown at different tiers together with the utterance itself (pp. 11-19).

As it can be seen from Table 3-2, I use Eggins and Slade's (1997) framework to mark all the contextual and non-verbal information. In Eggins' (ibid.) framework, Square Brackets [ ] are only used to mark non-verbal communication. However, in my research, I also use them to mark contextual information because of the particularity of my data. As is shown in Table 3-3, the contestant teacher alternates her exchanges between two different audience students. In this situation, I need to specify whom the contestant teacher is interacting with. Moreover, as is shown in Table 3-4, the contestant teacher accidentally encounters a technical problem with her slides. In this situation, I need to clarify what is happening in the context.

In addition, as is shown in Table 3-5, I use the Utterance-Plus-Clarification format to mark the spatial relations between utterances and the contextual and non-verbal information. In other words, the non-verbal information as "switching to the next slide" is only bracketed for the purpose of clarifying the additional information for the utterances while not interfere the structure of the discourse patterns.

Table 3-2   Transcription Keys (adapted from Eggins and Slade, 1997, p. 5)

Symbol		Meaning
Parenthesis	(?)	Untranscribable talk, transcribers' guess
Square Brackets	[ ]	Non-verbal communication and Contextual Information

Table 3-3   Example of Contextual Information (from Contestant J in R-W-T Mock Teaching)

spkr	Exchange
CT	[to one AS] OK. What kind of problem?
AS	Em … he has to support his family to make ends meet.
CT	对 (duì, correct). "make ends meet", that's good.
CT	[to another AS] And you?

Table 3-4   Example of Contextual Information (from Contestant J in R-W-T Mock Teaching)

spkr	Exchange
CT	And, in Part 3, the writer talks about …
	Sorry. I'm sorry.
	[trying to show a linked file but encountered some technical problem] [abandoning the action and going back to the previous slide of text structure]

Table 3-5   Example of Nonverbal Information (from Contestant J in R-W-T Mock Teaching)

spkr	Exchange
CT (Cycle 1)	OK. Here we go. [switching to the next slide]
	Now please look at a screen.

3.2.2.2 Level and Type of Description

As is shown in Table 3-6, Edwards (1993) figures out five types of choices used by discourse analysts in designing their level and type of descriptive categories (p. 19). I re-integrate Eggins and Slade's (1997), Eggins' (2004), and Rose's (2014) transcription keys in alignment with this theory. In addition, I also add new entries to this framework in cater with my research purpose.

Table 3-6   Alternatives for Level and Type of Description (adapted from Edwards, 1993, p. 19)

Main Types	Sub-Categories
Word Forms	Orthography, eye-dialect, phonetic/phonemic
Unit of Analysis	Defined by intonation, pauses, syntax
Prosodic Features	Intonation: contours vs. levels
	Pauses: physically measured vs. adjusted for speech rate
	Prominence: pitch vs. loudness vs. lengthening
Turn Taking	Latching encoded explicitly vs. by default
Kinesics	Gesture globally described vs. analyzed into components

3.2.2.2.1   Word Forms

As per Word Forms, although standard orthography can satisfy most of the transcription purposes, it must be supplemented with specific pronunciation marks in some researches. This supplement can either be made with eye-dialect, in which modified orthography is used (e.g. "because" can be marked "coz"), or be made with phonetic/phonemic in which the International Phonetic Alphabet is usually used (ibid., p. 20). In my transcription framework, I actually use both of the methods to mark the specific pronunciations. As is shown in Table 3-7, the contestant teacher uses "coz" instead of "because" to connect the two clauses. I use eye-dialect here to honestly record the utterance. As is shown in Table 3-8, the contestant teacher is teaching the audience students how to differentiate the pronunciation of the word "garage" in American English and British English. In this case, I have to record honestly with International Phonetic Alphabet how the two pronunciation types are differentiated.

Table 3-7   Example of Eye-Dialect in Transcription (from Contestant j in A-V-S Mock Teaching)

spkr	Exchange
CT	OK. So, it must be very hard coz they speak very fast, right?

Table 3-8   Example of International Phonetic Alphabet in Transcription (from Contestant a in A-V-S Mock Teaching)

spkr	Exchange
CT	[pointing to the board where the both phonetics were written] The first one is called /ˈgærɑːdʒ/,
ASs	/ˈgærɑːdʒ/.
CT	Yes,
	this is the British way.
	OK now everyone please repeat after me, /ˈgærɑːdʒ/.
ASs	/ˈgærɑːdʒ/.
CT	And this the American way,
	/gəˈrɑːdʒ/.

3.2.2.2.2   Unit of Analysis

As per Unit of Analysis, Edward proposes that the discourse text needs to be divided into bounded units in the transcription. However, he also proposes that the boundaries between units in written language and spoken language are different from each other. Though the boundaries between units in written language are more clearly defined by clause, sentence, and paragraph, the situation of spoken discourse is more complicated (ibid., p. 20).

In SFL theories, however, there are clear boundaries between morpheme, word, group, phase, clause, clause complex, and discourse (e.g. Halliday and Matthiessen, 2004; Martin and Rose, 2007). They therefore treat written language and spoken language with the same approach.

As it can be seen from Table 3-9, I mainly use Eggins' (2004) transcription framework to define the boundaries between each unit in my data; however, I also believe Citation (Eggins and Slade, 1997) should be included into this framework. Although in written language, this can be easily recognized as an embedded clause, there is no mark to identify it in Eggins' (2004) orthographic transcription framework. As is

shown in Table 3-10, the contestant teacher is reading out the utterance shown in the

slide. In this case, the quotation mark " " defines the source of the meaning (refer to

Rose, 2014, forthcoming) and therefore essential for discourse semantic analysis in

the present thesis.

Table 3-9　　Unit of Analysis (adapted from Eggins, 2004, p. 125, Eggins and Slade, 1997, p. 5)

CONTENT UNITS	ORTHOGRAPHIC SIGNALS
Text	Paragraph
Sentence	Capital Letter/Full Stop
Clause	Comma (often colon, semi-colon)
Group/Phrase	Spacing
Word	Spacing
Morpheme	No signal
Citation	Quotation Mark　　" "

Table 3-10　Example of Citation (from Contestant i in A-V-S Mock Teaching)

spkr	Exchange
CT	So, "Social issues are matters which directly or indirectly affect many or all members of a society and are considered to be problems or conflicts." [switching to the next slide]

Another issue is the "macrosyntagm" which is not a sentence unit, but a unit varying

in length. It can be a monosyllabic interjection, a multiword sentence, or a number of

subordinate clauses (Loman & Jørgensens, 1997, cf. Edwards, 1993, p. 21). This

concept coincides with Rose's approach in defining the boundary between Exchange

Roles (Rose, 2014).

To digress slightly, Rose's Exchange Roles is based on Martinian SFL theory of

moves. Martin defines a move as "a clause which selects independently for mood"

(Marin, 2004, p. 40). Based on this standard, clauses that do not select independently

for mood do not constitute moves. Eggins and Slade (1997) point out that a dependent

clause generally does not select independently for mood because it is grammatically

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dependent upon or subordinated to a main clause (p. 187). They therefore complement

this by putting forward two criteria in move identification: grammatical and prosodic

criteria. According to the grammatical criteria, dependent clauses, embedded clauses,

and quoting or reporting clauses can be taken as moves; according to the prosodic

criteria, rhythm and intonation systems interact with grammatical structures to signal

move boundaries. In this way, two clauses that are grammatically independent may be

treated as a move when the speaker strategically speeds up or delays tone realization,

or rushes on to avoid breaks at the clause boundaries (ibid., pp. 187-189). In

alignment with these arguments, Rose also clarifies how he defines the boundaries

between Exchange Roles:

> But from the perspective of speakers' roles in the pedagogic exchange, it is one
> functional unit, so we will refer to such A/K (action or knowledge) units as
> exchange roles. An exchange is realised by a sequence of one or more roles, each
> of which is realised by one or more moves. (Rose, 2014, p. 7)

An Exchange Role is a functional unit which may hybridize multiple clauses, and

various grammatical structures may work cohesively to realize a function in this unit.

As it can be seen in Table 3-11, the contestant teacher is asking the audience students

to give definitions for "social issues". However, she further rephrases the question in

the latter two clauses. They therefore constitute a single Exchange Role.

Table 3-11　Example of Exchange Role (from Contestant i in A-V-S Mock
Teaching)

spkr	Exchange
CT	After knowing so many examples of "social issues", can you give me a definition of what social issues are? What are social issues? Can you give me a definition? [switching to the next slide]

The last issue is how the boundaries of stages, sub-stages, and phases within a genre

are to be defined in the present thesis. Two aspects of the issue are considered. Firstly,

it is necessary to mark the boundaries when transcribing the discourse. Although I use

specific names such as "Announcing Activity" from Lee's (2011) genre studies to

define these boundaries, it is still necessary to use different marks to differentiate

whether these names are stages, sub-stages, or phases. As is shown in Table 3-12, I

have used specific symbols to mark the relationship between sub-stages and phases.

Stages are not marked as all the mock teachings have the same broad stages: Opening,

Activity Cycle, and Closing. I just use names to differentiate these three parts in my

data transcripts. Table 3-13 is an example. Within each activity cycle, there are

multiple cycles, and I title the function of these cycles and mark the sequential

number of them. As can be seen, the square brackets [ ] is again used here. However,

these marks are posited in an independent column and therefore do not overlap with

the marks used in the columns of exchanges.

Table 3-12　Sub-stages and Phases in Transcription

Symbol	Meaning
{　}	Sub-Stages
[　]	Phase

Table 3-13　Example of Sub-Stages and Phases within an Activity Cycle (from Contestant i in A-V-S Mock Teaching)

2.0.2　To learn to use the functions: making complaints; agreeing and disagreeing (Cycle 6)

spkr	Exchange	Lee's Framework
CT	Now we are going to watch a video.	**[Announcing Activity]** (Cycle 6)
CT	Through watching and listening, we will know some of the social issues in New York. And also, we will learn how to make complaints, how to show our opinions, you know.	**[Presenting Rationale]**

Secondly, it is necessary to define all these boundaries when describing the generic

structure in the body text of the thesis. I mainly use Eggins' (2004) framework to

represent the types of relations in and between stages, sub-stages, and phases.

However, in alignment with the particularity of my data, I also supplement this framework by using "{ [   ] }" to mark the situation where a phase is embedded in a sub-stage.

Table 3-14   Generic Structure (adapted from Eggins, 2004, p. 64)

Symbols	Meaning
X^Y	stage/sub-stage/phase X precedes stage/sub-stage/phase Y (fixed order)
* Y	stage/sub-stage/phase X is unordered
(X)	stage/sub-stage/phase X is optional
< X >	stage/sub-stage/phase X is recursive
< (X ^ Y) >	stage/sub-stage/phase X and Y are both recursive in the fixed order X then Y
{ [ ] }	Phase Embedded in Sub-stage

3.2.2.2.3   Prosodic Features

Prosodic Features refer to properties that extend over stretches of utterances larger than one sound (Cruttenden, 1986, cf. Edwards, 1993, p. 21). It correlates to a period of nonphonation (pauses) (ibid., p. 23), the length of syllabus perceived (duration) (ibid., p. 24), the feature that some syllabus are perceived more prominent than others (prominence) (ibid., p. 24), and the perceived speech melody (intonation) (ibid., p. 25).

Table 3-15 is adapted from Eggins and Slade's transcription framework (1997, p. 5). As it can be seen, Eggins and Slade actually cover the three constituting components

viz. intonation, pauses, and prominence in their framework. I add an entry of Specific

Description of Pauses "[ ]" to this framework, as I think pauses can either be an

Ellipsis, which shows hesitation, or a specific time interval. Moreover, as the time

interval can also be a kind of Contextual Comment, I also use "[   ]" to mark it. As is

shown in Table 3-16, I use [after 1 second] to show that the contestant teacher only

gives the audience students 1 second to search for the answers to her question. Such a

brief pause helps reveal that this question is only quasi- and not oriented for

educational purpose. Therefore, only in situations like this, I mark the duration so as

to demonstrate the nature of interaction between the contestant teacher and the

audience students.

Table 3-15   Level and Type of Prosodic Features (adapted from Eggins and Slade, ibid., p. 5)

Prosodic Features	Symbol	Meaning
Intonation	Full Stop .	Certainty, completion (typically falling tone)
Pauses	Comma ,	Breathing time
Prominence	Question Mark ?	Uncertainty
Prominence	Exclamation Mark !	"Surprised" intonation
Pauses	Ellipsis …	Short hesitation
Pauses	Specific Description [after 1 second]	Time intervals between moves

Table 3-16   Example of Duration (from Contestant J in R-W-T Mock Teaching)

spkr	Exchange
CT	Can you find any details or facts support this opinion. What problems did Einstein have?
ASs	[silence] [looking for the answer in the text]
CT	Who find any? The problems. [after 1 second]

As it can be seen, Duration is not included in the transcription framework. This is

because the length of syllabus is not relevant to the research purpose of the present

thesis. If my research discussed the differences of clause lengths between mock

teaching discourse and pedagogic discourse, for example, I would have taken into

consideration Duration.

3.2.2.2.4   Turn Taking

Turn Taking, in general, can emphasize on either rhythmic synchrony between and

across turns or the completion/incompletion of utterances (Edwards, 1993, p. 27). As

the present thesis concerns genre with discourse semantic analysis, it lies in the

second category. The completion/incompletion type of Turn Taking can be divided

into self-interruptions and interruptions made by another speaker. Self-interruptions

can be further divided into various types of speech repair in which a speaker repeats

or rephrases what s/he says, or into types of time length of pauses between turns (ibid.,

p. 27). I analyze both the completion/incompletion type and the length of pauses type.

As is shown in Table 3-17, I at first follow Eggins and Slade (1997) and use a double

equal sign "==" to indicate the simultaneous response. This actually corresponds to

Edwards' (2003) length of pauses type. In alignment with Edwards' (ibid.)

classification, I also further classify completion/incompletion type into

self-interruption and interruption by others. Being different from Edwards, however, I

only use Self-Interruption type to mark the phenomena that a contestant teacher

rephrases his/her utterances. Table 3-18 is one such example. As can be seen, when

the contestant teacher rephrases her question, she actually addresses the same question

to the whole class first and then to one specific audience student. In such a case, these

two moves are to be separated from each other as their exchange roles are different.

However, as is shown in Table 3-19, when the contestant teacher repeats the same

utterance, the audience students being addressed are not changed. It is therefore a

single move.

Table 3-17   Level and Type of Turn Taking (adapted from Eggins and Slade, 1997, p. 5)

Turn Taking Types	Symbol	Meaning
Length of Pauses	Double Equal Sign ==	Overlap (Simultaneous response)
Interruption by Others	CT: … AS: …	One speaker after another speaker
Self-Interruption	CT: … CT: …	Rephrase made by the same speaker

Table 3-18   Example of Rephrasing in Turn Taking (from Contestant J in R-W-T Mock Teaching)

spkr	Exchange
CT	Who find any? The problems. [after 1 second]
CT	OK. What kind of problem? [to one AS]

Table 3-19   Example of Repeating in Turn Taking (from Contestant J in R-W-T Mock Teaching)

spkr	Exchange
CT	Sorry. I'm sorry. [abandoning the action and going back to the previous slide of text structure]

3.2.2.2.5   Kinesics

Kinesics actually refers to the afore-mentioned non-verbal events. Edwards (1993)

proposes that it can be further classified into more specific types such as head position,

eye gaze, posture and hand position during a nod (p. 27). As the primary research

focus of the present thesis is about how pedagogic genre is adapted in a mock

teaching context, I make my data analysis comparable to Lee's ESL genre. Therefore,

I do not analyze kinesics as there is no analysis of it in Lee's research result.

3.2.3 Data Translation

All the published contest adjudicators' post-contest comments are in Chinese. This is likely because the publisher wants to make the documentary book accessible to more readers in China. However, when dealing with these comments, it is therefore necessary to take into consideration of the issue of data translation.

When the researcher and the research participants have the same non-English native language and these non-English data are translated and used for an English publication, meanings can encounter three challenges. The first challenge is the difficulty in finding the best English wordings for the participants' intended meanings in the research findings. The second challenge is that the voice of the participants in the quotations of these participants may get changed. The third challenge is that meaning may get lost when the published research results are translated back into the source language (Nes et al., 2010). As for the research findings of analyzing these comments, this thesis is concerned with mainly how the contest adjudicators view the contestant teachers' performances. In alignment with the above argument, the challenge of the research is that these comments can be positive, negative, neutral, or even graduated in and between these choices; moreover, the readers of the thesis may misunderstand the meaning of the contest adjudicators if these attitudes cannot be recovered from their source language well. To overcome the first challenge, I did a careful analysis of the sentence structures of the Chinese comments given by the adjudicators so as to ensure my translation is part to part consistent with the structures. When doing the translation, I referred to a Chinese-English dictionary

(http://www.chinese-dictionary.org/) to make a careful choice of the English wordings. To overcome the second and third challenges, I asked a Chinese tertiary EFL teacher who majors in translation to do a back translation of the transcripts translated by me. In particular, I explained to him what my research context is and showed him the mock teaching videos that I use for the research, and then gave him my anonymous translated comments. He spent three days on that and then gave his work back to me. The additional challenge is to determine the way of transcribing the translated data. Nikander (2008) calls this transcription/translation format and proposes three alternative choices of the format: line-by-line format, three-line format, and parallel format. In a line-by-line format, the data are presented firstly one line at a time, firstly in their target language and then in their source language; in a three-line format, firstly the data are presented in their source language, secondly a detailed morpheme-by-morpheme gloss-line is presented below the source language; finally, a translated version in the target language is presented below the gloss-line. In comparison, the second format provides more information on the word conjugations and details of speech practices than the first format. In a parallel format, the data in the target language are presented in the left hand column while the data in source language are presented in the right hand column. This last format is used when the differences of syntax, length of expression and word order between the two languages make it difficult to apply the previous two formats to present the data (pp. 227-229). In order to reveal the attitude of the contest adjudicators on the mock teaching practices, I needed to specify the locations of these two constituting parts in my

translated transcripts. The parallel format is not applicable as it is too generous about the relationship between source text and target text. Such a layout does not explain to the readers how the contest adjudicators comment on specific mock teaching behaviors. However, I do not need to go into morpheme or lexical structural comparisons and the three-line format is therefore not necessary for this research. Therefore, I choose the first, line-by-line format, to present the translated transcripts.

Therefore, to overcome the above-mentioned challenges, the present thesis takes a three-step translation method:

1) Translation from Source Language to Target Language: The researcher translates the data from Chinese to English.

2) Translation from Target Language to Source Language: The qualified translator back translates the transcripts into Chinese.

3) Line-by-Line Presentation of the Translated Transcripts.

To ensure the credibility of the translation, I compare the source text to the back-translated text in order to investigate if the meanings shift from one to the other. The following is a summary of the inconsistent elements in the source text and the back-translated one:

a. Adjustment in Translated Text

As is shown in Table 3-20, in the source texts, the contest adjudicators sometimes refer to the contest-based mock teaching with words which are related to classroom practices. I therefore make adjustments of them so as to ensure the readers of this thesis are not confused. For example, 授课(shòu kè)教师(jiào shī) means "the teacher

who teaches" is translated into "the CT") However, this leads the back-translated text to be inconsistent with the source text, as the back-translator just builds his work on the translated text.

Table 3-20　Examples of Adjustment in Translated Text

Source Text	Translated Text	Back-Translated Teext
授课(shòu kè, teaching)教师(jiào shī, teacher) (the teacher who teaches)	the CT	该(gāi, that)教师(jiào shī, teacher) (that teacher)
课堂(kè tang, classroom)效果(xiào guǒ, effect) (classroom teaching effect)	the effect of teaching	教学(jiào xué, teaching)效果(xiào guǒ, effect) (teaching effect)

b. Ameliorated Meaning in Translated Text and Back-Translated Text

As is shown in Table 3-21, the contest adjudicators sometimes use rather euphemistic ways to express their appreciation. Moreover, the source text of the documentary book editor also shows such a language feature. For example, 比较(bǐ jiào)好(hǎo) means "relatively well". To make the meaning more explicit, I ameliorate the meanings. This, however, makes the back-translated text inconsistent with the source text.

Table 3-21 Examples of Ameliorated Meaning in Translated Text and Back-Translated Text

Source Text	Translated Text	Back-Translated Text
不(bù)失(shī)为(wéi) (may after all be accepted as)	can be used as	可(kě)用(yòng)作(zuò) (can be used as)
比较(bǐ jiào, fairly)好(hǎo, well) (relatively well)	well	很好(hěn hǎo) (very well)

c. Downgraded Meaning in Translated Text

In contrast to Table 3-21, as is shown Table 3-22, the documentary book editor sometimes over-exaggerates the source text so as to make the value of the book more prominent. For example, "宝(bǎo, precious)典" means "a treasure of knowledge" and is

used here to refer to the book. I downgrade this meaning in the translated text so as to avoid this exaggeration. This also makes the back-translated text inconsistent to the source text.

Table 3-22　Examples of Degraded Meaning in Translated Text

Source Text	Translated Text	Back-Translated Text
宝 (bǎo, precious) 典 (diǎn, canon) (a treasure of knowledge)	material	材 (cái, material) 料 (liào, material) (material)

d.　Diverted Meaning in Back-Translated Text

As is shown in Table 3-23, some English words that I use to translate the source text have multiple parallel meanings in Chinese. As a result, the back-translator sometimes uses different Chinese characters to explain these words. For example, "specific" can be translated into Chinese, meaning "specific" or "clear". This is another reason that the source text and the back-translated text are inconsistent.

Table 3-23　Examples of Diverted Meaning in Back-Translated Text

Source Text	Translated Text	Back-Translated Text
具体 (jù tǐ, specific) 的 (de, PARTICLE) (specific)	specific	明确(míng què, clear)的(de, PARTICLE) (clear)
听力(tīng lì, hearing)练习(liàn xí, exercise) (listening exercise)	listening	听力(tīng lì, hearing)教学(jiào xué, education) (listening teaching)
4 个(gè, MEASURE WORD) (four)	4	四(sì, four)大(dà, big) (four major)

e.　Synonyms in Back-Translated Text

Similar to Table 3-23, as is shown in Table 3-24, there are different Chinese words which mean the same things and therefore can be used to translate the same English words. For example, 技能 jì néng and 技巧 jì qiǎo can both mean "skills". This makes the source text and the back-translated text slightly inconsistent with each other.

Table 3-24　Examples of Synonyms in Back-Translated Text

Source Text	Translated Text	Back-Translated Text
模糊(mó hu, ambiguous)的 (de, PARTICLE) (ambiguous)	ambiguous	模糊(mó hu, ambiguous) (ambiguous)
没有 (méi yǒu, not) 能够 (néng gòu, can) (failed to)	fail to	未能(wèi néng, could not)
听力(tīng lì, listening)技能(jì néng, skill) (listening skill)	listening skills	听力(tīng lì, listening)技巧(jì qiǎo, skill) (listening skill)
图书(tú shū, book) (the book)	the book	此(cǐ, this)书(book) (this book)
从事(cóng shì, undertake)教学(jiào xué, teaching)和(hé, and)科研(kē yán, research)的(de, PARTICLE) (for teaching and researching)	for teaching and researching	教学(jiào xué, teaching)及(jí)科研(kē yán, research)的(de, PARTICLE) (for teaching and researching)

f. Unnecessary Back-Translation

As is shown in Table 3-25, English is sometime used together with Chinese in the source text. I simply did not copy these into the translated text. However, the back-translator further translates them back into Chinese unnecessarily.

Table 3-25　Example of Unnecessary Back-Translation

Source Text	Translated Text	Back-Translated Text
Listening skills, Vocabulary building, Oral practice 和 (hé, and) Cultural reflection- listening skills	vocabulary building, oral practice and cultural reflection	听力技能，词汇累积，口语训练及文化反思
predicting, identifying sound linking	predicting, identifying sound linking	预测、确认连读

g. Consideration of Cohesive Principle in Translation and Back-Translation

As is shown in Table 3-26, both I and the back-translator sometimes add words to the text when maintaining the consistency between different parts of the texts. For example, 目标(mù biāo) is used to refer to the teaching objective previously

mentioned; 明确(míng què) means "clear" literally, while the back-translator translates "clear" back into 更(gèng) 为(wéi) 清晰(qīng xī) because the contest adjudicators actually compares this contestant's teaching objective with the others.).

Table 3-26　Example of Consideration of Cohesive Principle in Translation and Back-Translation

Source Text	Translated Text	Back-Translated Text
明确(míng què, clear) (clear)	clear	更(gèng, more)为(wéi, to be)清晰(qīng xī, clear) (more clear)
练习(liàn xí, exercise)要求(yāo qiú, requirement) (requirement of exercises)	requirements of listening exercises	听力(tīng lì, listening)练习(liàn xí, exercise) 的 (de, PARTICLE)要求(yāo qiú, requirement) (requirements of listening exercises)
目标(mù biāo, objective) (objective)	teaching objectives	教学(jiào xué, teaching)目标(mù biāo, objective) (teaching objective)

h.　Fallacy in Translated Text

This part of inconsistency reveals my fallacy in translated text. For example, 练习 (liàn xí) means exercise while I translated into "skills". As a result, the back-translator mistakes it for 技能 (jì néng) which means skill in Chinese.

Table 3-27　Example of Fallacy in Translated Text

Source Text	Translated Text	Back-Translated Text
口 语 (kǒu yǔ, spoken language) 练 习 (liàn xí, exercise) (exercises on spoken English)	speaking skills	口 语 (kǒu yǔ, spoken language)技能(jì néng, skill) (colloquial skills in English)
四(sì, four)色(sè, color) 印刷(yìn shuā, print) (print in four colors)	printed in full color	全 (quán, full)彩 (cǎi, color)印刷(yìn shuā, print) (print in four colors)

The above-mentioned inconsistencies between the source texts and the back-translated texts from A to G are not further adjusted as I think they do not impair the credibility of the translated text. However, the inconsistent parts in h are further

adjusted, thanks to the back-translators' work which reminds me of the fallacies in my translation.

3.2.4   Data Analysis

The present thesis mainly uses four analytic tools: Rose's analytic framework for classroom discourse (2012), Lee's prior study of ESL pedagogic genre (2011), Bernstein's diagram for pedagogical classification (1990), and Martin's classification of register (2004). The rest of this section further explains these tools and how they are used.

3.2.4.1 Analytic Procedure

The research goes through three stages of analyses, which also constitute the three forthcoming chapters:

1) In Chapter 4, I employ Rose's analytic tool (2014) to do a thorough analysis of the mock teaching data used in the research. I use it as a foundation for the latter two chapters, though in the process of analysis, I found that the discourse semantic systems of mock teaching discourse were different from those in Rose's research (ibid.). I added more choices into the system thereafter.

2) In Chapter 5, I use Lee's (2011) research result to compare with the analytic results in Chapter 4. By doing so, I determined the genre of the mock teaching discourse and its similarities and differences from Lee's research.

3) Chapter 6 can actually be further divided up into three parts of analyses:

Firstly, I analyze the contest adjudicators' post-contest comments to identify in what phases, sub-stages, and stages they evaluate the mock teachings. In my data, the

adjudicators only evaluate certain instantiations of the above-mentioned sub-stages and phases of the mock teaching genre and appreciate the instances located in certain register quadrants. I therefore sort out these comments so as to bridge this part of the analysis with those of the prior chapters.

Secondly, I use Martin and Rose's register classification framework (2008) to classify the types of register configurations in these phases, sub-stages, and stages of the mock teaching discourses and determine what types of register configurations in these constituting parts of the mock teaching genre are valued or devalued by the contest adjudicators in their post-contest comments. In addition, this classification is based on the research results in Chapter 4. In terms of Tenor, I use the system for Exchange Roles and the system for Participation to identify if the relationship is equal or unequal and Values (another name of appraisal resources in Rose's framework) to identify if the relationship is close or distant. In terms of Field, I use the system for Cycle of Phases to identify if the activities are structured or not, and Experiential Meaning (what Rose uses to refer to "Knowledge") to identify if the activities are specific or general. Lastly, I use the system for Sources of Meanings to identify if language is the constituting or accompanying modality in the activities, and again use the system for Exchange Roles to identify if the language is monologic or dialogic.

Thirdly, I relate these register classifications to the discussion of genre classifications and pedagogic identity classification.

According to Martin and Rose (2008),

> When comparing our model of genre with that of others, it may be useful to treat analyses of field, mode and tenor as more delicate extensions of the genre descriptions offered in Chapters 2-5. It is often the case that genre plus aspects of field, mode or tenor in our model does the work of genre alone in alternative frameworks. (p. 232)

In alignment with this argument, genre can be classified based on the classifications of register types. I therefore propose that the mock teaching genre is further divided up into different sub-genre types in the contest adjudicators' post-contest comments. Each of them instantiates privileged or less privileged genre types.

Moreover, Rose and Martin (2012) initiate the examination of their pedagogic types in Bernstein's diagram through register researches. As Rose and Martin (2012) argue:

> As the matrix implies, our approach in the lower right-hand quadrant has always been both visible and interventionist, with a strong focus on the explicit transmission of knowledge about language with the aim of empowering otherwise disenfranchised groups. (p. 318)

I therefore follow this model to relate the pedagogical categories to register analyses. I propose that each instance of the mock teaching genre represents a particular pedagogic identity which is projected in the contest. Moreover, I also propose that the privilege genre instance represents the privileged pedagogic identities in the contest.

3.2.4.2 Rose's Analytic Framework for Classroom Discourse

In alignment with the earlier discussion in Chapter 2, the present thesis uses Martinian discourse semantics to explore the register configuration of the mock teaching discourse. In particular, the thesis utilizes Rose's (2014) newest analytic framework for classroom discourse. Rose's analytic framework is essentially continuous with Martinian discourse semantics (Martin, 2004; Martin and Rose, 2007) while focusing on classroom discourse analysis. Like the Martinian framework, it analyzes the

register in terms of tenor, field, and mode. However, by re-arranging discourse semantic resources and adding in some new systems, Rose (2014) establishes a framework for the analyses of register configuration and knowledge and the values projected in register.

To explain Rose's analytic framework, it is worth mentioning Rose and Martin's researches of classroom discourse. As is shown in Figure 3.1, Rose and Martin (2012) propose that, in the classroom teaching, knowledge and values are projected by classroom practices through its pedagogic relations, pedagogic activities, and pedagogic modalities. The three aspects of classroom practices are respectively related to the three register dimensions in classroom discourse, viz. tenor, field, and mode (pp. 313-317). In alignment with this diagram, discourse semantics can be applied to analyze all these five aspects of classroom practices.
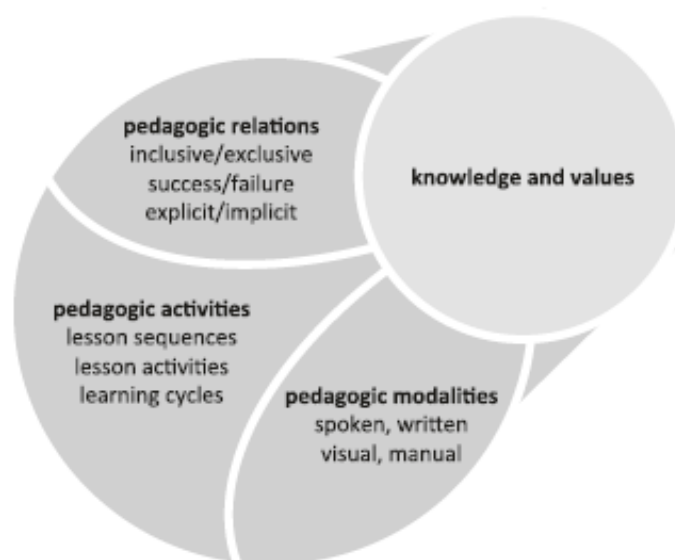
Fig. 3.1   Knowledge and Identity in Relation to Pedagogic Practice (Rose and Martin, 2012, p. 314)

As the mock teaching discourse simulates an authentic pedagogic discourse, it also projects its meta-pedagogical knowledge and values. However, this projection is oriented for competition and not for educational purpose. In fact, the above diagram is

not only applicable to classroom practice, but also to any social practices relevant to

pedagogic practices. As Rose and Martin (2012) say:

> The analysis is applicable to any pedagogic situation in and out of school, since any pedagogic practice includes relations between learners and teachers, and activities that involve speaking, reading, writing, viewing or doing; and any pedagogic practice has implications for both knowledge and identity. (p. 315)

3.2.4.2.1 Development of Negotiation and Analysis of Pedagogic Relations and Pedagogic Activities

● **Speech Functions**

Within the system of negotiation, systemicists start by classifying dialogues between

speakers into eight types of speech functions (or moves) as in Figure 3.2:

	Initiating	responding to
giving information	**Statement**	**acknowledgement**
demanding information	**Question**	**Answer**
giving goods-&-services	**Offer**	**acceptance**
demanding goods-&-services	**Command**	**compliance**

Fig. 3.2 Basic Speech Functions (Martin and Rose, 2007, p. 3)

To paraphrase Rose and Martin (2012), this figure can be seen from three aspects: 1)

whether the speakers are exchanging information or goods-&-services, 2) whether the

speakers are giving or demanding, 3) whether the speakers are initiating an exchange

in the dialogue or responding to an exchange in the dialogue (p. 295).

● **System of Negotiation for Exchange Structure**

Concerning the discourse perspective, Martin and Rose (2007) classify the types of

exchanges in dialogue and systematize them as in Figure 3.3.
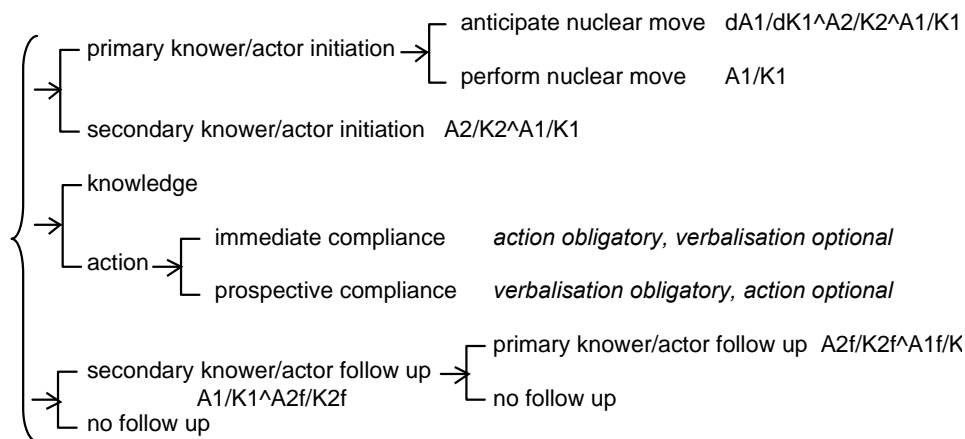
Fig. 3.3 System of Negotiation for Exchange Structure (Martin and Rose, 2007, p. 240)

Within this system, the utterances which exchange information are moves of knowledge (or K); while the utterances which exchange goods-&-services are moves of action (or A). A1 is the primary actor who is responsible for proffering goods or performing a service; A2 is the secondary actor who receives the goods or the service; K1 is the primary knower who has the authority to adjudicate information; K2 is the secondary knower who receives the information. Moreover, the K1 or A1 moves can be marked with d to represent that K1 or A1 anticipate K2 or A2 to respond. For example, in the mock teaching, the contestant teacher informs the audience students of the following task by saying "So in today's lesson, first of all I would like to show you some pictures about some great man-made structures. I would like you to tell me what their names are, and where are they." After that, in order to confirm if the audience students understand the instruction well, he says "OK, everyone?" In this exchange, his role in the first move is K1 as he is conveying knowledge to the audience students, while his role in the second move is K2 as he is seeking for information from the audience students. To give another example, the contestant teacher switches to a new slide and then instructs the audience students to look at it by

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saying "Now, look at this." Then, the audience students follow the instruction and look at the slide, for which I use square brackets "[ ]" to mark the audience students' response as in [Looking at the slide]. In this exchange, the contestant teacher's role is A2 as he is eliciting the responsive action, while the audience students' role is A1 as they are taking the responsive action.

What is particular in my data is that there are some exchanges of pronunciation in the mock teaching exchange. For instance, the contestant teacher instructs the audience students of the word pronunciation by saying "Repeat after me, pizza." Then, the audience students follow the instruction and say "Pizza". In this exchange, what is being exchanged is an act of word pronunciation. Therefore, the audience students are A1 as they are the one who take actions in accordance with the contestant teacher's requirement, while the contestant teacher is A2 as s/he is the one who receives the action. However, this pronunciation is also a knowledge that the contestant teacher wants to pass on to the audience students. In this sense, the contestant teacher is K1 while the audience students are K2. Therefore, I choose to double code them as A1/K1 and A2/K2.

dK1 is the possibility that K1 anticipates adjudicating information by first reminding K2 that s/he is about to do so; dA1 is the possibility that A1 anticipates proffering goods or performing a service by reminding the A2 that s/he is about to do so. For example, the contestant teacher firstly plays a video to the audience students and then asks them the question about the video "So, Takeshi … Takeshi said what?" Then the audience students give the answer " 'That's right!' " After that, the contestant teacher

evaluates this answer by repeating " 'That's right!' " In this sense, the contestant teacher is proposing a question that he already knows the answer. Therefore, the contestant teacher's role in the first move is dK1 as he, the audience students' role in the second move is K2, and the contestant teacher's role in the third move is K1. To give another example, the contestant teacher greets an audience student with "How are you today?" and the audience student responses with "Fine." After that, the contestant teacher evaluates the responsive action by saying "OK." In this case, the contestant teacher is not requiring any information from the audience student, but is just eliciting an expected response. Therefore, the structure of such an exchange is dA1^A2^A1 (dA1 followed by A2 which is followed by A1).

In addition, all the moves can be marked with f to represent that these moves are following up the prior exchanges. A1f, K1f, A2f, and K2f are the possibility that any of the participants follow up by adding an additional move to the exchange (ibid., p. 238). For example, when the contestant teacher reminds the audience students of the similarity between the words "Pisa" and "Pizza", he says "But everyone, you know, when I say Pisa, I believe it reminds you of something else, right?" The audience students then respond with laughing, which I mark as [laughing]. The contestant teacher's role is K1 as he is conveying the knowledge, while the audience students' role is K2f as they are showing their understanding of the knowledge thereafter. Likewise, when the contestant teacher wants to elicit the audience students to practice word pronunciation after him, he at first says "Giza." The audience students then say "Giza" and the contestant teacher evaluates the response with "Very good." In this

case, the contestant teacher's role in the first move is A2 as he is eliciting a response; the audience students' role in the second move is A1 as they take the expected responsive action; and the contestant teacher's role in the third move is A2f as it is an addition response in this exchange.

● **System for Exchange Roles**

Rose (2014) re-adapts the system in his analytic framework for pedagogic discourse. He uses it to analyze the exchanges between teacher and students in the classroom. As is shown in Figure 3.4, the content exchanged in the classroom can either be action or knowledge. As for knowledge, there are two alternative choices, either initiated by the primary knower (K1) or by the secondary knower (K2). In the former situation, there are two possibilities. One is that either the teacher or the students are giving some information in front of the others; the other is that the teacher disposes the students into a question for which the teacher has a specific answer. Then, after it is answered by the students, the teacher confirms if the answer is correct or not. Therefore, it is a delayed primary knower (dK1) followed by a secondary knower (K2) followed by a primary knower (K1). Alternatively, in the latter situation, the teacher or the students ask the other some open questions for which there are no specific answers. Then after the K2 gives the answer, the K1 gives comments.

As for action, there are also two alternative choices, either initiated by the primary actor (A1) or by the secondary actor (A2). In the former situation, there are also two alternative choices. Either the teacher or the students are A1 who perform an activity in front of the others. Alternatively, the teacher or the students ask for the others about

their willingness before starting an activity, such as playing a video. In this case, there

is a delayed actor (dA1) followed by a secondary actor (A2) followed by a primary

actor (A1). In the latter situation, either the teacher or the students who are A2 asked

the others to carry out some activities; and the others are A1 who carry out the

activity.


```
                                              ┌ perform      A1
                            ┌ A1 initiates ──→┤
                            │                 └ anticipate   dA1^A2^A1
                ┌ action ──→┤
                │           └ A2 initiates       A2^A1
exchange moves ─┤
                │                             ┌ perform      K1
                │           ┌ K1 initiates ──→┤
                │           │                 └ anticipate   dK1^K2^K1
                └ knowledge ┤
                            └ K2 initiates       K2^K1
```
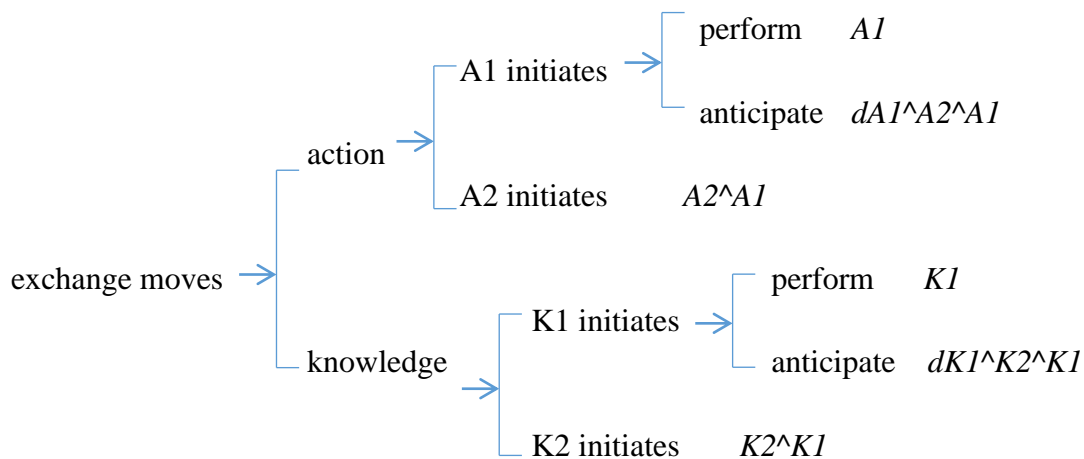
Fig. 3.4 Basic Options for Pedagogic Exchange Role (adapated from Rose, 2014, p. 8)

- **System for Participation**

By identifying the types of exchanges in the above system, Rose (2014) sets it up to

depict the student role and participant. "Student role" refers to who is the speaker and

who is the addressee in the above exchanges; "participant" refers to whether the

teacher is addressing to the whole class, the particular group, or individuals in the

above exchanges. Rose (ibid.) uses the system of participation to analyze the inclusion

of students in the classroom teaching. As is shown in Figure 3.5, in a pedagogic

discourse, student role can be either addressee or speaker, while the participant can be

the whole class, a group of students, or an individual.
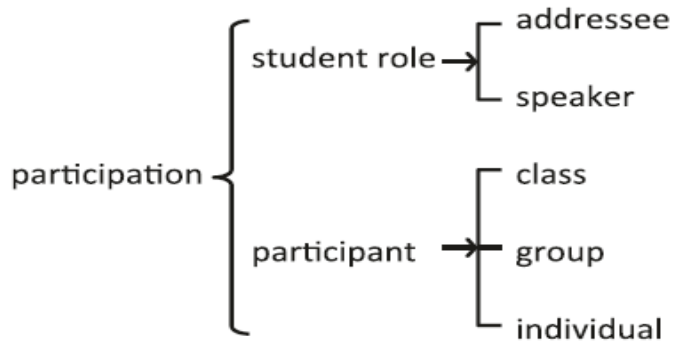
Fig. 3.5   Basic Participation Options of Classroom Discourse (Rose, 2014, p. 12)

● **System for Cycle of Phases**

In his Detailed Reading pedagogy, Rose designs five interdependent phases in a classroom dialogue so as to make the students read a text carefully. Martin and Rose (2007) posit it in the system of Negotiation as a more abstract way to organize the exchanges in dialogues. As is shown in Figure 3.6, the core phase of the classroom exchange is "Identify" in which students do the reading by themselves; surrounding that, there are two inter-modal phases. In the phase of Focus, the teacher presents the text to the students; in the phase of Highlight, the teacher asks the students to physically highlight the words or phrases they read from the text. This core cycle of phases is in turn bracketed by the other outermost phases: Prepare and Extend. These two phases play the role of paraphrasing the meaning of the text so as to make the students understand the texts more easily and relate the academic knowledge and language they read to their own common sense knowledge and language. In the Detailed Reading pedagogy, the classroom discourse is designed to make these phases sequenced so as to enable the teacher to scaffold the students in moving from non-academic discourse into academic discourse (Martin and Rose, 2007, pp. 248-249).
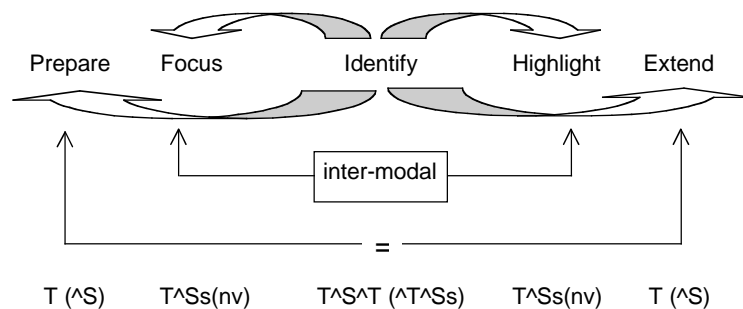
Fig. 3.6   The Interdependent Phases of Rose's Detailed Reading Cycle (Martin and Rose, 2007, p. 249)

Though this sandwich structure was initially designed to implement the particular pedagogy which enables students to read effectively, it can be applied to analyse any similar pedagogic discourses. As Martin and Rose (2007) comment,

> Not all registers of dialogue have exchange complexing of this kind. But as a rule of thumb we can expect that the more institutionalized the discourse, the more likely it is to display exchange routines of this order. In some contexts these routines may be so conventionalized that we treat them as stages of a genre – as with Ventola's work on service encounters for example (or Sinclair and Coulthard's 1975 work on classroom discourse for that matter). (ibid., p. 249)

As can be seen, this cycle of phases can be used to figure out stages of the genre of conversational discourse. The names of the phases are actually revised later (Rose and Martin, 2012, p. 306; Rose, 2014). As in Figure 3.7, Rose (2014) claims that the pedagogic discourse consists of cycles of these five phases. As can be seen from this diagram, the central phase is Task instead of Identify, which means it refers to various moves initiated by the students in the pedagogic discourse, not restricted to reading. Moreover, the phase of Highlight is replaced by the phase of Evaluate, which also enables the diagram to be used to analyze any kinds of pedagogic discourse. In most classroom exchanges, the teacher usually follows the traditional procedure of IRE or IRF. The other change is that the phase of Extend is replaced by Elaborate, which means that any moves of more detailed explanation of the knowledge accumulated from the previous can be identified as a phase of elaborate.
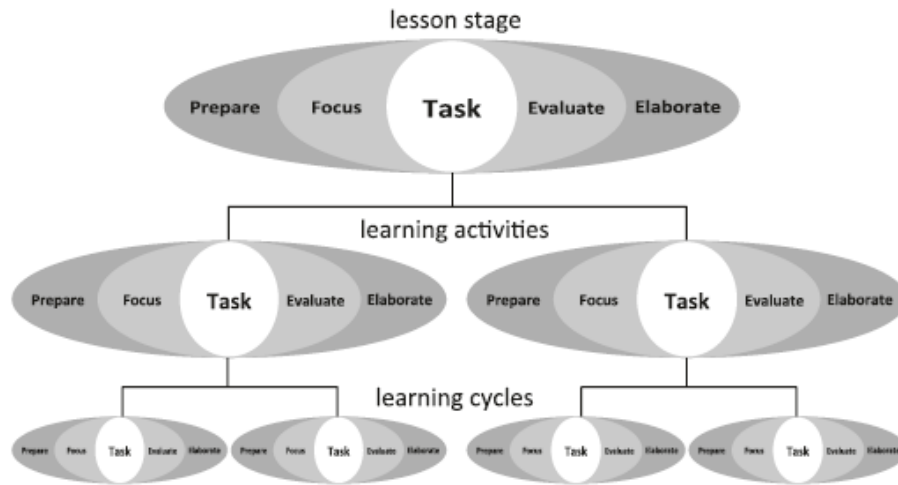
Fig. 3.7   Rank Hierarchy of Learning Activity (Rose, 2014, p. 14)

Rose (2014) also tries to systematize the phases and therefore subsumes the above-mentioned phases respectively into the five entry conditions: preparation, specification, task, evaluation, and elaboration. As shown in Figure 3.8, there is an additional choice of Direction in the system. According to Rose, a teacher may direct the students' activity or behavior with an A2 command in this phase.
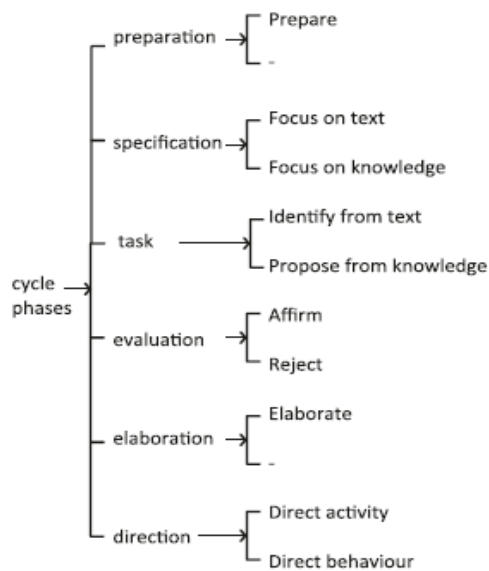
Fig. 3.8   Basic Options for Cycle Phases (Rose, 2014, p. 16)

There are alternative choices within each sub-system here which enable the phases to be specified with more delicacy. For example, in the phase of Specification, a teacher may either focus on the text or the students' knowledge on the topic. In Figure 3.9,

Rose (2014) specifies the functions for three types of phases with more delicacy: Focus, Task, and Evaluation. There are three sub-systems within Focus: source, element, and guidance. However, he does not systematize this resource type. He also does not systematize that of the phases of Preparation and Elaboration, as these two phases are contingent on variations in activity and knowledge (ibid., p. 15).
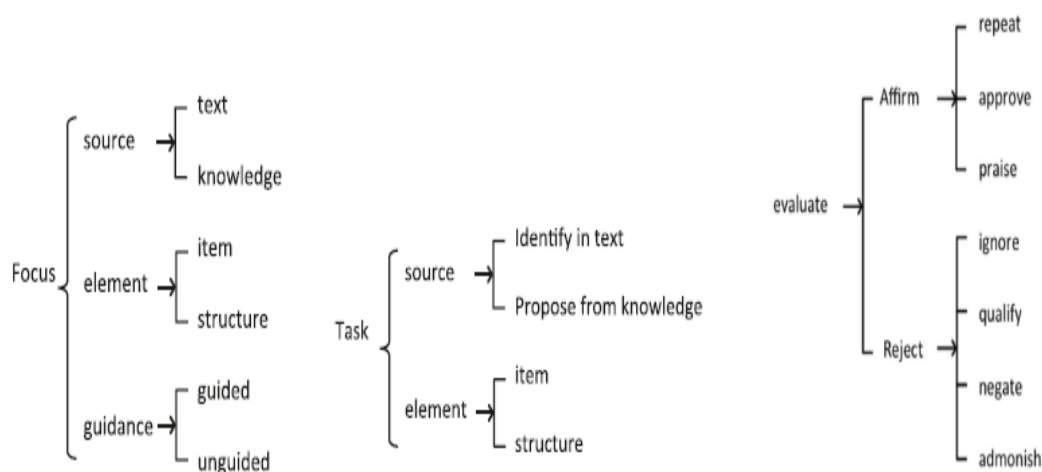
Fig. 3.9   Options for Focus, Task, and Evaluation Phases (adapted from Rose, 2014, pp. 17-18)

In particular, in a Focus phase, a question may direct the students to either search for the answer in the text or from their personal knowledge. There is therefore a choice between text and knowledge as the source. The form of the answer may either be an item (words or phrases) or an expected linguistic structure. There is therefore a choice between item and structure as for the element. The teacher in the Focus may either provide guidance or not. There is therefore a choice between guided and unguided as for the guidance (Rose, 2014, p. 14). In a Task phase, the students may be asked to identify an element (e.g. a phrase, clause or clause complex) in a source or to propose an element from their own knowledge. There is therefore a choice between source and element as for the Task. In more detail, the source may either be a text or student knowledge and the element may either be a single item or a whole structure (ibid. p.

15). In an Evaluate phase, the teacher may either affirm or reject the students'
responses. There is therefore a choice between Affirm and Reject as for Evaluation. In
more detail, the forces of affirmation and rejection may be ranked from weak to
strong and there are therefore more specific choices as for Affirm and Reject, as is
shown in the figure (ibid., p. 15).

● **Tenor and Field Concerned in Rose's Analytic Framework**

It is worth mentioning that Rose actually differentiates the system of Cycle of Phases
from the system of Negotiation by applying them to analyze both Tenor and Field. In
alignment with Rose and Martin's (2012) framework for classroom discourse, this is
for both pedagogic relations and pedagogic activities.

One potential issue is how the two systems can be related to each other and integrated
into one analytic framework. Rose (2014) gives an explanation to this,

> Pedagogy activity (field) is negotiated by pedagogic relations (tenor). Learning
> cycles are enacted as teacher/learner exchanges (as a message is negotiated as a
> statement or question) (pp. 11-12).

In other words, the system of Negotiation works in coupling with the system of Cycle
Phases to construct the genre of pedagogic discourse.

3.2.4.2.2   System of Sources of Meanings and Analysis of Pedagogic Modalities

To analyze pedagogic modalities, Rose (ibid.) mainly uses the system of Sources of
Meanings. Within this system Rose focuses on two types of resources: sources and
sourcing. Sources refer to the types of modalities of the meaning brought into the
classroom discourse; sourcing refers to the types of modalities the teachers use to
bring in the meanings.

To paraphrase Martin (2004), mode mediates the semiotic space between texture and

the semiotic reality within discourse. For example, experientially mode mediates the semiotic space between action and reflection; and interpersonally mode mediates the semiotic space between monologue and dialogue (p. 509). In other words, mode refers to how a text is related to the forms of social interaction which contextualize the discourse. Therefore, from a mode perspective, Rose and Martin (2012) propose that the pedagogic discourse can be analyzed from the perspective of pedagogical modalities, viz. spoken, visual, written, manual, and spoken modalities of the discourse (pp. 309-310). Rose (2014) then proposes that in the pedagogic discourse, the modality resources refer to the source of the meaning brought into the discourse and how teacher and students in the classroom source these meanings. He also systematizes the resources of modalities in the pedagogic discourse as in Figure 3.10.
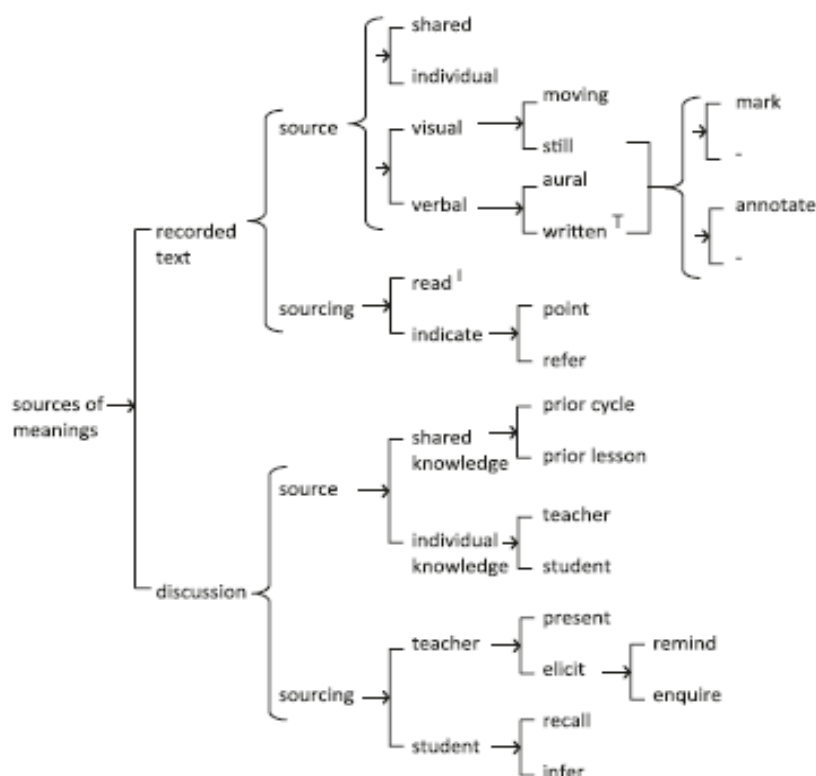
Fig. 3.10   Basic Options for Sources of Meanings (Rose, 2014, p. 20)

There are two choices here within the system of sources of meanings: recorded text

and discussion. Within each entry condition, there are in turn alternative choices between source and sourcing. "Source" refers to the forms of the media of the knowledge and whether the knowledge is shared or individually known; "sourcing" refers to the media with which the teacher or the students brought the knowledge into the pedagogic discourse.

3.2.4.2.3   Analysis of Knowledge and Value

In addition to these systems, Rose (2014) analyzes knowledge projected in the classroom discourse with taxonomic relations in Ideation system (Martin and Rose, 2007). He uses it to identify the lexical relations in the classroom discourse, by which he identifies the experiential meanings as the knowledge. Moreover, Rose (ibid.) also uses the Appraisal system to analyze the values projected in the classroom discourse.

3.2.4.2.4   Reason to Use Rose's Analytic Framework

As it can be seen from the above discussion, Rose (2014) establishes his analytic framework on the basis of discourse semantics, also considering field, tenor, and mode. This framework is pertinent to my research purpose in two aspects. First, it directly concerns pedagogic relations, pedagogic activities, pedagogic modalities, knowledge and value. In order to discuss how pedagogic stances are represented by the mock teaching discourse. Second, in the above framework, Rose actually uses the system of Cycle of Phases to determine the boundaries between phases and stages of pedagogic genre. This is actually very similar to the ESL pedagogic genre (Lee, 2011) which I use to compare with the mock teaching discourse. Therefore, I use this analytic framework to open a dialogue between the two data to be compared.

3.2.4.3 Lee's Prior Research of ESL Pedagogic Genre

There are three reasons why Lee's work of ESL pedagogic genre (2011) can be compared to mock teaching discourse. First, both the ESL pedagogic genre and the mock teaching discourse are routinized practices. Following Richards and Lockhart (1996, cf, Lee, 2011, p. 30), Lee (ibid.) proposes that the ESL teachers are constrained by similar contextual factors and therefore ESL teaching has its generic structures. When ESL teachers teach, they need to take into consideration the environmental factors such as student types and teaching materials. As these factors are similar for the ESL teachers, their pedagogical discourses have some similarities and are therefore routinized. In this sense, what Lee studies is convincingly a genre type. Similarly, the contestant teachers are constrained by similar environmental factors. The mock teaching discourse therefore has its generic structure. What makes the mock teaching genre different from the ESL genre is that all the mock teaching discourse constructors take into account not only the pedagogic procedures used in second language classroom but also contest environments. Therefore, mock teaching discourse can be taken as a discourse type simulated from the ESL pedagogic genre.

Second, both Lee's genre research and my research concern genre from the contextual perspectives. Lee's research of ESL pedagogic genre is based on prior researches of classroom discourse in the disciplines of interaction analysis, discourse analysis and conversation analysis, and on different groups of genre studies including the Sydney School, New Rhetoric, and ESL. By summarizing the meta-discourse patterns of classroom activities from these prior researches, he initiates the constituting parts of his genre framework. His genre analytic approach, therefore, also follows the general

tradition in the fields of genre studies.

3.2.4.4 Refining Genre in Contest Adjudicators' Post-Contest Comments

3.2.4.4.1 Martin and Rose's Classification of Register

Register can be classified into various types. Martin and Rose explain this classification. As is shown in Figure 3.11, tenor is mainly about social relations among interlocutors. It can be analyzed from the dimensions of status and solidarity. Status is concerned with who dominates and who defers; while solidarity is concerned with if the interlocutors' social distance is close or distant. Field is mainly about activities that are going on. It can be analyzed from two dimensions: the degree of organization of activity sequences and the speificity of the activities. The former is concerned with whether the activity is structured or not; the latter is concerned with whether the activities are general or specific. Mode is mainly about the amount of work language is doing in relation to what is going on. It can be identified in two dimensions: whether the language used is dialogue or monologue, and whether the language plays the role of attendant modalities or consitituting modalities (Martin and Rose, 2007, pp. 12-15).

Equal   Activity Structured

Close ———————— Distant   Specific ———————— General

Unequal   (Tenor)   Non-activity Structured   (Mode)

Constituting Field

Monologue ———————— Dialogue

Accompanying Field   (Field)
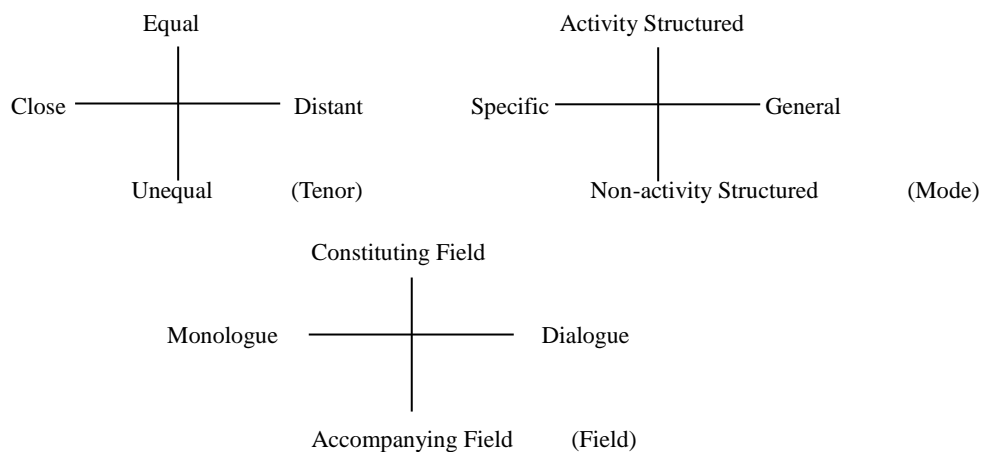
Fig. 3.11   Classification of Register (adapted from Martin and Rose, 2008)

3.2.4.4.2   Bernsteinian Diagram of Pedagogic Classification

The third tool used in the research is Bernstein's (1990) sociological typology theory

of pedagogies. I have actually explained this tool in 2.4.3.2 and therefore will not

explain it again here. This typology has been re-addressed and advocated by SFL

scholars (Martin & Rose, 2012, p. 318). As Figure 3.12 shows, these researchers

specify that the behaviourist pedagogical theories lying in the upper right quadrant are

conservative, that the progressive pedagogical theories lying in the upper left quadrant

are liberal, that the critical pedagogical theories lying in the lower left quadrant are

radical, that the social pedagogic theories lying in the lower right quadrant are

subversive (ibid.). To me, then, this classification of pedagogy also has the role in

classifying pedagogic variations in Mock Teachings. Specifically, a teacher using

different pedagogic genres to make the others feel s/he is a progressivist, a behaviorist,

a critic, or an interventionist. I therefore use it to identify what pedagogic stances that

the contest adjudicators privilege or despise in their post-contest comments.

```
                        Intra-individual
                            │
        Progressivism       │      Behaviourism
                            │
Acquisition ────────────────┼──────────────── Transmission
                            │
          Criticism         │      Interventionism
                            │
                        Inter-group
```
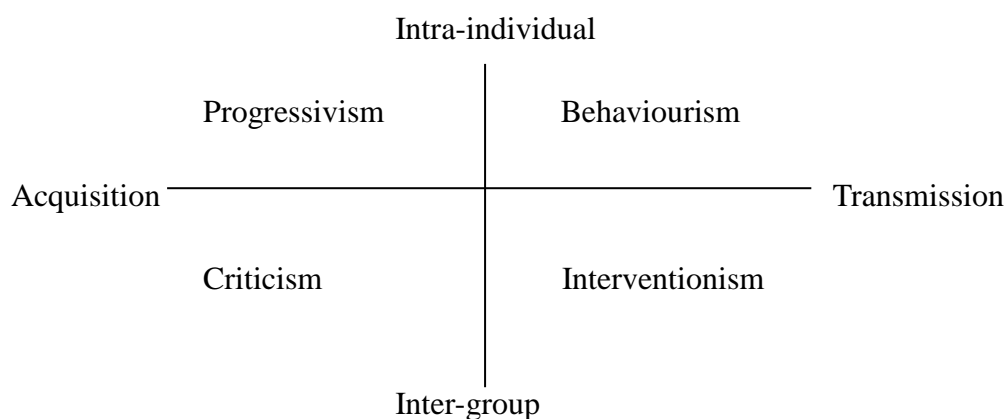
Figure 3.12 Classification of Pedagogies (adapted from Bernstein, 1990, p. 73; Rose and Martin, 2012, p. 318)

3.2.4.4.3 Relating Register Classification and Genre Instances to Pedagogic Identities

Gaining its insight from the theories of appropriateness, the present thesis proposes that the contest adjudicators' pedagogic ideology determines what genre instances are more appropriate in the Finals of the 2nd SFLEP contest. Bernstein's theories of pedagogic classification indicate that the mock teaching genre may be further classified into different genre instances which orient to represent different pedagogic identities. In addition, the present thesis proposes that the two diagrams can be used together to analyze how instances of the mock teaching genre may be further classified in the contest adjudicators' post-contest comments. Therefore, in order to answer its last question, the thesis firstly analyzes register commitment, and then classifies the mock teaching genre based on this analysis; after that, it uses the genre privileged in the contest adjudicators' post-contest comments to represent the most appropriate pedagogic stance in the SFLEP contest.

When instantiating their mock teaching genre, the contestant teachers actually create a tension between one and another. For example, some of them change the ESL

pedagogic genre in certain sub-stages or phases, while some of them do not. In this sense, the mock teaching genre can be re-classified into different types of genre instances. Moreover, in alignment with Martinian SFL theory, the differences among these instances also reflect the tension among the pedagogic identities. This is what Martin refers to as Individuation (refer Chapter 2).

As is previously discussed in Chapter 2, in this section, I relate Bernstein's (1990) diagram for pedagogy classification to Martin and Rose's (2008) diagram for register classification to explore how the mock teaching genre is re-classified in terms of individuation and instantiation. As is shown in Figure 3.13, Martin and Rose's framework (ibid.) is utilized as a reference to understanding how the mock teaching genre is instantiated in different ways; Bernstein's framework (ibid.) is utilized as a reference to understanding how different genre instances realize different pedagogic identities.
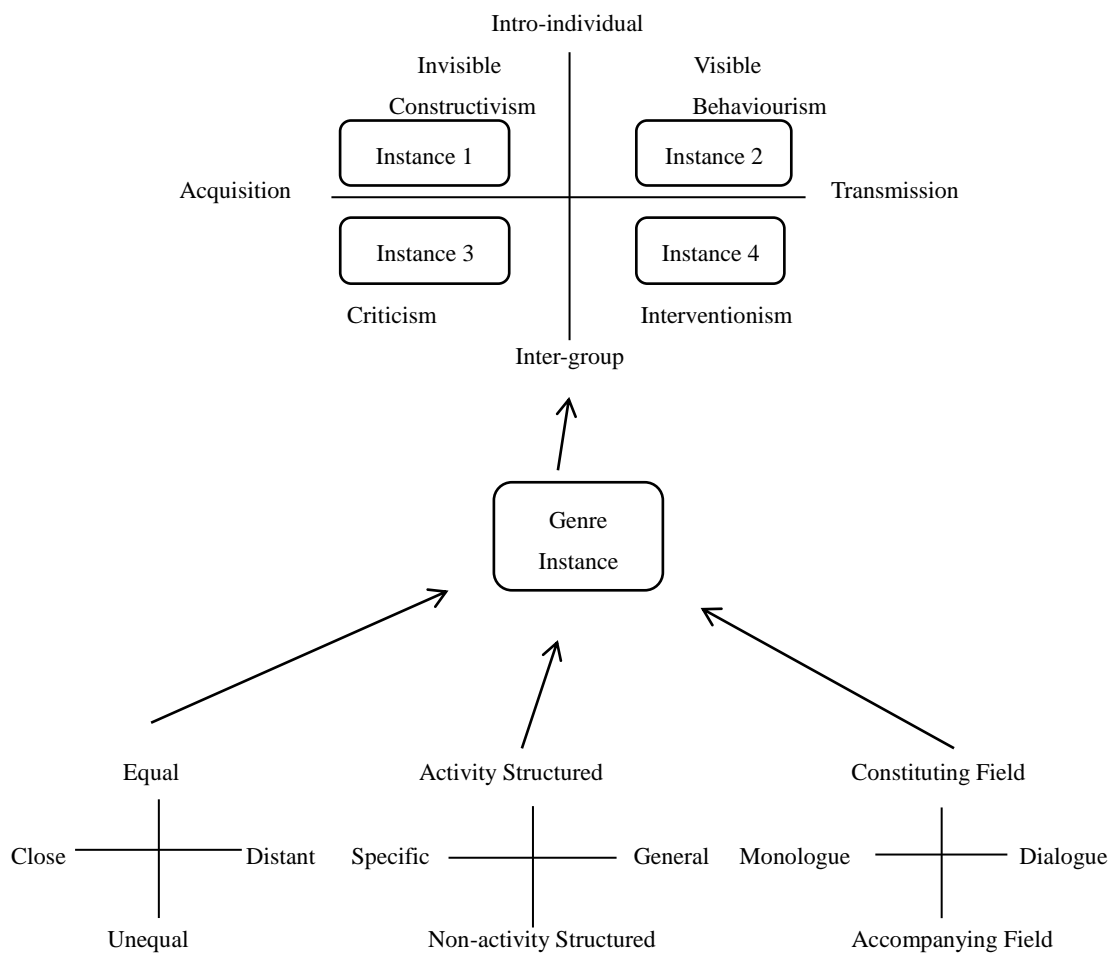
Fig. 3.13 Differentiating Genre Instances based on Differentiating Register Configuration and Pedagogic Identities

Moreover, as is mentioned previously, only certain stages, sub-stages, and phases are evaluated by the contest adjudicators in their post-contest comments. Therefore, I analyze these evaluated genre instances by relating them to both Bernstein's pedagogic classification and Martinian register classification so as to understand what genre instances are privileged in the contest. In alignment with the previously discussed point of departure of this thesis, this analysis also reveals what pedagogic identity is privileged in the contest.

3.3 Ethical Considerations

These data are openly available in the public interest. Further, the publisher also points out that the book can be used for research use. As is shown in the back cover of

the book, "The book is printed in four colors, and can be used as an essential material for teaching and researching by tertiary English teachers." (translated by author from Chinese)

Moreover, I follow the principle of confidentiality in the Code of Research Conduct and Research Ethics of University of Nottingham (2013). In accordance with the principle, the personal information of individual participants should be ensured to be confidential by utilizing identification code numbers to correspond to research data (ibid., p. 6). Therefore, in order to keep the contestant teachers and the contest adjudicators not identifiable by their names, the mock teaching data are numbered in alphabetical order and the contest adjudicators' names are all removed.

Chapter Four   Register Configuration
of Mock Teaching Discourse

4.0 Introduction

The purpose of the present chapter is to utilize Rose's (2014) analytic framework to analyze the register configuration of the data of top 20 mock teachings in the 2nd SFLEP Contest, which is used for the present research. In the process of my analysis, however, I expand Rose's initiating system by adding more choices to it.

This revision can be summarized as follows:

1) Rose's data are only reading classroom discourses in which the teachers are oriented to teach with his Reading to Learn teaching methods. However, in my data, the activities are obviously more diversified as the mock teachings cover examples of listening, speaking, reading, writing, and translation activities. For example, the system of Focus, which is about how teachers orient students to the following teaching cycle in Rose's analysis, is expanded in the present thesis as there are more options in the source of these activities.

2) Rose's data are authentic classroom teaching discourse; however, my data is mock teaching discourse in the contest. Therefore, there are some contest factors brought into the discourse by the contestant teachers in my data. For example, in the mock teaching discourse, the contestant teachers sometimes speak to the contest adjudicators and the other on-site contest audiences. This leads to an expansion of the system of Participation by adding the option of contest adjudicators and other on-site contest audiences.

3) There are some interactions that Rose does not include in his initial system while I discover and therefore add to the system. For example, there are no options of exchanges in which the students show agreement to the teacher or vice versa. However, there are such options in the mock teaching data and I therefore expand the system of Exchange Moves by adding these options.

In the rest of this chapter, I explain my analysis together with concrete examples.

4.1 Exchange Roles

In this section, we enter the system for Exchange Roles. 1 is an example of an action move in which the contestant teacher (CT) asks the audience students to do pair work. The content exchanged in this utterance is an activity rather than information. 2 is an example of knowledge move in which CT is informing the audience students what the target unit they are going to do with in the mock teaching is.

1) CT   A   So, I would like you to work in pairs to do this by survey.
             (from Contestant A in R-W-T Mock Teaching)
2) CT   K   Now, today we are going to learn Part 2 of Lesson B.
             (from Contestant a in A-V-S Mock Teaching)

Second, we can enter the upper sub-system by identifying whether the speakers are giving or demanding information or goods-&-services. The moves which initiate a question or a requirement are the secondary knower (K2) or the secondary actor (A2); the moves which respond to a question or a requirement are the primary knower (K1) or the primary actor (A1). 3 is an excerpt of Contestant b's A-V-S mock teaching. There is at first a K1 move in which the CT tells the audience students (ASs) that there is a transitional sentence in the text, between Paragraph 4 and 5. Then there are two K2 moves in which she asks the ASs what this sentence is and asks in particular

one audience student (AS) to answer the question. After that, there is a K1 move in which the AS gives out the answer. 4 is an excerpt of Contestant B's R-W-T Mock Teaching. There is at first an A2 move in which the CT asks a particular AS to stand up and face the others so as to demonstrate an exemplary behavior. There is then an A1 move in which the AS follows the CT's direction.

3) CT K1 There is a transitional sentence. Either at the end of Paragraph 4, or beginning of Paragraph 5.
   K2 What is it?
   K2 [approaching to the AS in the previous interaction again] Can you?
   AS K1 At the beginning of the Paragraph 5.
   (from Contestant b in A-V-S Mock Teaching)

4) CT A2 Could you please stand up? Face everyone, close your eyes. I will be your guide. Pay attention to the finger.
   AS A1 [acting according to the instruction]
   (from Contestant B in R-W-T Mock Teaching)

However, throughout most of the mock teaching discourse, the CT does not directly initiate an exchange of information. As in 5, when mentioning the popular saying by Steve Jobs, the CT at first utters an incomplete sentence to elicit the ASs to fill it up; when it is filled up by the ASs, the CT also utters the answer. Therefore, the CT is the primary knower, though she initiates the question. Specifically, the first move is a delayed question in which the CT plays the role as the delayed primary knower (dK1); in the third move, she confirms the answer and takes the role of the primary knower (K1); the ASs in the second move are therefore the secondary knower (K2).

5) CT dK1 But have you ever heard a very popular saying by Steve Jobs? Stay hungry …
   ASs K2 ==Stay foolish.
   CT K1 ==Stay foolish.
   (from Contestant C in R-W-T Mock Teaching)

Moreover, the CT does not always directly initiate an activity. As in 6 the CT at first asks the ASs if she can start the next teaching step (playing an audio file); then after the ASs agree with it, she takes the action. Therefore, the CT is a delayed primary

actor (dA1) in the first move while a primary actor (A1) in the third move; the ASs are the secondary actors (A2) in the exchange.

6) CT   dA1   [approaching the platform] OK. Can I start?
    ASs   A2   Yes.
    CT   A1   Yeh. OK. Let's get started here. Let's listen. [Playing the audio file and ppt]
              (from Contestant D in R-W-T Mock Teaching)

Third, we can enter the other sub-system below by identifying if the speakers follow up the exchanges. As in 7, after a nuclear move in which dK1 is followed by K2 followed by K1 (dK1^K2^K1), the AS follows up with "Yeah"; the CT then adds the comments and the AS again follows up with "Yeah". The role of AS in these following-up moves are the follow-up knowers (K2f) who acknowledge that they understand what the CT says.

7) CT: dK1   Doing …
    AS: K2   ==in … investigation.
    CT: K1   An investigation. Or we can say, interview.
    AS: K2f   Yeah.
    CT: K1   ==or survey.
    AS: K2f   Yeah.
    CT: K1   Very good. Thank you.
              (from Contestant i in A-V-S Mock Teaching)

Likewise, there are also moves in the data in which the roles of the speakers are the follow-up actors. As in 8, the CT extends her appreciation to the audiences and then the audiences applaud, which both mark the end of the mock teaching. In these two moves, the CT is acknowledging the audience students' cooperation and the others' observation of her mock teaching; while the AS and the other audiences also acknowledge the CT's performance.

8)   CT: A2f   Thank you so much for your cooperation. Thank you.
    ASs and the Others: A2f   [applauding]
              (from Contestant i in A-V-S Mock Teaching)

Apart from these, there are challenging (ch), tracking (tr) and re-tracking (rtr)

resources in the discourse which interrupt exchanges. As in 9, the CT initiates the exchange by asking if the ASs know the background story of the text; however, the ASs keep silent, showing they do not know about this story. The ASs' response is therefore a challenging (ch) move. The CT then shows surprise by claiming "Oh, you have no idea?" This is a tracking (tr) move used to connect these previous exchanges with the latter exchanges. It can be seen that the CT claims that she will play a movie so as to familiarize the ASs with the story.

9) CT: dK1 Do you know the story about "How I discovered the worlds?"
   ASs: ch   [silence]
   CT: tr   Oh, you have no idea?
         A1   Let me show you the movie clip. [a scratched picture of the video slide appearing on the screen]
              (from Contestant B in R-W-T Mock Teaching)

Also, as in 10, the CT initiates an exchange by asking the AS to give an example based on the text she has just read, and the AS then reads out the answer from the text. However, the CT seems unsatisfied with the un-paraphrased answer, and therefore uses a (tr) move to elicit the AS to paraphrase the answer by parts. The AS then re-read the words. As this move takes the function of re-connecting the former and latter parts of the exchanges, it is a re-tracking (rtr) move. After that, the CT utters the answer with a K1 move.

10) CT: dK1 For example?
    AS: K2   For example, a friend found nothing in particular after a walk in the woods.
    CT: tr   A friend found …
    AS: rtr   Nothing
    CT: K1   Nothing particular in the woods.
              (from Contestant B in R-W-T Mock Teaching)

By making a comparison between Figure 4.4 and Figure 4.5, it can be seen that Rose (2014) does not involve the choices of A1^A2f or K1^K2f in his analytic framework for pedagogic discourse. This is probably because the performed A1 or the performed

K1 are mostly the teacher in his data. However, in mock teaching discourse, there are

situations where the CT performs and the ASs follow.

In 11, in the first A1 move, the CT intends to play the background music for the ASs;

however, he apparently forgets to turn on the computer and therefore in the second A1

move he makes apologies. After that the ASs laugh at this unexpected behavior.

11) CT: A1   So let's get aboard (rolling?) [pointing to the screen]
    CT: A1   Oh, I forgot. [forgot to turn on the computer]
    ASs: A2f [laughing]
    CT: A2   [laughing] ==Well, Em … OK. This … wow … wow, wow, wow. Er … ha ha ha. OK. Just
             pretend that nothing happened.
    CT: A1   We will do it one more time.
             (from Contestant E in R-W-T Mock Teaching)

As in 12, the CT does not know the ASs and therefore asks them a few questions

about their backgrounds. In this sense, the CT is the K2 and the ASs are the K1. After

the ASs give the answers, the CT strangely affirms the answer with "Good", which

makes the structure of K1^K2f. This is probably because the CT wants to take back

the role of contestant teacher in this move.

12) CT: A1   But I don't know you. So let me ask you a couple of questions to know you a bit
             better.
        K2   Are you all from this university? Yes or no?
    ASs: K1   Yes.
    CT: K2   Are you all English majors?
    ASs: K1   Yes.
    CT: K2f Good.
        K1   I am a non-English major teacher unfortunately.
             (from Contestant e in A-V-S Mock Teaching)

Based on 11 and 12, I would argue that there are extensions of the systems for this

genre. As in Figure 4.1, I call these extensions Followed moves, in which the CT or

the ASs comply with the action carried out or information given by the opponents.

followed   *A1^A2f*

perform   *A1*

anticipate *dA1^A2^A1*

A1 initiates

A2 initiates   *A2^A1*

action

exchange moves

knowledge

followed   *K1^K2f*

perform   *K1*

anticipate *dK1^K2^K1*

K1 initiates

K2 initiates   *K2^K1*
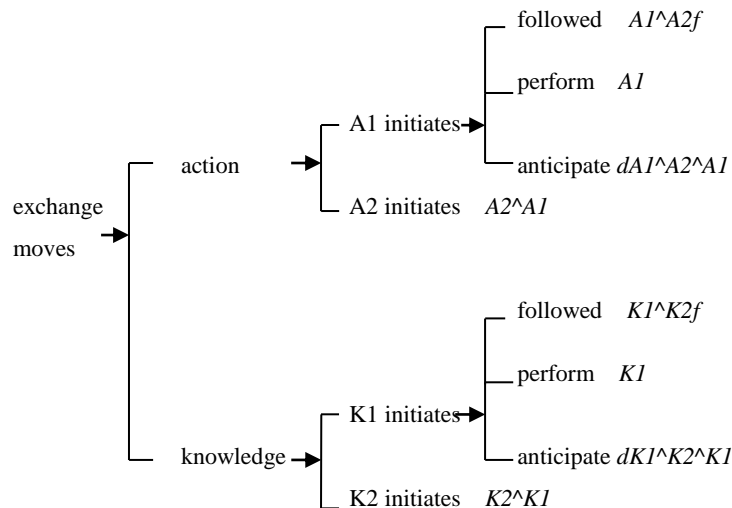
Fig. 4.1 Basic Options for Pedagogic Exchange Role in Mock Teaching

4.2 Participation

In this section, we can enter the Participation system. In the mock teaching, I also find examples fitting into this system. As in 13, the CT at first initiates a question to the whole class on their impression of Einstein in the first dK1 move. AS3 (the second audience student being asked in the prior cycle) answers the question and therefore there are a few exchanges between the CT and this particular AS. After that, the CT re-addresses the whole class as to the question of what Einstein's most famous theory is. In this excerpt of exchange, the ASs are alternating their identities between addressee and speakers, while the CT is also alternating the questions towards the whole class and the individual.

13) CT: dK1 class Any others?
　　　AS: K2　AS3 He has a funny look.
　　　CT: K1　AS3 Funny look? OK. White messy hair, right? Funny look.
　　　CT: dK1 class And … how about the most impressive theory from him? [the phrase appearing on the
　　　　　　　　　　　 screen] The most impressive theory.
　　　ASs: ch　class [silence]
　　　 CT: tr　class Theory of … relativity.
　　　ASs: K2　class ==Relativity.
　　　 CT: K1　class Right.

However, there are also participation resources which make the mock teaching discourse different from pedagogic discourse. In 14, the CT is greeting both the ASs and the adjudicators; in 15, the CT is asking the staff to pass her a mark pen to write something on the whiteboard; in 16, the CT is interrupted by the host since she has used up the time given for the mock teaching in the contest.

14) CT: A1   class + judges   My dear students, my dear judges, nice to see you. [bowing]
                                  (from Contestant A in R-W-T Mock Teaching)
15) CT: A2   staff   [to a staff in the contest] Can I have my pen here? [smiling]
    Staff: A1   staff   [Passing the Pen]
                          (from Contestant c in A-V-S Mock Teaching)
16) Host: K1   host   [raising board to remind CT there are 5 minutes left]
    CT: K2f   host   [to the host] OK.
                          (from Contestant f in A-V-S Mock Teaching)

In this sense, as is shown in Figure 4.2, there are additional participants, the contest adjudicators and the other audiences who present on site, brought into the mock teaching discourse besides the CT and the ASs.
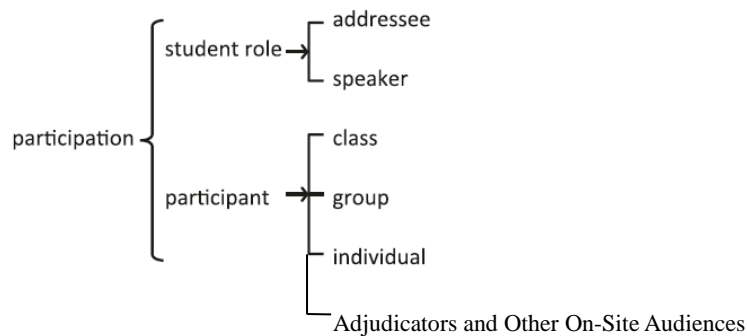
Fig. 4.2   Basic Participation Options of Mock Teaching Discourse

4.3 Cycle of Phases

In the mock teaching discourse, I found examples corresponding to the system of cycle phases. In 17, the CT uses a K1 move to inform the ASs what the forthcoming activity is. In particular, she is going to show them a group of pictures on the screen and then ask them to talk about what they see in English. Then there is a dK1 move in which the CT questions the ASs about the protagonist shown in the picture. After the ASs give the answer in a K2 move, the CT uses a K1 move to confirm the answer. Considered from the perspective of cycle phases, the first K1 move is a phase of Preparation, while the other three are the core cycles of phases constituted by Specification, Task, and Evaluation.

17) CT:	K1	Preparation	Let's have a look at the … at the screen, then I'm going to show you a group of pictures. And tell me what you can see from the screen, okay?
	dK1	Specification	[switching to the next slide] Here comes No. 1. Do you know this man in the picture? Yes, he is …
ASs:	K2	Task	Brussel Obama.
CT:	K1	Evaluation	Obama.
			(from Contestant f in A-V-S Mock Teaching)

18 is another example. The CT initiates the exchange with an A2 move to direct the ASs to pay attention to the picture on the screen in which there are two apparently unparallel lines. Then there is a core cycle of specification, task, and evaluation in which the CT asks the ASs to judge if the lines are in parallel with each other. The ASs mis-recognize the lines as parallel with each other, and the CT gives a negative comment. After that, there is an A1 move in which the CT tells the ASs that he is going to press the button and reveal the answer and a K1 move in which the CT reveals that the two lines are mistakenly recognized as parallel by ASs' visual illusions. These two moves function together to provide an answer to the previous

hooked question in this cycle of phases and is therefore a phase of Elaboration.

18) CT: A2　Direction　　Well, so please look at the first picture. [switching to the next slide]

　　　　dK1　Specification　Do you think these two red lines are in parallel, 平行(píng xíng, parallel)?
　　　　　　　　　　　　Yes or no?

　　ASs: K2　Task　　　No.

　　CT: K1　Evaluation　No? Well, actually they are.

　　　　A1　Elaboration　So now I will press the button.

　　　　K1　　　　　　[The two lines are in parallel with each other when the fold lines are removed.]
　　　　　　　　　　　And don't you even believe? Amazing, isn't it?
　　　　　　　　　　　(from Contestant E in R-W-T Mock Teaching)

Excerpts 19, 20, and 21 provide examples which can be explained with this sub-system. As shown in 19, there is at first a phase of preparation in which the CT disposes the ASs to the background knowledge of Chinese medical culture of feeling the pulse. There is then a phase of focus in which the CT asks the ASs to feel their partners' pulses so as to test if they are lying or not. As the CT provides a lot of guidance as to how the activity can be carried out, including the procedure and the time limit, this phase can be specified as a Guided phase. There is then a phase of task in which the ASs carry out the activity and the CT walks around and provides help whenever necessary.

19) CT:　Preparation　　　　[next slide] As you know, in Chinese traditional medication, we have a
　　　　　　　　　　　　way to get to know people's emotion. That is, to feel the pulse. It was
　　　　　　　　　　　　once believed, if your pulse is over 9 within 5 seconds, then probably you
　　　　　　　　　　　　are lying.

　　　　Focus　　Guided　So, I would like you to work in pairs to do this by survey. [next slide]
　　　　　　　　　　　　Firstly, ask your partner these questions, and then feel their pulse to see if
　　　　　　　　　　　　they are lying or not. OK? Get started.
　　　　　　　　　　　　I'll give you 30 seconds to do so. Work in pairs.

　　　　Task　　Identify in Text　[Walking around the ASs]

　　ASs:　　　　　　　　[playing the game]
　　　　　　　　　　　　(from Contestant A in R-W-T Mock Teaching)

As is shown in 20, the phase of Focus consists of two parts. In the first part, the CT shows the ASs what the text title to be dealt with in the mock teaching is; in the

second part, he paraphrases the text with his own knowledge so as to make the text title more easily understood.

20) CT: Focus   Source: Text   So it's "honesty going out of style", like the title suggests. [pointing at the screen]

               Source: Knowledge   Or, in other words, it's honesty outdated that we no longer see it as important in our life. This is what we learn in this unit.
                                    (from Contestant A in R-W-T Mock Teaching)

In 21, in the phase of Focus, the CT asks the ASs to identify the name of the item in the slide and the ASs identified that it is the Eiffel Tower. As per the element, the expected answer of Focus is item; as per the guidance, the Focus is unguided by the CT; as per the source, the question is based on the slides but not the text.

21) CT: Focus   Element: item   [switching to the first slide] What is it?
                      Source: text
                      Guidance: unguided
      ASs: Task   Eiffel Tower.
                                          (from Contestant a in A-V-S Mock Teaching)

Moreover, as in 22, there are examples in which the CT initiates questions for which the ASs are not expected to answer with "knowledge" but more likely to share with the others their personal opinions, experience, or future plans. In 23, there are also examples in which the CT does not initiate a question but a requirement of the skill-drilling activity in the classroom; the ASs, on the other end, also carry out this activity afterwards. Such phenomena are not common in Rose's (ibid.) data of reading class.

22) CT: Focus   Source: non-knowledge   Are you all from this university? Yes or no?
      ASs: Task   Source: propose   Yes.
                      from non-knowledge
      CT: Focus   Source: non-knowledge   Are you all English majors?
      ASs: Focus   Source: propose   Yes.
                      from non-knowledge
      CT: Evaluation Affirm: praise   Good.
                                    (from Contestant e in A-V-S Mock Teaching)

23) CT:	Focus	Source: skill-drilling activity	OK. Now, er, please work with your partner to … er, two of you a group, work with your partner to come up with a dialogue … about … er, based on the situation. OK? Go ahead.
ASs:	Task	Source: carrying out activity	[ASs carrying out the activity while CT walking around them]
			(from Contestant d in A-V-S Mock Teaching)

Moreover, in 24, the CT is asking the AS to hand over the microphone to him so as to facilitate the other AS's activity. In this sense, there is a particular option of "asking for help in activity" in Focus and the option of "offering help in activity" in Task.

CT:	Focus	Asking for help in activity	[approaching to the AS in the previous interaction] OK. Could you pass me the microphone?
AS:	Task	Offering help in activity	[handing over the mic]
			(from Contestant A in R-W-T Mock Teaching)

In this sense, there is also an extension of the system of source for the system of Focus within the mock teaching discourse. Figure 4.3 shows that the sources can be media other than the text and the knowledge; moreover, there is another line which indicates that there is non-knowledge source in the system. In addition, there is also the line which shows the skill-drilling activity.
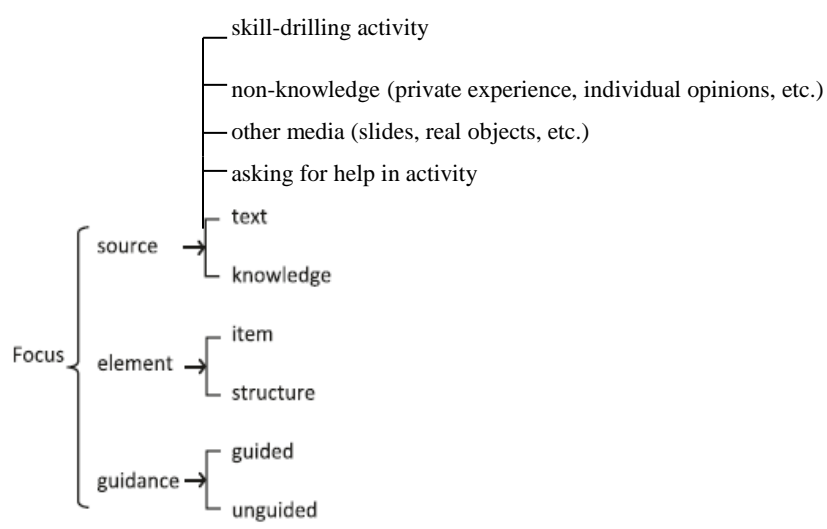
Fig. 4.3   Options for Focus Phase in Mock Teaching

Second, within a phase of Task, there is an alternative choice between source and element. In the learning task, the students can either identify a single item or a grammatical structure and there is therefore a subsystem of element in which they may alternate between item and structure. The answers can be identified from a text or proposed from the students' knowledge. There is therefore a sub-system of source in which they can choose between Identify in Text and Propose from Knowledge. In 25, the CT focuses on the object that she has taken out from the bag and asks the ASs to identify in English what it is; the ASs then identifies that it is an orange. As for the phase of Task, the source is from the ASs' knowledge about the object and its English name; the element in the answer is an item.

25) CT: Prepare   [taking an orange out of the bag] I have a magic box.
          Focus   Source: real object   [showing the orange] What is it?
                     Element: item
                     Guidance: unguided
     ASs: Task   Source: propose from knowledge Orange?
                     Element: item
                                                               (from Contestant B in R-W-T Mock Teaching)

Third, there are alternative choices within the phase of Evaluation. The CT can either affirm or reject the students' answer. Within each sub-system, there are in turn many further choices, as is shown in Figure 4.5. The phase of Evaluation in 26 is an example in which the CT chooses to praise the ASs with "Very good." while affirming their answers.

26) CT: Focus   Element: item   And he was accepted to …
                         Source: text
                         Guidance: Unguided
     ASs: Task   Source: text   City College.
                         Element: item
     CT: Evaluation   Affirm: praise   Very good.
                                          (from Contestant d in A-V-S Mock Teaching)

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As is presented in 27, in the phase of Focus, the CT expects the ASs to fill in the clause headed by "that" in their answers; however, the ASs answers with the phrase "his brother"; the CT therefore on the one hand affirms that the ASs' answer is correct while on the other hand elaborates the correct answer.

27)	CT:	Focus	Element: structure	And the second reason is that …
			Source: text	
			Guidance: unguided	
	ASs:	Task	Source: text	his brother
			Element: item	
	CT:	Evaluation	Affirm: Approve	Yes.
		Elaboration		His brother went to this college.
				(from Contestant d in A-V-S Mock Teaching)

In 28, the CT initiates a question as for the issue of whether we should trust a doctor or not; in the phase of Task, based on their common sense knowledge, the ASs answers "Yes." However, as this is obviously a hook question, the CT intentionally wants the ASs to give the wrong answer so as to bring out the following topics. The CT therefore rejects the answer with an admonished comment: "En hen. Well".

28)	CT:	Focus	Source: knowledge	OK. So what is your answer? Shall we trust a doctor or not?
			Guidance: unguided	
	ASs:	Task	Source: knowledge	Yes.
	CT:	Evaluation	Reject: admonish	En hen. Well. Please suspend your judgment for a second. Because now we will turn to Text A [pointing to the screen] for more reference.
				(from Contestant E in R-W-T Mock Teaching)

In 29, the CT initiates a question as for whether the ASs have a weblog or not. This is a question based on the ASs' personal life realities; however, when the ASs answer with "No", the CT negate the answer and continue to explain what a weblog is.

29)	CT:	Focus	Source: knowledge	Do you have a weblog?
			Guidance: unguided	
	ASs:	Task	Source: non-knowledge	No.
	CT:	Evaluation	Reject: negate	No? [smiling] OK. Maybe yes.
		Elaboration		But weblog, anyway, is getting more and more popular, right?

And communication. QQ, MSN, Skype, OK. So you see the internet has made our life much easier than before it was invented. But on the other hand, it's also reflecting an ugly side to its existence.

(from Contestant I in R-W-T Mock Teaching)

Interestingly, in the mock teaching, probably because of the time pressure, there are phases of quasi-interactions. In 30, the AS holds the mic and is still hesitating on how to answer the question, while the CT affirms that the answer is correct. In 31, the ASs keep silent to the question initiated by the CT, while the CT elaborates the answer without waiting for the ASs to think out the answer. In 32, the ASs cannot answer the question given by the CT and keep silent; however, the CT simply ignores that, affirms the non-existing answer, and then elaborates the correct answer.

30)	CT:	Focus	Element: structure	[to one AS] And can you guess what they stand for?
			Source: knowledge	
			Guidance: unguided	
	AS:	Task	Fake Answer	[holding the mic]
	CT:	Evaluation	Affirm: repeat	== Tricky.
			Affirm: approve OK.	
				(from Contestant h in A-V-S Mock Teaching)
31)	CT:	Focus	Source: text	Why? There are actually 2 reasons, did you got that? Did you get that?
	ASs:	Task	Fake Answer	[silence]
	CT:	Elaboration		He visited the campus and he liked the campus.
			(from Contestant d in A-V-S Mock Teaching)	
32)	CT:	Focus	Element: item	And worst of all, she fights, whom? Ah, fights whom?
	ASs:	Task	Fake Answer	[silence]
	CT:	Evaluation	Affirm: approve	Yes.
	CT:	Elaboration		Her boyfriend as well.
			(from Contestant I in R-W-T Mock Teaching)	

In the above examples, the contestant teachers initiate the questions for which the audience students do not know the answers; the contestant teachers do not continue to ask the questions, but put forward the answers and draw a close to the discussions. Apart from the time constraints in the contest, this is also influenced by the

ideological relations in the contest. The contestant teachers do not intend to satisfy the audience students, but to satisfy the adjudicators. They therefore construct such quasi-interactions. Alternatively, as 33 shows, when the CT's answer is not answered by the ASs, the CT does not accept it as a Fake Answer but elaborates the answer in the following move. In this case, the move of Task is unfulfilled.

33) CT: Focus   Source: knowledge   [to the others] Now what about the English?
     ASs: Task   Un-fulfill   [laughing]
     CT: Elaboration   Sphinx, sphinx.
                                             (from Contestant a in A-V-S Mock Teaching)

Moreover, as 34) presents, the CT sometimes asks the ASs to repeat after him/her on reading the material on the slides. In this case, as per the Focus, the source of the meaning is both from the slide and from the CT's knowledge about the pronunciations of that material. As per the Task, however, there is accordingly an extension in Source of Rose's system since the ASs follow the CT in such a case.

34) CT: Focus   Source: knowledge   Yes, listen carefully, repeat after me, The Taj Mahal.
     ASs: Task   Source: follow CT   Taj Mahal.
     CT: Evaluation   Affirm: praise   Very good.
                                             (from Contestant a in A-V-S Mock Teaching)

As is shown in Figure 4.4, based on the examples of 30, 31, 32, 33 and 34, I would argue that, in the mock teaching discourse, there is an extra option of Fulfillment in which the task can be fulfilled, unfulfilled, or be taken as a Fake Answer. This choice functions as a quasi-phase in the mock teaching. Moreover, in correspondence with Figure 4.3, there are also extensions of "Propose from non-knowledge" and "Identify in other media" in the system of Source in mock teaching data. Also, in alignment with 24), there is also extended line of "carrying out the activity" here.

```
                    ┌─ Fulfill
       Fulfillment ─►┤─ Fake Answer
                    └─ Un-fulfill
                    ┌ Carry out the activity
                    ├ Identify in other media
                    ├ Propose from non-knowledge
                    ├ Follow CT
                    ├ Offering help in activity
                    ├ Identify in text
        source ─►   └ Propose from knowledge
Task
                    ┌ item
        element ─►  └ structure
```
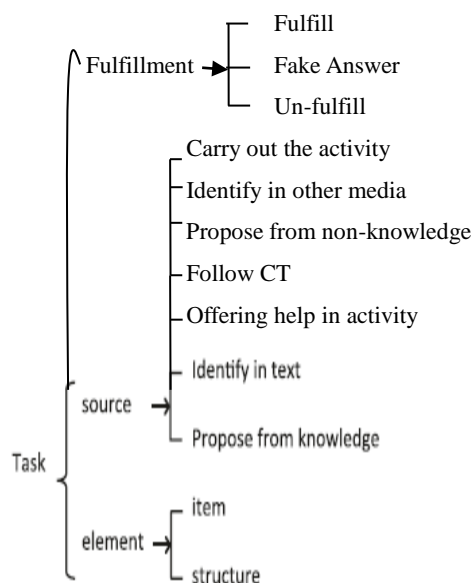
Fig. 4.4   Options for Task Phase in Mock Teaching

As for the phase of Evaluation, there is also similar extension. In 35, the CT at first asks the ASs to look at a picture of the Pisa Tower and elicits the ASs to say the location of the tower. However, one AS seems to have misunderstood the question and tries to identify the name of the tower. The CT then switches the question by asking "Pi … Pi what?" Then the AS being asked still cannot make it out, and the CT shows understanding by saying "You don't know. [smiling]". The CT in this move "Tolerates" the AS's fake answer. It is therefore an extension of the system of Affirm, as is shown in Figure 4.5.

35) CT: Preparation   Now the third one.
                                            [switching to the next slide] Look at this.
                                            Ah … I mean, I mean not this woman, but this tower, okay?
    ASs: ==[laughing]
                                            Ah … So this is another famous tower.
    CT: Focus   Source: slide   What is it?
    ASs: Task   Fake answer   [silence]
    CT: Evaluation   Affirm: Approve   Yeh, yeh
        Preparation   you look at this tower. It is … leaning [gesturing as if he was leaning], right? It is leaning.
        Focus   Source: knowledge   So, where is it?

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AS:	Task	Source: propose from knowledge	Pi …
CT:	Focus	Source: knowledge	[to the AS] Pi … Pi what?
AS:	Task	Fake answer	[silence]
CT:	Evaluation	Affirm: tolerate	You don't know. [smiling]
			(from Contestant a in A-V-S Mock Teaching)

Moreover, as 36 shows, there is an additional possibility that the CT affirm the AS's answers by paraphrasing it. Therefore, there is also an extension of "paraphrase" in the sub-system of affirm in Figure 4.3 based on my data analysis. In addition, as 37 shows, there is also the possibility that the CT may reject by repeating the ASs' answers. Therefore, there is also an extension of "repeat" in the sub-system of reject in Figure 4.3. Last but not least, the CT also might affirm the ASs' answer by qualifying it. In 38, the CT clarifies the reason why she thinks the answer is correct. Rose (2014) proposes that teachers often try to lessen the impact of their refection on the students by qualifying their responses (p. 16). However, in my data, there are examples where the CT also qualifies the answers after affirming the answers. This is probably because the CT wants the other audiences to know why the answer is good. Therefore, there is an extension of repeat in the sub-system of reject in Figure 4.3.

36)	AS:	Task	Source: propose from non-knowledge	(My second language is French, I can … ?)
	CT:	Evaluation	Affirm: paraphrase	Oh. Second language is French, you can have a practice there right?
			Affirm: praise	Very good.
				(from Contestant a in A-V-S Mock Teaching)
37)	CT:	Focus	Source: video	Less than?
	AS:	Task	Identify in other media: video	Less than 1 inch.
	CT:	Evaluation	Reject: repeat	1 inch? Is it 1 inch? 1 inch?
			Elaboration	Actually he was talking about the weight, and also the size of his computer. And he said, "my lapto … my laptop is thin and weighs only 4 pounds".
				(from Contestant b in A-V-S Mock Teaching)
38)	CT:	Focus	Source: video	Is it right? Did you find out any?
	AS:	Task	Source: identify in video	Er, she said it's affordable, fun, convenient, and it

			can use it to chat with her friends.
CT:	Evaluation Affirm: praise		Well, brilliant.
	Affirm: qualify		I think you have done a very good job because you found almost all the adjectives.
			(from Contestant b in A-V-S Mock Teaching)

In addition, as 39 shows, the CT acknowledges the AS's answer by asking "How did you know?" This is a way of expressing surprise which takes the function of affirming the answer; in 40, the CT says "Congratulations!" when she feels that the AS's answer is correct. I mark it as flattery in the system of evaluation. Therefore, there are two correlated extensions of "flattery" and "express surprise" in the sub-system of affirm in system of evaluation as Figure 4.5 presents.

39)	CT:	Preparation		[switching to the next slide]
		Focus	Source: slide	Second one, "I'm always with people who are younger than me." No idea for the moment, right?
	AS:	Task	Source: identify in slide	Teachers.
	CT:	Evaluation	Affirm: express surprise	How did you know?
				(from Contestant f in A-V-S Mock Teaching)
40)	CT:	Preparation		Next one, check your understanding.
		Focus	Source: slide	"I drive while working." Is he right?
	ASs:	Task	Source: identify in slide	Yeah.
	CT:	Evaluation	Affirm: flattery	Congratulations!
				(from Contestant f in A-V-S Mock Teaching)

What is worth further mentioning is that it is not always the CT who evaluates the ASs' performances; the ASs sometimes bring in their evaluations into the mock teaching discourse. In 41, the CT at first initiates the question about the content of the video which has been played in the prior cycle; however, when the AS gives the answer, she uses a more appropriate way to elaborate the answer. The AS then shows agreement to the answer by saying "yeah" and "yeh".

41)	CT:	Focus	Source: video	And the reporter is doing what?
	AS:	Task	Source: identify in video	En …
	CT:	Focus	Source: video	Doing …
	AS:	Task	Source: identify in video	==in … invesigation.

CT:	Evaluation	Affirm: repeat	An investigation.
	Elaboration		Or we can say, interview.
AS:	Evaluation	Affirm: approve	Yeah.
CT:	Elaboration		==or survey.
AS:	Evaluation	Affirm: approve	Yeh.
CT:	Evaluation	Affirm: praise	Very good.
			(from Contestant i in A-V-S Mock Teaching)

The CT sometimes uses "fake evaluation" to comment on the ASs' answers. In such cases, the CT superficially gives evaluations to the ASs' answers, but actually provides the answer before the answer comes out. In 42, the CT first mentions that the video content must be difficult for the ASs. He then asks the question "what's the key word?" However, before the ASs actually gives any responses, he says "Yes, good. The internet." The answer is apparently not given by the ASs, so named "fake evaluation". This option is apparently particular to mock teaching discourse, and not in the discourse of authentic classroom teaching.

42)	CT:	Elaboration		OK. So, it must be very hard coz they speak very fast, right?
		Focus	Source: video	And just tell me, what's the key word?
		Evaluation	Affirm: approve	Yes,
			Affirm: praise	very good.
			Affirm: fake evaluation	The internet.
			Affirm: approve	OK.
			Affirm: praise	Very good.
				(from Contestant j in A-V-S Mock Teaching)

```
                                    ┌─ complement
                                    ├─ fake evaluation
                                    ├─ flattery
                                    ├─ express surprise
                                    ├─ qualify
                                    ├─ paraphrase
                                    ├─ tolerate
                                    │                          ─── repeat
        ┌─ Affirm →                 ├─ approve
        │                           └─ praise
evaluate →
        │                           ┌─ ignore
        │                           ├─ qualify
        └─ Reject →                 ├─ negate
                                    └─ admonish
```
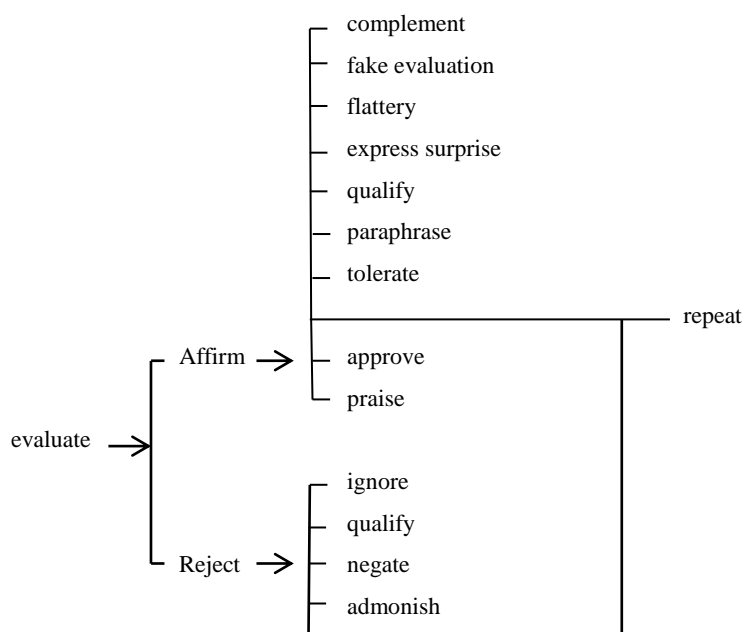
Fig. 4.5   Options for Evaluation Phase in Mock Teaching

There are still examples of rejection in the mock teaching data, although they are scarce. As is shown in 43, the CT asks the ASs to focus on the statue and identify what it is. When the AS gives her answer in Chinese, the CT rejects it by implicating that Chinese is not acceptable.

43)	CT:	Preparation		Let's look at this statue, with a lion's body and a man's head.
		Focus	Source: knowledge	What is it?
	AS:	Task	Source: propose from knowledge	狮身人面像 (shī shēn rén miàn xiàng, sphinx)?
	CT:	Evaluation	Reject: qualify	[to the AS] That's the Chinese.
		Focus	Source: knowledge	[to the others] Now what about the English?
	ASs:	Task	Source: Fake Answer	[laughing]
	CT:	Elaboration		Sphinx, sphinx.
				(from Contestant a in A-V-S Mock Teaching)

Another interesting phenomenon is that the CT mostly tolerates the answers by not easily rejecting the answers of ASs. In 44, the CT intends to make the AS identify an actress in the slide; however, the AS obviously mistakes the knowledge-based question as if questions about her personal opinions. Interestingly, the CT does not correct this but just affirms the answers and then elaborates the answer afterwards.

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44)	CT:	Preparation		Here comes the last one.
		Focus	Source: non-knowledge	Do you like her?
	AS:	Task	Source: propose from non-knowledge	No.
	CT:	Evaluation	Affirm: repeat	No.
		Focus	Source: slide	But do you know who she is?
	AS:	Task	Source: propose from non-knowledge	Yes.
	CT:	Evaluation	Affirm: repeat	Yes.
			Affirm: approve	OK.
		Elaboration		刘诗诗. (liú shī shī, the name of a famous Chinese actress)
				(from Contestant f in A-V-S Mock Teaching)

Moreover, the CT sometimes tells the ASs the answers before they finish the answer by themselves. In 45, the CT asks the ASs to identify the author's name from the text. Not until the ASs finish identifying the full name of the author, the CT says the name. This is probably because of the time constraints of the contest. It is also possible that the CT thinks the answer is not satisfactory and therefore complements it so as to make it superficially better.

45)	CT:	Focus	Source: text	You know, in the case today, [opening the textbook] the author's name is …
	ASs:	Task	Source: identify in text	Sisley …
	CT:	Evaluation	Affirm: complement	Sisley Boc.
			Affirm: praise	Pretty good.
				(from Contestant D in R-W-T Mock Teaching)

4.4 Sources of Meanings

In the K1 move of 46, the CT is getting the ASs ready for which text they are going to deal with in the following mock teaching. As the unit title is shown on the PPT, the source of the knowledge is in a visual and still form from a modal perspective. The way that the CT brought the sources into the discourse involves two parts. She at first point at the slide and then read the title out for the ASs.

		Roles Phases	Sourcing	Sources	
46)	CT:	K1 preparation	Indicate: point	Visual: still shared	Today we are going to learn Unit 4, [pointing to the slide on the screen]
			Read		"The World of Work". (from Contestant g in A-V-S Mock Teaching)

In 47, the CT at first proposes a question towards the whole class and then redirects it to the particular AS. This is an example of the discussion system. In terms of Sources, the CT and the AS are focusing on individual knowledge at first; however, after the knowledge is presented, it becomes shared knowledge by all the mock teaching participants. In terms of Sourcing, the teacher elicits the question first, both to the class and to the particular AS; the AS then recalls her own plan after graduation; after that, the CT presents the answer to the whole class again.

	Roles	Participation	Phases	Sourcing	Sources	
47)	CT: K2	class	Focus	Teacher: elicit: enquire	Individual Knowledge: ASs	OK. So what are you gonna do after graduation? Any ideas? Anybody?
		AS3	Focus	Teacher: elicit: enquire	Individual Knowledge: AS	[to one AS] What about you?
	AS: K1	AS3	Task	Recall	Individual Knowledge AS	Well, I am a freshman. I don't think too much about it. I just want to go further my education after the 4 years' study.
	CT: K2f	AS3	Evaluation	Present	Shared Knowledge: prior cycle	Go further education. OK.

(from Contestant e in A-V-S Mock Teaching)

Apart from the choices provided by Rose (2014) in the system of sources of meanings, I propose there are also alternative ones. In 48, the CT is guiding the ASs to perform a guessing game in front of the others. AS2 is the person who has been appointed with an identity; AS1 and AS3 are asking questions and put up the answers in their minds so as to guess what this identity of AS2 is. As AS2's identity is given on a piece of paper, I mark the source of the activity as "visual: still". However, as for the Sourcing, AS1 and AS3 are enquiring into the content given to AS2, and AS2 is always referring to the content by answering Yes or No. In this sense, in Figure 4.6, the kinds of resources are subsumed into a new system for this particular activity. It is more or less a quasi-question in which the CT is asking the ASs to give answers already shown on the screen.

	Roles	Phases	Sourcing	Sources	
48)	CT: A2	Focus		Visual: still	Here we go.
	AS1: K2	Task	Enquire		Do you wear uniform?
	AS2: K1		Refer		Ah, yes sir.
	AS3: K2		Enquire		Do you work inside or outside?
	AS2: K1		Refer		Inside.
	AS1: K2		Enquire		Do you help people?
	AS2: K1		Refer		Yes.

AS3: K2	Enquire	Er … En .. your … the job dangerous?
AS2: K1	Refer	No.
AS1: K2	Enquire	Well, do you serve people?
AS2: K1	Refer	Yes.
AS3: K2	Enquire	Er, do you work in restaurant?
AS2: K1	Refer	No.
AS1: K1	Enquire	Maybe the florist.
CT: K1	Refer	No.

(from Contestant f in A-V-S Mock Teaching)

Moreover, in 49 and 50, the CTs sometimes refer to the time limit for their mock

teachings in the contest. Or as in 51, the CT encounters the technical problem when

she tries to play an audio file on the machine; she therefore presents the technical

problem at first and then directly suggests that the adjudicators at the back of the

classroom should remove these technical problems. For such cases, as the CT is

obviously negotiating with the ASs about the teaching procedures and the time

constraints are known by both the CTs and the ASs, I draw a line from the shared

knowledge for source in the discussion to show that there is an extension of such

choices in the mock teaching in Figure 4.6. Moreover, in 52, after showing the ASs a

picture of the Leaning Tower of Pisa, the CT elicits the ASs to recall their knowledge

about the tower. As the knowledge is presumed to be common sense shared by the

ASs, he asks "In Italy, right?" After that, he presumes that the word "Pisa" is easy to

be confused by the ASs with the word "pizza", and therefore asks "But everyone, you

know, when I say Pisa, I believe it reminds you of something else, right?" Taking

these exchanges into consideration, the CT is still reminding the ASs of their shared

knowledge; however, this kind of knowledge is neither from Prior Cycle nor Prior

Lesson, but from common sense. As is shown in Figure 4.6, I therefore also add a line

of Common Sense in the sub-system of shared knowledge.

49)	CT:	K1	Present	Contextual Features	Because our time is limited, we don't have time to listen to it again, right? I'll show you the answer. (from Contestant i in A-V-S Mock Teaching)
50)	CT:	K1	Present	Contextual Features	I hope in the following 20 minutes, we will coop … very well. (from Contestant i in A-V-S Mock Teaching)
51)	CT:	A1			OK. Let's go. [trying to play the audio]
		K1	Present	Contextual Features	It seems that there is another th … wrong things happen to me.
		K1			OK. Doesn't matter.
		A1			[audio playing]==OK.
		K2	Present	Contextual Features	[to Staff and Adjudicators] OK. I think we should get rid of all the obstacles of some problems existing in this instrument. (from Contestant H in R-W-T Mock Teaching)
52)	CT:	K1	Read	Visual: moving	[showing the name on the screen] Yes, it is called "The Leaning Tower of Pisa",
			Remind	Shared knowledge: common sense	In Italy, right?
			Remind	Shared knowledge: common sense	But everyone, you know, when I say Pisa, I believe it reminds you of something else, right?
	ASs:	K2f			[laughing]
	CT:	K1	Refer	Visual: still	[switching to the next slide] Is that it? (from Contestant a in A-V-S Mock Teaching)
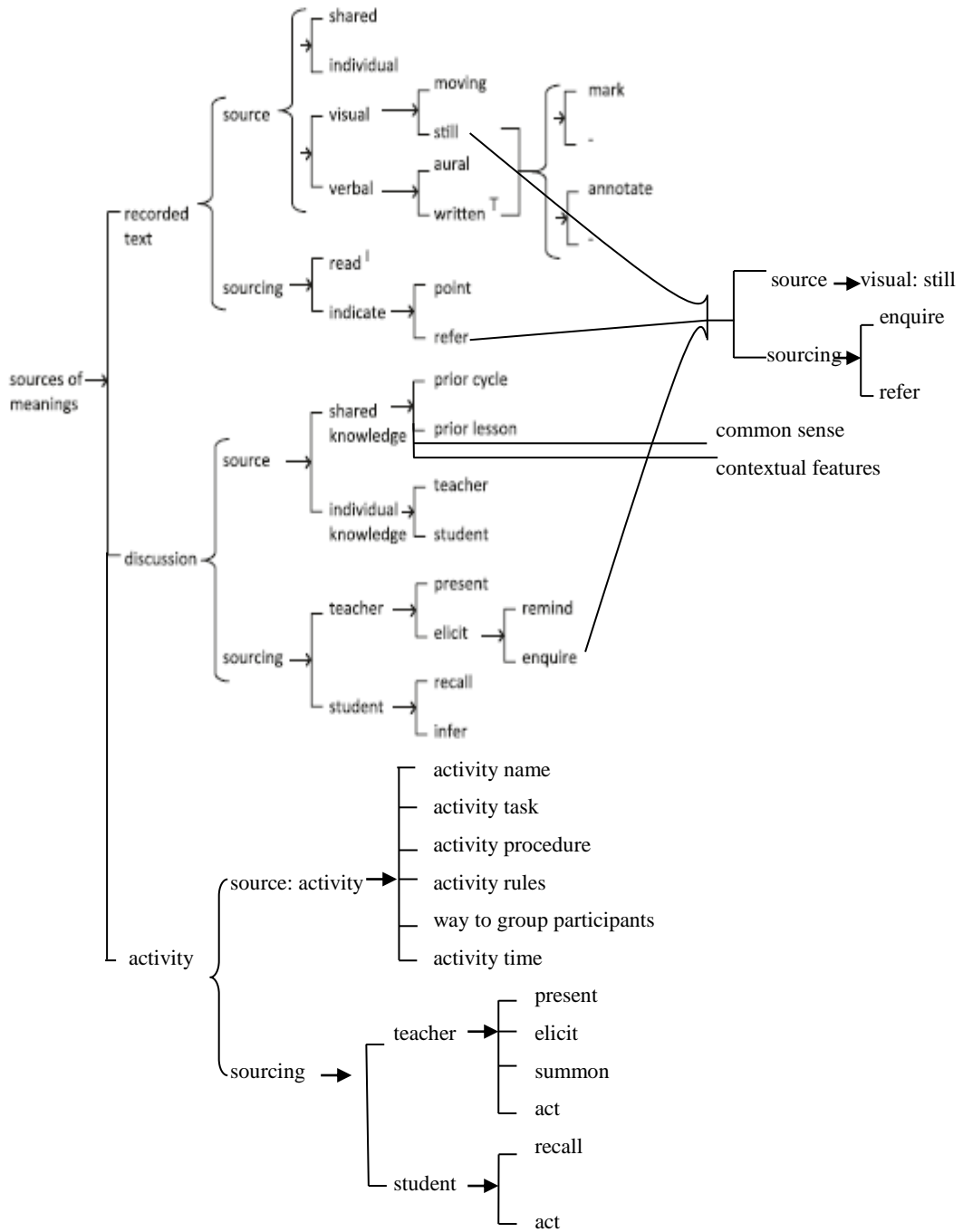
Fig. 4.6   Basic Options for Sources of Meanings in Mock Teaching

There are also other examples of alternative choices within the system. In 53, after watching the video, the CT designs filling-up exercise to review the phrases seen from the video. The AS in this exchange infers the meaning of the phrase "building down".

53)	CT: dK1	Elicit: Enquire	Shared knowledge: prior cycle	Well, we remember in the building, building down, it means to build what? Build …
	AS: K2	Infer		Underground.
	CT: K1			Underground. That's right. Very good.
				(from Contestant a in A-V-S Mock Teaching)

Moreover, there is also the possibility that the CT predicts the next cycle of activity in the mock teaching discourse. In 54, in terms of the source, it is all about next cycle; while in terms of the sourcing, the CT can either present what it is or summon the action; then the ASs carry it out. There is therefore an extension in Figure 4.6 which reveals how such an activity is sourced.

54)	CT: A2	Teacher: present	activity	OK. Now, er, please work with your partner to … er, two of you a group, work with your partner to come up with a dialogue … about … er, based on the situation. OK?
		Teacher: summon		Go ahead
	ASs: A1	Student: carrying out activity	act	[ASs carrying out the activity while CT walking around them]
				(from Contestant d in A-V-S Mock Teaching)

Moreover, the sub-system of activity in Figure 4.6 can be even more delicate. 55 to 59 are all examples in which CT explains the activity to the ASs. As it can be seen, the description of activity can be its name, task, rules, time, procedure, and way to group participants.

55)	CT: K1	Teacher: present	activity: way to group ASs	Let's start. Work in groups of 3. OK. You 3, you 3, you 3 and you 3.
				(from Contestant f in A-V-S Mock Teaching)
56)	CT: K1	Teacher: present	activity: activity time	I'm going to give you 1 minute to get prepared.
				(from Contestant f in A-V-S Mock Teaching)
57)	CT: K1	Teacher: present	activity:	And when A and B finish their job guessing

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			activity procedure	process, I want student C to get ready for a description about your job qualities.
				(from Contestant f in A-V-S Mock Teaching)
58) CT:	K1	Teacher: present	activity: activity rule	Rule. Pay attention. As a rule. You should never start a conversation by direcly … by directly asking, well, are you a doctor? Are you a nurse? Are you a teacher? No. This is against the rule, okay? Because we can never draw into conclusion that much quickly, right? OK. Raise some other job-related questions first of all.
				(from Contestant f in A-V-S Mock Teaching)
59) CT:	K1	Teacher: present	activity: activity task	You will also need to describe your job des … your job qualities later on in the game, okay?
				(from Contestant f in A-V-S Mock Teaching)

Moreover, as 60 shows, the CT asks the ASs who is the interviewer in the activity they carry on; the AS then recalls the answer. The way to group participants is therefore determined by the ASs but not the CT in such a situation.

60) CT:	K2	Teacher: elicit	Activity: way to group participants	Who is the interviewer?
AS:	K1	Student: recall		Er, I'm the interviewer.
CT:	A1			OK. Thank you.
				(from Contestant j in A-V-S Mock Teaching)

4.5 Knowledge and Value Projected in Mock Teaching Discourse

This section describes the knowledge types which were projected in the mock teaching discourse and the relevant values given to the knowledge by the discourse constructors. There are six types of knowledge found: target material, design of mock teaching, contest environment, core knowledge, exercises, digressional content, and homework. In addition, it is mainly the contestant teachers who give values to the knowledge, either positive or negative.

4.5.1 Target Material

As in Table 4-1, the CT talks about the content of a video which she is going to play for the ASs in the following phase. The experiential meaning shows that there are

three streams of knowledge brought into the discourse in this phase. The first is that

the content of the video is a job interview; the second is the names of the main

characters in the video; the third is that the ASs can find information on these

characters in the handouts. The interpersonal meaning shows that the CT mainly

brings into the discourse her attitudes on the job interview. She thinks it is very

successful.

Table 4-1 An Example of Target Material and Value Projected in Contestant g's A-V-S Mock Teaching Discourse

Spkr.	Exchange	Knowledge (Experiential Meaning)	Values (Interpersonal Meaning)
CT	Now let's move on to watching and speaking. [switching to the next slide] This is also a big job interview. And this is, well, very successful one. Let's get to know the main characters first. "Claudia Oliveira" and "Ms. Li". "Claudia Oliveira" and "Ms. Li". You can also find them in your handouts.	job interview, one the main characters, Claudia Oliveira" and "Ms. Li", them handouts	big, very successful

4.5.2 Design of Mock Teaching

As in Table 4-2, the contestant teacher introduces the mock teaching agenda to the

audience students. The experiential meaning reveals that this mock teaching involves

three types of content: listening skills, tasks, and new words and expressions. The

contestant teacher also specifies what these are and gives some examples of the

contents. The interpersonal meaning reveals that the contestant teacher thinks the task,

in particular, is both important and challenging.

Table 4-2 An Example of Design of Mock Teaching and Value Projected in Contestant c's A-V-S Mock Teaching Discourse

Spkr.	Exchange	Knowledge (Experiential Meaning)	Values (Interpersonal Meaning)
CT	In today's class, we plan to look on <u>listening skills</u> of "<u>predicting</u>" and "<u>identifying sound linking</u>". One <u>important and challenging</u> er <u>task</u>, is to … er talk about <u>social issues in big cities</u>, including <u>presenting issues and suggesting solutions</u>. We will also learn some "<u>New Words & Expressions</u>" about this topic, such as "<u>graffiti</u>" and "<u>concern</u>". [switching from Slide 3 to Slide 5: Objectives I-III]	listening skills: predicting, identifying sound linking task: social issues in big cities, presenting issues and suggesting solutions New words & expression: graffiti, concern	important and challenging,

4.5.3 Contest Environment

In Table 4-3, the contestant teacher talks about the audience students' academic background. From the experiential meaning, it can be seen that the audience students are specified as English majors. Actually, this mock teaching is for non-English major tertiary EFL students, so it is interesting to reveal that the students are actually English majors from this phase. In addition, the interpersonal meaning also reveals that the contestant teacher thinks ASs did very well in the last activity.

Table 4-3 An Example of Contest Environment and Value Projected in Contestant e's A-V-S Mock Teaching Discourse

Spkr.	Exchange	Knowledge (Experiential Meaning)	Values (Interpersonal Meaning)
CT	<u>You</u>'re <u>English majors</u>, I don't think I need to play for the second time. Anyhow, <u>you</u> did <u>very well</u>.	You, English majors, you	very well

4.5.4 Core Knowledge

As in Table 4-4, the contestant teacher guides the audience students to practice pronouncing the word "Pizza" and the word "Pisa". The experiential meaning reveals

that these two words are derived from the phrase "The Leaning Tower of Pisa" which they have just learned. They are the core knowledge being conveyed to the audience students through this activity. The interpersonal meaning also reveals that the contestant teacher praises the audience students' pronunciations with "That's right" and "Very good"

Table 4-4 An Example of Core Knowledge and Value Projected in Contestant a's A-V-S Mock Teaching Discourse

Spkr.	Exchange	Knowledge (Experiential Meaning)	Values (Interpersonal Meaning)
CT	Yes. So when you want to say I want to visit somewhere, you say "I want to visit" …	"I want to visit"	
ASs	Pisa.	Pisa	
CT	==Pisa. That's right. Okay, now everyone please repeat after me, this is Pizza …	Pisa Pizza	That's right.
ASs	Pizza.	Pizza.	
CT	And this is Pisa.	this, Pisa	
ASs	Pisa	Pisa	
CT	==Very good.		Very good.

4.5.5 Exercises

As Table 4-5 presents, the contestant teacher specifies the exercises that the audience students are going to do in the next phase. The experiential meaning reveals the task is to listen to the recording again and find out the mistakes in the 6 sentences shown on the screen. The interpersonal meaning reveals that the contestant teacher is informing the audience students that what they are going to do is a new task different from the previous one and that they should try to accomplish it.

Table 4-5 An Example of Core Knowledge and Value Projected in Contestant f's A-V-S Mock Teaching Discourse

Spkr.	Exchange	Knowledge (Experiential Meaning)	Values (Interpersonal Meaning)
CT	OK. So we <u>are going to</u> <u>listen to this part</u> <u>once more</u>. But <u>this time</u>, <u>you</u> will have some <u>different</u> <u>tasks</u> to fulfill. Now look at [switching to the next slide] <u>the following 6 sentences on the screen</u>. Actually, <u>each sentence</u> here has <u>1 mistake</u>. So while listening for <u>the 2nd time</u>, I want you to <u>find out the mistake</u>, and then <u>try to correct it</u>. OK? <u>With the information</u> you are going to <u>hear</u>. Are you clear?	listen to this part, once more, this time, you, tasks, the following 6 sentences on the screen, each sentence, 1 mistake, the 2nd time, find out the mistake, correct it, with the information hear	are going to different try to are going to

4.5.6   Homework

As is shown in Table 4-6, the contestant teacher explains what the homework is for this mock teaching. The experiential meaning reveals that the background is that the audience students are expected to know how to deal with social problems. The interpersonal meaning given to the background of the homework reveals that the contestant teacher at first points out that these social issues are becoming "global" and then points out that complaining about the issues is "not enough" and the audience students should try to deal with the problems. Moreover, the contestant teacher also suggests that the audience student should "not try to" avoid the problems as they "cannot" avoid them.   After introducing the background, as is shown from the experiential meaning, the contestant teacher introduces that the homework is to write about the suggestions on how to solve some social problems and to give speech in the next class. The interpersonal meaning given to the homework reveals that the contestant teacher wants to the audience students to know that the speech would be "short".

Table 4-6 An Example of Core Knowledge and Value Projected in Contestant i's A-V-S Mock Teaching Discourse

Spkr.	Exchange	Knowledge (Experiential Meaning)	Values (Interpersonal Meaning)
CT	You know, sometimes, some <u>social issues</u> have become <u>global</u>. <u>Knowing how to complain</u> is <u>not enough</u>, right? As <u>good</u> <u>citizens</u>, <u>we</u> should <u>try our best</u> <u>to avoid making those social issues</u>, and when confronted with those social issues, what should we do? We should <u>have</u> <u>some knowledge</u>, and <u>some survival skill</u>, <u>basic skills to deal with social issues</u>. <u>Not try to</u> <u>avoid them</u>, right? <u>We</u> <u>cannot</u> <u>escape from them</u>. [switching to the next slide] So <u>today's</u> <u>homework</u> is, <u>"Choose one of the social problems and give"</u> your <u>"suggestions on how to solve it."</u> Then <u>"Prepare a short speech of about 2 minutes."</u> And <u>next class</u>, when you come here, <u>I</u> will ask <u>you</u> to <u>present</u> <u>your</u> so … <u>short</u> <u>speech</u> to the class.	social issues, Knowing how to complain citizens, we, to avoid making those social issues, those social issues, have some knowledge, some survival skill, basic skills to deal with social issues avoid them, We, escape from them today's homework "Choose one of the social problems and give" your "suggestions on how to solve it." Then "Prepare a short speech of about 2 minutes." next class, I you, present, your, speech	 global not enough good, try our best should not try to cannot will short

4.6 Summary

In this chapter, I use Rose's (2014) SFL analytic framework for classroom discourse to analyze the mock teaching data used for the present research. In this process, I also revise the framework so as to include the new options of resources which are particular to my data. The research findings primarily reveal the register features of the mock teaching discourse, which sets up the foundation for the forthcoming studies of genre comparison and pedagogical ideology in the latter two chapters. Moreover, the similarities and differences between Rose's data and my data also prove that mock teaching is a recontextualization of classroom teaching.

Chapter Five   Blurring the ESL Pedagogic Genre
in Mock Teaching Discourse

5.0 Introduction

The aim of the present chapter is to discuss the generic difference between mock teaching discourse and a pedagogic genre. It compares the mock teaching data used in this thesis with Lee's (2011) prior research of the ESL pedagogic genre.

The research findings of the present chapter can be summarized as follows:

1) Although both discourses have the stages of Opening, Activity Cycle, and Closing, the sub-stages which constitute Opening and Closing are more frequent in the ESL pedagogic genre than those in the mock teaching discourse, and the sub-stages which constitute Activity Cycle are more frequent in the mock teaching discourse than in the ESL pedagogic genre.

2) Though both discourses have same sub-stages and phases which constitute their genres, the register features of these constituting semantic chunks in the mock teaching are more diversified than those in the ESL pedagogic genre.

These results suggest that these winning mock teaching discourses chosen from the SFLEP contest represent a particular generic structure which orients to pedagogic performance rather than education. Moreover, they also suggest that the ESL pedagogic genre is blurred in the mock teaching discourse. By "blurring", I mean some constituting parts of the genre are maintained while the others are adapted when it is brought into a new context. In the rest of the chapter, I discuss how "blurring" is represented by the changes of frequencies of Stages, Sub-stages, and Phases of ESL

pedagogic genre in the mock teaching discourse.

5.1 Blurring Generic Structure of ESL Pedagogic Genre in Mock Teaching Discourse

The section starts with a discussion of Lee's research of ESL pedagogic genre (2011). In this research, Lee reveals a generic structure of ESL classroom teaching based on the corpus of second language classroom discourse (hereafter L2CD corpus) he establishes. As it can be seen from Table 5-1-1, Lee names them as the schematic structure which consists of Cycle of Phases, Moves, and Steps. However, in order to bring it into correspondence with the SFL concepts to be used in this research, in the following parts of the thesis, I just describe them as the generic structure consists of stages, sub-stages, and phases. The generic structures of stages and sub-stages are stable because the sequence of each constituting part lines up, while the generic structure of phases is unstable because the sequences of each constituting part vary from person to person. Moreover, Lee also quantifies the frequencies of each constituting parts of the generic structure. These frequencies of the ESL pedagogic generic structure are to be compared to those of the mock teaching data and are the important evidence to prove how mock teaching discourse adapts the pedagogic genre.

Table 5-1-1 Recurrent Schematic Structure of the L2CD Corpus in together with Frequency (adapted from Lee, 2011, p. 90; p. 104; p. 105; p. 140)

Generic Structure and Frequency		
Stages (%)	Sub-Stages (%)	Phases (%)
Opening (100)	Getting Started (100)	
	Warming up (100)	Housekeeping (91.7)
		Looking ahead (29.2)
		Making a Digression (20.8)
	Setting up Lesson Agenda (29.2)	
Activity Cycle (100)	Setting up Activity Framework (100)	Announcing Activity (100)
		Outlining Activity Procedure (100)
		Modeling Activity (29.6)
		Checking in (35.2)
		Indicating Activity Time (36.6)
		Initiating Activity (23.9)
	Putting Activity in Context (70.4)	Building/Activating Background Knowledge (52.1)
		Presenting Rationale (36.6)
		Referring to Earlier Lesson (15.5)
	Activity (100)	
	Reviewing Activity (100)	Regrouping Participants (100)
		Establishing Common Knowledge (53.5)
		Following up (53.5)
		Checking in (29.6)
		Evaluating Student Performance (22.5)
		Presenting Rationale (15.5)
Closing (100)	Setting up Homework Framework (100)	Announcing Homework (100)
		Outlining Homework Procedure (70.8)
		Modeling Homework (25)
		Checking in (25)
	Cooling down (100)	Looking ahead (70.8)
		Housekeeping (91.6)
	Farewell (100)	

This section then compares the frequencies of mock teaching discourse and Lee's (ibid.) ESL pedagogic genre in multiple levels. As it can be seen in Table 5-1-2, the frequencies of each constituting part of the generic structure in the two discourse

types are different.

It reveals that the differences of the two discourse types increase sequentially from stages to sub-stages and then to phases.

Moreover, activity cycle stages in both genres are recursive. However, the recursive times are strikingly different. The total number of separate activities is 71 in ESL genre (Lee, ibid.) while 122 in mock teaching genre. Divided by the total number of data in the two researches, Lee uses 24 recordings (Lee, ibid.) while I use 20 recordings. It can be seen that the frequency is approximately 2.96 (71/24) in ESL genre while 6.1 (122/20) in the mock teaching genre. The latter is much larger than the former. It reveals that the contestant teachers try to embed much more activity types in the activity cycle stage so as to make their pedagogy more explicitly presented to the audiences.

Lee includes 24 examples in his corpus; in comparison, there are 20 examples used in my data. The base numbers are therefore very similar to each other. Moreover, as the Open stages and Closing stages in both discourses are constituted by only one cycle. So I just set the base number for these parts as 20 in my data, and then calculate how many times each sub-stages and phases in these stages appear. By dividing them up, the frequencies are gained. However, the Activity Cycle stages are constituted by numerous cycles. In Lee's data, there are totally 71 activities; while in my data, there are 236 activities (actually 125 activities in R-W-T mock teaching and 111 activities in A-V-S mock teaching), so I just set 236 as the base number, and calculate how many times each sub-stage and phases appear in Activity Cycle and then divide it by

this number. The frequency is therefore gained.

As it can be seen from Table 5-1-2, the frequencies of stages in the two discourse types are both 100%. It reveals that these contestant teachers simulate the pedagogic genre when attending this teaching contest. Actually, this is the reason why the mock teaching discourse is easily confused with real pedagogic discourse.

Table 5-1-2 Comparison of Frequencies of Generic Structures in ESL Pedagogic Genre and Mock Teaching Discourse

ESL Pedagogic Discourse			Mock Teaching Discourse		
Opening (100)			Opening (100)		
	Getting Started (100)			Getting Started (100)	
	Warming up (100)			Warming up (100)	
		Housekeeping (91.7)			Housekeeping (0)
		Looking ahead (29.2)			Looking ahead (100)
		Making a Digression (20.8)			Making a Digression (65)
	Setting up Lesson Agenda (29.2)			Setting up Lesson Agenda (75)	
				Checking in (40)	
				Announcing Activity (5)	
Activity Cycle (100)			Activity Cycle (100)		
	Setting up Activity Framework (100)			Setting up Activity Framework (122)	
					Building/Activating Background Knowledge (29)
		Announcing Activity (100)			Announcing Activity (84)
					Specifying Activity (9)
		Outlining Activity Procedure (100)			Outlining Activity Procedure (15)
		Modeling Activity (29.6)			Modeling Activity (6)
		Checking in (35.2)			Checking in (13)
		Indicating Activity Time (36.6)			Indicating Activity Time (6)
		Initiating Activity (23.9)			Initiating Activity (40)
	Putting Activity in Context (70.4)			Putting Activity in Context (8)	
		Building/Activating Background Knowledge (52.1)			Building/Activating Background Knowledge (0)
		Presenting Rationale (36.6)			Presenting Rationale (2)
		Referring to Earlier Lesson (15.5)			Referring to Earlier Lesson (3)

					Grouping Participants (4)
	Activity (100)			Activity (100)	
	Reviewing Activity (100)			Reviewing Activity (51)	
		Regrouping Participants (100)			Regrouping Participants (1)
		Establishing Common Knowledge (53.5)			Establishing Common Knowledge (44)
		Following up (53.5)			Following up (2)
		Checking in (29.6)			Checking in (8)
		Evaluating Student Performance (22.5)			Evaluating Student Performance (7)
		Presenting Rationale (15.5)			Presenting Rationale (3)
Closing (100)			Closing (100)		
	Setting up Homework Framework (100)			Setting up Homework Framework (100)	
					Referring to Earlier Lesson (5)
		Announcing Homework (100)			Announcing Homework (100)
		Outlining Homework Procedure (70.8)			Outlining Homework Procedure (30)
					Activity (5)
		Modeling Homework (25)			Modeling Homework (10)
		Checking in (25)			Checking in (20)
	Cooling down (100)			Cooling down (10)	
		Looking ahead (70.8)			Looking ahead (0)
		Housekeeping (91.6)			Housekeeping (0)
					Following up (10)
	Farewell (100)			Farewell (100)	

5.2 Blurring Register of ESL Pedagogic Genre in Mock Teaching Discourse

As the point of departure of the present chapter is to compare the generic structures in the ESL pedagogic genre with mock teaching discourse, it is essential to figure out the constituting semantic chunks in both discourses. In alignment with the structure in Table 5-1-2, these semantic chunks include the sub-stages which are no longer dividable and the phases. Table 5-2-1 summarizes all these constituting semantic chunks. There are altogether 4 sub-stages and 20 phases.

Table 5-2-1 Constituting Semantic Chunks for a Comparison between ESL and Mock Teaching Genres

Sub-stages	{Getting Started}, {Setting up Lesson Agenda}, {Activity}, {Farewell}
Phases	[Housekeeping], [Looking ahead], [Making a Digression], [Announcing Activity], [Outlining Activity Procedure], [Modeling Activity], [Checking in], [Indicating Activity Time], [Initiating Activity], [Building/Activating Background Knowledge], [Presenting Rationale], [Referring to Earlier Lesson], [Regrouping Participants], [Establishing Common Knowledge], [Following up], [Evaluating Student Performance], [Announcing Homework], [Outlining Homework Procedure], [Modeling Homework], [Looking ahead]

What is worth mentioning is that the phases of Presenting Rationale, Checking in, and Looking ahead appear in different sub-stages and are therefore only described once. Moreover, as the phase of Housekeeping is not found in the mock teaching discourse, I only describe it with Lee's example here so as to help the readers of this thesis understand what it is and why it is not used by the contestant teachers. In addition, two new phases of Specifying Activity and Grouping Participants, which do not appear in Lee's analysis of ESL pedagogic genre, are also found in the mock teaching discourse.

By relating the results of register analysis in the previous chapter to the genre in this chapter, I also find the register features of ESL pedagogic genre is blurred in in many phases and sub-stages of the mock teaching genre.

5.2.1 Getting Started

In ESL teaching, *Getting Started* is a sub-stage. According to Lee, it is used to focus the students' attention and to signal the official beginning of a lesson. Linguistically, it is usually realized by a greeting such as "hello, good morning" and discourse markers such as "okay, all right" (ibid., p. 90). (a) is one of Lee's examples:

(a) ((*T closes the door, then moves to the center-front of the classroom, and looks at the Ss*.)) all right good afternoon, everybody. good afternoon, all right. (ibid., p. 91)

Similarly, *Getting Started* is found in the mock teachings. The following are two examples of this sub-stage. The register features are not blurred in the first one while blurred in the second one. Table 5-2-2 is actually no different from Lee's example as the contestant teacher also uses "Good morning" to mark the beginning of her mock teaching; however, as it can be seen from Participation in Table 5-2-3, the second contestant teacher greets both the class and the contest adjudicators. In this sense, the contestant teacher conducts the mock teaching for both the audiences and the gap between students and contest judges is therefore blurred.

Table 5-2-2   Getting Started in Contestant B's R-W-T Mock Teaching

spkr	exchange	Participation	Lee's Framework
CT	Good morning, everyone.	class	**{Getting Started}**
ASs	Good morning.	class	
CT	Thank you.	class	

Table 5-2-3   Getting Started in Contestant A's R-W-T Mock Teaching

spkr	exchange	Participation	Lee's Framework
CT	My dear students, my dear judges, nice to see you. [bowing]	class+judges	**{Getting Started}**

5.2.2   Housekeeping

In ESL teaching, *Housekeeping* is the first phase of the sub-stage of *Warming up*. According to Lee, it is used to attend to issues of collecting or returning homework, announcing events, and reminding exams. Typical phrases used in this phase are "give back, feedback on, remember, don't forget" (ibid., pp. 93-94). (b) is one of Lee's examples:

(b) okay, I have your quizzes to give back to you today, and I have your notes to give back to you today, with a little feedback on both of those, but we're gonna wait a while, to do that. uh. ((T looks at her lesson plan.)) (P: 02) and. well actually why don't I do that why don't I pass those out. (ibid., p. 93)

However, *Housekeeping* is not used in the mock teaching discourse. This is actually

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understandable as the audience students are not really the contestant teachers' students. These issues are therefore irrelevant to them. In this sense, by eliminating this phase, the contestant teachers sacrifice the teaching practice to cater to the contest audience students.

5.2.3   Looking Ahead

In (c), in ESL teaching, *looking ahead* is the second phase of *Warming up.* According to Lee, it is usually used to discuss with the students what lessons to expect in the rest of the future. The typical linguistic features are future tenses such as "next week" and semi-modals such as "be going to, gonna" (ibid., pp. 95-96).

> (c)   so next week we're gonna talk about our presentations. yes, we're looking forward to that very much. (ibid., p. 95)

However, in mock teaching, the scope being referred to is narrowed down. The contestant teachers use *Looking ahead* to inform what to expect in the rest of the mock teaching. This can be seen from the experiential meanings in the following two examples. In Table 5-2-4, the contestant teacher refers to the particular lesson to be taught *in Looking ahead*. In Table 5-2-5, the contestant teacher refers to the particular skills to be acquired in the rest of the mock teaching *in Looking ahead.*

Table 5-2-4   Looking ahead in Contestant a's A-V-S Mock Teaching

spkr	exchange	Experiential Meaning	Lee's Framework
CT	Now, today we are going to learn <u>Part 2 of Lesson B</u>. Please turn to <u>Page 13</u>.	Part 2 of Lesson B, Page 13	**[Looking ahead]**

Table 5-2-5   Looking ahead in Contestant h's A-V-S Mock Teaching

spkr	exchange	Experiential Meaning	Lee's Framework
CT	So today we are going to talk about <u>the important language and skills</u> [switching to the next slide] <u>related to telephoning</u>.	the important language and skills relating to telephone	**[Looking ahead]**

In retrospect, as Table 5-1-2 shows, *Looking ahead* appears not only in *Warming up* but also in *Cooling down* in the *Closing* stage. This is because in the end of the

teaching, ESL teachers still might need to indicate what the students can expect in the future lesson. However, as Table 5-1-2 shows, *Looking ahead* only appears in *Warming up* in the mock teaching discourse. This is understandable since the contestant teachers obviously do not need to use it to refer to the future lessons at the end of the mock teaching. All this part of the discussion reveals that, in the mock teaching, the time scale of teaching is blurred to cater to the contest need.

5.2.4   Making a Digression

In ESL teaching, *Making a Digression* is the third phase of Warming up. As in (d), Lee proposes that *Making a Digression* is sometimes used to create a positive teaching and learning environment or to maintain closeness between the teacher and the students. Lee actually proposes that the word CD in (d) indicates that the teacher is drawing close in his relationship with the students by showing his personal side (ibid., pp. 97-98).

> (d)   ((*T pulls out a music CD and raises it to show the Ss*.)) look at this I bought a new CD. of music.
> {*One S says something inaudible.}* ah. thank you. David Pruvak. It's jazz. jazz mus- musician.
> very excited ((*T smiles and bobs his head up and down*.)). (ibid., p. 97)

Moreover, as in (e), Lee proposes that some teachers use *making a digression* to evoke social issues that are pertinent to the topic (ibid., p. 98).

> (e)   The other thing I did which I hadn't planned originally to do but worked out nicely was to bring
> up the topic of the president's speech the night before. And the reason why I wanted to bring that
> up was that several of the things that we had been talking about in the past two and a half weeks
> were manifested in, a large portion of his speech, and I wanted to see if anyone of them had heard
> those things. (ibid., p. 99)

In the mock teaching discourses, *making a digression* has similar functions. This can be seen from experiential meaning and interpersonal meaning. In Table 5-2-6, the contestant teacher at first relates herself (I) to her order in the contest (the last); then,

she shows that she understands the audience students (many of you) are also suffering (very hungry); after that, she uses Steve Jobs's saying to persuade the audience students to bear in taking the rest of the mock teaching (stay hungry, for the next twenty minutes); finally, she praises the students (best). It can be seen that by using Steve Jobs's saying in the *Making a Digression*, she wants to persuade the audience students to cooperate with her in the rest of the mock teaching. This actually shows, in this particular example, *Making a Digression* is not exactly the same as that found in Lee's research. Though it also creates the positive environment, it is relevant to the content of the mock teaching but not the contestant teachers' personal interests.

Table 5-2-6　　　　Making a Digression in Contestant C's R-W-T Mock Teaching

spkr	Exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	Well, I'm the last one in the morning.	I, one	the last,	**[Making a Digression]**
	And you can see, I can find that many of you must be very hungry now, right?	I, many of you,	very hungry	
ASs	[Smile]			
CT	Yes?			
	But have you ever heard a very popular saying by Steve Jobs?	a saying, Steve Jobs	very popular	
	"Stay hungry …"	"Stay hungry …"		
ASs	=="Stay foolish."	"Stay foolish."		
CT	=="Stay foolish."	"Stay foolish."		
	So shall we stay hungry for the next twenty minutes in the morning?	we, stay hungry, for the next twenty minutes	shall	
ASs	==Yes.			
CT	==Yes.			
	So you're the best students I have ever met. All right?	you, students	best	

In Table 5-2-7, however, the contestant teacher talks about his own experience in

schools. As it can be seen from experiential meaning, the first part is about the teacher while the second part is about people's attitudes toward the relationship between outlook and honesty. The interpersonal meaning also reveals that both parts are related to negative feelings. It suggests that the contestant teacher is using his own experience to evoke a social issue in *Making a Digression*. This is therefore very similar to (e). However, as it can be seen from the latter phase of *Looking ahead*, the contestant teacher soon switches the topic to the title of the text that he is about to teach, with the experiential meaning resource "honesty going out of style". It reveals that the phase of *Making a Digressing* is used to pave the way for topic introduction.

Table 5-2-7   Making a Digression in Contestant A's R-W-T Mock Teaching

spkr	Exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	When I first became a university teacher, I always encountered problems in having access to those facilities that aimed at teachers in my university.	I, a university teacher	encountered problems	**[Making a Digression]**
	Wherever I went, the persons in charge of those facilities always asked me, "Are you a teacher? I suppose you are not. You see, you look like a teenager. How could it be? You are lying."	I, the persons, those facilities, me, I, you	teenager	
	[pointing forward]			
	It really hurt me.	It, me	hurt	
	Simply because I have baby-fat in my face, then they doubted my honesty.	I, they, my honesty	baby-fat	
	I wonder why?	I	wonder	
	How could they judge people's honesty simply by their outlook?	they, people's honesty, their outlook		
	Perhaps it is because nowadays honesty is in short supply.	honesty	Perhaps, in short supply	
	We no longer trust people around us.	We, people around us	no longer	
	So it's "honesty going out of style", like the title suggests. [pointing at the screen]	it, "honesty going out of style", the	like	[Looking ahead]

		title		

In 5-2-8, the contestant teacher also talks about her personal experience in *Making a Digression*. However, as is shown in experiential meaning and interpersonal meaning, she relates herself to "honest, benefited" and the approach that she is about to teach with in the mock teaching to "rewarding, helpful"; moreover, she also relates the audience students (you) to "would". It reveals that she is persuading the audience students to focus on the mock teaching because this approach is very beneficial for them, as the contestant teacher personally experienced.

Table 5-2-8　　　Making a Digression in Contestant D's R-W-T Mock Teaching

spkr	Exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	To be honest, I myself have benefited a lot from this approach,	I, myself, this approach	To be honest, benefited,	**[Making a Digression]**
	and I certainly hope that you would have the same feeling that it is rewarding and helpful as well.	I, you, it	certainly hope, would, rewarding and helpful	

Making a Digression in mock teaching discourse is very similar to that in the ESL pedagogic genre. The above three examples all comprise discourses in which the teachers or the contestant teachers show their personal sides and bring in the topics of social issues. However, unlike Lee's examples, these personal sides and social issues in the *Making a Digression* are all closely related to the teaching content. It suggests that *Making a Digressing* has a more obvious logical connections with the latter phases. Again, this is because the mock teaching is mainly a performance of education and therefore needs to be apparently more cohesive, which therefore blurs the phase of *Making a Digression* when it is borrowed in the mock teaching.

5.2.5　Setting up Lesson Agenda

In ESL teaching, *Setting up Lesson Agenda* is the last sub-stage of *Opening*. In Lee's research, it is used to outline the agenda of a lesson. Its linguistic realizations are mostly "today, be+going to/gonna+verb" (ibid., pp. 99-100). (f) is one of Lee's examples:

> (f)　　our agenda, which quiz will be first … later today I I you're gonna check your email because I sent you a document, we're gonna use today in class, all right? (ibid., p. 100)

In Table 5-2-9, from the Experiential Meaning, the contestant teacher explains explicitly what to do in the rest of the mock teaching; from the Interpersonal Meaning, she also uses "would" to indicate to the audience students what to expect. However, the time range is "after a while", as is shown in the Experiential Meaning, rather than "today" as is used in ESL teaching.

Table 5-2-9　　　Setting up Lesson Agenda in Contestant B's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	I hope through the reading and discussion after a while, we would get to know the author's attitudes towards life, and our natural senses like hearing, listening, etc.	after a while, the author's attitude towards life, our natural senses, hearing, listening	would	**{Setting up Lesson Agenda}**
	And we (dis?) our skills in sentence appreciation and effective delivering.	skills in sentence appreciation, delivering	effective	
	More important it would be, we are going to reflect on the (value?) of life and natural senses.	the value of life and natural senses	More important it would be	
	That's how I design some tasks for you.	That, I, some tasks, you		
	[switching to the next slide] In Task 1, we are going to discover the main ideas, Task 2, exploring the sentences, Task 3, Reflecting on the value of life, and in the end, our assignment.	Task 1, the main ideas, Task 2, the sentences, Task 3, the value of life, our assignment		

	Task 2 and Task 3 would be my focus and some difficulties. I need a lot of cooperation from you and a lot of group work.	Task 2, Task 3, my focus, I, cooperation, you, group work	would, some difficulties, a lot of, a lot of	
	Can you do that?	you		
ASs	Yes.			
CT	En … I love your promise. Very (?) ones.	I, your promise, ones	love, Very (?)	

This reveals how the contestant teachers make sense of the time constraints in the contest. Though *Setting up Lesson Agenda* is also used to indicate to the audience students what to expect in the mock teaching, the time being referred to is usually the time of the mock teaching. Time scale is therefore blurred in *Setting up Lesson Agenda*.

Moreover, the "blurring" also occurs in Sourcing and Source in this sub-stage. In Table 5-2-10, the contestant teacher simply introduces the organization of the mock teaching by referring to the slide and saying "So we have these five parts to go." As can be seen, sourcing and source work together to fulfill the function of *Setting up Lesson Agenda*.

Table 5-2-10   Setting up Lesson Agenda in Contestant C's R-W-T Mock Teaching

spkr	Exchange	Sourcing	Source	Lee's Framework
CT	OK. [switch to the next slide] So we have these five parts to go.	Indicate: refer	Visual: still	**{Setting up Lesson Agenda}**

The two examples in this section reveal that *Setting up Lesson Agenda* is blurred in the mock teaching discourse because of the constraints in the time scale of the mock teaching. In the mock teaching, the contestant teachers know that they can only guide the audience students in the mock teachings and therefore can only use this ESL sub-stage to predict the activities in the rest of the mock teaching. Moreover, as they also know that the time limit for the mock teachings is less than that for the authentic

teachings, they integrate verbal and visual resources to save their time.

5.2.6   Announcing Activity

Announcing Activity is the first phase of *Setting up Activity Framework*. As in (g), ESL teachers use *Announcing Activity* to announce to the students what activity they are going to perform. Its typical linguistic features are discourse markers "okay, now, so" which act as cues of a shift of the lesson to students and the personal intention/prediction bundles such as "we're going to/gonna do" and "what we're going to/gonna do" (ibid., pp. 106-107).

> (g)   all right. um, today, we're going to do a little bit of active- a little bit of work, on an activity on verbs. (ibid., p. 106)

There are similar interpersonal meaning resources found in the mock teaching discourse. As in Table 5-2-11, the contestant teacher uses "'d like to" to directly indicate how she is going to start the activity.

Table 5-2-11   Announcing Activity in Contestant B's R-W-T Mock Teaching

spkr	exchange	Interpersonal Meaning	Lee's Framework
CT	[switching to the next slide] I'd like to begin with "Discovering the Main Idea by Approaching the Topic"	'd like to	**[Announcing Activity]**

Actually, I find no differences between ESL teaching and mock teaching in terms of the linguistic features of *Announcing Activity*. However, as is previously discussed in 5.1, its frequency in mock teaching discourse is much higher than that in ESL teaching. This is because there are more activity cycles in mock teaching discourse. The increased number of activities reveals that the contestant teachers want to embed as much as activity types into the time limits of the mock teaching (20 minutes). However, this also results in the fact that they narrow down the time they spend on each activity as well. Moreover, *Announcing Activity* appears not only in the sub-stage

of *Setting up Activity Framework*, but elsewhere in the discourse. This also indicates that the contestant teachers want to signpost their mock teaching organization more clearly.

5.2.7 Outlining Activity Procedures

Outlining Activity Procedure is the second phase of *Setting up Activity Framework* in Lee's (ibid.) research. As is shown in (h), in ESL teaching, *Outlining Activity Procedures* is used for directing the students to what they are expected to learn and how they are expected to participate in the activity (ibid., p. 108). In addition, for the sake of clarifying the procedures of an activity, the students usually do not have much opportunity to speak (ibid., p. 109). Linguistically, the teachers frequently use patterns such as "what I want you to do, what I'd like you to do, I want you to + verb, I'd like you to + verb, you're going to/gonna+verb, you (don't) want to / wanna + verb" to realize *Outlining Activity Procedure* (ibid., p. 111).

> (h)   I want you to write down, the directions. how you're gonna get from here, to wherever it is you wanna go, that's in here…I want you to write it down I don't want you to say what it is. you're going to yet, I just want you to give me the directions. then you're gonna tell somebody else those directions, and you're gonna see if your directions. tell them, where you wanna go. okay? (ibid., p. 109)

Apart from these features, Lee (ibid.) finds that ESL teachers usually repeat or reformulate the directions so as to ensure that their students understand the directions clearly before performing the activities and to keep their students of lower proficiency engaged in and perform the activities successfully (pp. 110-111). This actually can be seen from (h), in which the teacher repeatedly uses "I want you" to reformulate the direction.

Similar resources are found in mock teachings. In Table 5-2-12, the contestant teacher

explicitly instructs the audience students what procedure to go through while they watch the video. However, as can be seen from the experiential meaning and interpersonal meaning, the repetition of any directions does not happen. This is because the contestant teachers only need to make their teaching procedures clear for the contest adjudicators. They therefore do not need to ensure every individual audience student understands the task and keeps engaged.

Table 5-2-12   Outlining Activity Procedure in Contestant H's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	OK. [switching to the next slide] So, now that I want to give you a very brief video clip, a kind of (favor saw?) popular dishonest affair occur in this part.	I, you, video clip, affair occur in this part	want to, very brief, popular, dishonest	**[Outlining Activity Procedure]**
	So what's it?			
	Please tell me, after watching it carefully.	tell me, watching it	carefully	

The above comparison reveals that the frequency of directions is less than that in ESL pedagogic genre. This suggests that *Outlining Activity Procedure* of ESL pedagogic genre is blurred by lessening its interpersonal resources.

5.2.8   Specifying Activity (new phase)

Specifying Activity is a phase found in the mock teaching discourse but not in Lee's data. The contestant teachers usually give more specific details after announcing the activity. Table 5-2-13 is one such example. After *Announcing Activity* and *Building/Activating Background Knowledge* (to be introduced soon), the contestant teacher is specifying more details about the activity which has been previously announced. This is actually most obvious in phases because I mark it as *Elaboration* to indicate that it plays the role of elaborating more details about the activity. This

phase is similar to that discussed in 5.2.7, as it is also oriented to signpost to the

contest adjudicators how the activity is going to be carried out.

Table 5-2-13　　Specifying Activity in Contestant A's R-W-T Mock Teaching

spkr	exchange	roles	participation	phases	specify phase function	Sourcing	sources	experiential	interpersonal	Lee's Framework
CT	So today I'm going to feel your pulse.	K1	class	Preparation		Teacher: present	Activity: activity task	The Following Activity		**[Announcing Activity]**
CT	But as you know, in Chinese culture, [next slide] body contacts always make people feel embarrassed.	K1	class	Preparation		Indicate: refer	Visual: still (Slide 5: Chinese Culture of Avoiding Cross-Sexual Body Contact)			**[Building/Activating Background Knowledge]**
CT	So, today, [next slide] I'm going to feel your pulse with this fine thread. [taking out a red thread]	K1	class	Elaboration		Indicate: refer	Visual: still (Slide 6: Picture of Feeling the Pulse with Fine Thread)			**[Specifying Activity]**

The above analysis suggests another mock teaching discourse resource that blurs the

sub-stage of *Setting up Activity Framework* of ESL pedagogic genre. By adding a new

phase of *Specifying Activity* to this sub-stage, the mock teaching discourse is more

specific to its audiences.

5.2.9 Modeling Activity

In Lee's research (ibid.), *Modeling Activity* is the third phase of *Setting up Activity Framework*. As in (i), *Modeling Activity* is used to show the students what they can do to complete the activity. The common linguistic forms are "let's say, for example, take a look at" (ibid., p. 117). Moreover, as in (j), the teachers sometimes use open questions to get the students involved (ibid., p. 117).

> (i) so for example if you look up. And there's an X, through all these times, and then, this is the first one that has not been crossed off, that's your time. (ibid., p. 117)
>
> (j) let's take a look at the example okay so, if I say this. the ancient peoples of Rome and Greece, /lIvId/ in city-states. okay? how many syllables did you hear?

Apart from this, Lee also clarifies that the ESL teachers have a tendency to use IRF exchanges to encourage their students to participate in examining some examples (ibid., p. 118), though he does not provide concrete examples of these exchanges.

Similarly, in Table 5-2-14, *Modeling Activity* can also be found in mock teaching discourse. However, as is shown in Roles, it is a monologue. Actually, in the mock teaching discourses, only monologues can be found in *Modeling Activity*. No open questions are found in the end of *Modeling Activity*.

Table 5-2-14   Modeling Activity in Contestant h's A-V-S Mock Teaching

spkr	Exchange	roles	Lee's Framework
CT	I'll give you an example. [to one AS] For example, your name is … Bob. I've decided it, okay? So when you introduce yourself, you can say, Hi, my name is Bob. It's B for "Bravo", C for, sorry, I mean O for "Oscar", B for Bravo.	K1	**{Setting up Activity Framework} [Modeling Activity]**

The above example reveals that mock teaching discourse blurs Modeling Activity of ESL pedagogic genre by lessen its interpersonal resources. It also suggests that the contestant teachers do not concern how to get the audience students involved in this phase.

5.2.10 Checking in

In Lee's research (ibid.), *Checking in* is the fourth phase of *Setting up Activity Framework*. As in (k), it is usually a yes/no question. According to Lee (ibid.), in an ESL teaching, *Checking in* is used as the procedural question to manage the classroom procedures (pp. 118-119). Moreover, it is used to check in if the students understand what the teacher expects them to do in an upcoming activity (ibid. p. 118).

> (k) everybody ready? everybody understand what I want you to do? (ibid., p. 118)

In addition, in (l), it also appears as a phase in *Reviewing Activity*, in which the ESL teachers use it to check in if the students have any questions on what has been taught (p. 136). It is therefore no wonder why it appears in different sub-stages, since the teachers need to check if the students understand different parts of the teaching as they go through it.

> (l) any questions about this vocabulary does it seem pretty clear? (ibid., p. 136)

In Table 5-2-15, the roles reveal that the contestant teacher uses *Checking in* to confirm if the audience students understand the lesson organization in her mock teaching. This is no different from the usage of *Checking in* in Lee's research (ibid.).

Table 5-2-15   Modeling Activity in Contestant j's A-V-S Mock Teaching

spkr	Exchange	roles	Lee's Framework
CT	Clear?	K2	**[Checking in]**
	[switching to the next slide]	A1	
	So, this is the main content of this lecture. OK?	K1	

However, in Table 5-2-16, the contestant teacher is not confirming if the audience students have understood the contents, but to default their behaviors. In particular, the contestant teacher uses it to summon an action of the audience students rather than checking if they have understood the teaching content. It therefore indicates that this

particular phase is more contest oriented than education oriented.

Table 5-2-16   Modeling Activity in Contestant H's R-W-T Mock Teaching

spkr	exchange	roles	Lee's Framework
CT	And will you give me another honest promise or guarantee, yes, we will do with it, very devotedly, can you?	dK1	**[Checking in]**
ASs	Yeah.	K2	
CT	Yes. OK.	K1	

The above analyses suggest that *Checking in* of ESL pedagogic genre is blurred in

mock teaching discourse as its interpersonal meaning is reduced.

5.2.11   Indicating Activity Time

In Lee's research (ibid.), *Indicating Activity Time* is the fifth phase of Setting up

Activity Framework. In (m), teachers use *Indicating Activity Time* to inform the

students of the time they can have for an activity. Its typical linguistic structure is

"time marker+to do+that/this" (ibid., p. 120).

> (m)   let's take maybe five minutes to do that. (ibid., p. 120)

Similar resources can be found in mock teachings. In Table 5-2-17, the Experiential

Meaning reveals that the contestant teacher is clarifying to the audience students how

long the interview will be carried out by the audience students. No obvious difference

between ESL discourse and mock teaching discourse has been found in this phase.

Table 5-2-17   Modeling Activity in Contestant c's A-V-S Mock Teaching

spkr	exchange	Experiential Meaning	Lee's Framework
CT	You will have 2 minutes for your interviews,	You, 2 minutes, your interview	**[Indicating Activity Time]**
	then I will ask you to share your idea with the whole class.	I, you, your idea, the whole class	

This analysis suggests that *Indicating Activity Time* of ESL pedagogic genre is not

blurred in the mock teaching discourse.

5.2.12　Initiating Activity

Initiating Activity is the last phase of *Setting up Activity Framework* in Lee's research (ibid.). As in (n), in authentic teaching, *Initiating Activity* is used to signal the start of an activity (ibid., p. 121). It has more to do with the specific activity types and its typical feature is that the students carry out the activities simultaneously (ibid., p. 122).

　　　　　(n)　ready, begin reading. (ibid., p. 121)

Similarly, in Table 5-2-18, the roles reveal that it is an A2 move in which the contestant teacher summons the audience students to start doing the activity. In this sense, there is no difference between the two discourses as for the phase of *Initiating Activity*.

Table 5-2-18　　　Modeling Activity in Contestant c's A-V-S Mock Teaching

spkr	exchange	roles	Lee's Framework
CT	All right. Now let's see the first one.	A2	**[Initiating Activity]**

The above analysis also reveals that Initiating Activity of ESL pedagogic genre is not blurred in mock teaching discourse.

5.2.13　Building/Activating Background Knowledge

Building/Activating Background Knowledge is the first phase of *Putting Activity in Context* in Lee's research (ibid.). In (o), *Building/Activating Background Knowledge* is used to develop or activate the students' background knowledge when the teachers are not very sure if they know something about the activities to be carried out. Moreover, its typical linguistic feature is that the teachers use phrases such as "let's

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review" to signal that the purpose of what they are going to do is to refresh their students' knowledge about what they already know (ibid., pp. 122-123).

> (o) okay so before we do the lecture today let's just quickly review, the characteristics of good notes, okay? (ibid., p. 123)

Similarly, as in Table 5-2-19, the experiential meaning together with the interpersonal meaning reveal that the contestant teacher identifies "to judge one's honesty by one's outlook" as "not right", "machine way" as "popular", and "feeling the pulse" as "safer, special, traditional". By doing so, the contestant teacher uses *Building/Activating Background Knowledge* to inform the audience students that he will teach them how to use the traditional Chinese method of feeling the pulse to test the patients' emotion, which can be compared to the western machine way to test if people have told a lie or not. Moreover, the contestant teacher also suggests that though the western way is popular, this Chinese traditional way is special and comparatively safer.

Table 5-2-19   Modeling Activity in Contestant A's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	If it is not right to judge one's honesty by one's outlook.	to judge one's honesty by one's outlook	not right	**[Modeling Activity]**
	Are there safer ways?	ways	safer	
	Yes.			
	[to the screen] Here we have a popular machine way to use the crossword to test if people have told a lie or not.	machine way to use the crossword to test if people have told a lie or not	popular	
	It's called a polygraph, or a lie detector.	a polygraph, or a lie detector		
	Today I'm going to use a special lie detector to see if you are lying or not.	lie detector to see if you are lying or not	special	
	[next slide] As you know, in Chinese traditional medication, we have a way to get to know people's emotion.	Chinese … medication, a way to get to know people's emotion	traditional	

	That is, to feel the pulse.	to feel the pulse	
	It was once believed, if your pulse is over 9 within 5 seconds, then probably you are lying.	It was once believed, if your pulse is over 9 within 5 seconds, then … you are lying	probably

As there is no obvious difference between the two discourse types in this phase, the analysis suggests that *Building/Activating Background Knowledge* of ESL pedagogic genre is not blurred in the mock teaching discourse.

5.2.14 Presenting Rationale

In Lee's research (ibid.), *Presenting Rationale* is the second phase of *Putting Activity in Context*. As in (p), in authentic teaching, the teachers frequently use *Presenting Rationale* to provide the purpose of the activities and indicate to the students the value of the activities and thereby promote the activities to the students. Its typical linguistic feature is that teachers sometimes use adjectives such as "useful" to self-evaluate the activity before it is carried out (ibid., p. 126). In addition, it also appears in the sub-stage of *Reviewing Activity* as the teachers also provide reasons behind an activity here (ibid., p. 138).

(p) why is this useful. why are we doing this, activity. (ibid., p. 126)

Similarly, as in Table 5-2-20, the experiential meaning together with the interpersonal meaning reveals that the contestant teacher indicates that the activity to be carried out is "very easy" and the "author" is "very good". In addition, she also states that the students "have to" know about this. By doing so, in this mock teaching, the contestant teacher emphasizes that the author of the text is good so that the text is easy to read. There is no stark difference between the two discourse types in this phase.

Table 5-2-20   Presenting Rationale in Contestant D's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	OK. Actually very easy.		very easy	**[Presenting Rationale]**
	This is a very good author, you have to know that.	author, you, know that	very good, have to	

Based on the above analytic result, *Presenting Rationale* of ESL pedagogic genre is

not blurred when it is borrowed into the mock teaching discourse.

5.2.15   Referring to Earlier Lessons

Referring to Earlier Lessons is the last phase of *Putting Activity in Context*. As in (q),

in ESL teaching, *Referring to Earlier Lessons* is used to clarify the relations between

the activities and previous lessons. Its typical linguistic feature is the references of

specific time in the past, such as "Friday, Tuesday, last time" (ibid., p. 127).

> (q)   remember on Friday. we talked about. we talked about … well, from the reading, we
>   talked about some of these things. on uh Friday … from the handout, form Friday … it
>   had a lot of good examples, uh when you think about culture. (ibid., p. 127)

However, as in Table 5-2-21, the experiential meaning reveals that the contestant

teacher is referring to the past within the mock teaching time limit with "just now". It

indicates that this phase is sometimes used to clarify the connections between each

activity rather than between the lessons.

Table 5-2-21   Referring to Earlier Lessons in Contestant B's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Lee's Framework
CT	Now ladies and gentlemen, just now I have already assigned two leaders.	just now	**[Referring to Earlier Lessons]**

Based on this part of the analysis, the time scale of *Presenting Rationale* of ESL

pedagogic genre is again blurred when it is used in the mock teaching discourse.

5.2.16   Activity

Activity is an umbrella term which covers reasonably unified set of student behaviors.

These behaviors are limited in time, preceded by teachers' directions, and with a particular objective (Brwon, 2001, p. 129, cf. Lee, 2011, p. 103). Lee proposes that *Activity* can be grammar exercises, peer-editing, group discussion, and pedagogic and academic tasks (ibid., p. 103). Though Lee (ibid.) admits that *Activity* is the essential structural unit in the teaching, he does not describe its linguistic features. This is because in his data, teachers mostly silently monitor the activities carried out by the students and there are therefore not obvious linguistic resources to overtly mark the activities (p. 130).

In the present study, however, *Activity* is marked as a sub-stage in *Activity Cycle*. This is for two reasons. First, the contestant teachers and the audience students do not always remain silent in *Activity*. Practices such as role play are therefore manifested in the discourse and can be marked as *Activity*. Second, the present study also marks the multimodal resources of behaviors and therefore even the silent behaviors of Lee's research can be marked as *Activity*.

Table 5-2-22 is an example of *Activity* similar to that in Lee's data. In this example, the contestant teacher simply walks around and watches how the audience students carry out the activity.

Table 5-2-22   Activity in Contestant A's R-W-T Mock Teaching

spkr	exchange	Lee's Framework
CT	[Walking around the students]	**{Activity}**
ASs	[playing the game]	

Likewise, as in Table 5-2-23, I also mark semantic chunks in which the contestant teachers initiate the activity and then simply play the video or recordings as *Initiating Activity* followed by *Activity*. Though the audience students are not speaking or

writing in this activity, they are watching the video and passively assimilating knowledge about the video and practicing their listening comprehension.

Table 5-2-23   Activity in Contestant j's A-V-S Mock Teaching

spkr	exchange	Lee's Framework
CT	OK. Let's go.	**[Initiating Activity]**
	[playing the video]	**{Activity}**

Taking Table 5-2-24 as an example, the contestant teacher is doing a model role play with the audience student. The audience student involved in the dialogue is practicing her spoken language while the other audience students are also learning how this model goes on from their observations.

Table 5-2-24   Activity in Contestant A's R-W-T Mock Teaching

spkr	exchange	Lee's Framework
CT	So, nice to meet you. [Shaking hands with the boy student]	**{Activity}**
AS	Nice to meet you, too.	
CT	How are you today?	
AS	Fine.	
CT	OK. Have you told any lies today?	
AS	No.	
CT	Not yet? OK. Great. What did your partner say to you?	
AS	Pardon?	
CT	What did your partner tell you?	
AS	Er … She told me that she …	
CT	==En hen.	
AS	… have skipped classes in (?university), but she hasn't cheated on exams.	
CT	OK. She hasn't cheated on exams, but she confessed she have skipped classes very honestly. So, how about her pulse? How many?	
AS	… I didn't count.	
ASs	[laughing]	
CT	OK.	
ASs	[laughing]	
CT	Thank you very much.	

To take Table 5-2-25 as another example, it is only the contestant teacher who narrates the knowledge, though the processes are previously referred to as an activity. This example is actually particular to the mock teaching discourse. Though the audience

students only watch and listen to the contestant teachers' narration, they are passively

taking in the knowledge. To save time in the mock teaching, the contestant teachers

sometimes directly explain the text content and background knowledge for the

audience students, after they initiate the activity in the previous phase.

Table 5-2-25　　　Activity in Contestant A's R-W-T Mock Teaching

spkr	exchange	Lee's Framework
CT	Two months ago, America went through a debt-ceiling crisis.	**{Activity}**
	In my opinion, the debt-ceiling crisis is a showcase of America's honesty crisis.	
	So, we know that China is America's largest creditor.	
	It owns 1.160 trillion dollars worth of US Treasury Bill.	
	So Treasury Bill is an American government bond.	
	In other words, America owns every Chinese roughly 5,700 RMB.	
	So this is a sign of American's dishonesty up to now.	

It is worth mentioning again here that the frequencies of *Activity* in both Lee's data

and the data of present research are both 100% (refer Table 5-1-1 and Table 5-1-2).

This is because *Activity* is the essential part of *Activity Cycle* and therefore all the

other sub-stages center on it and form the cycles.

The above examples suggest that *Activity* of ESL pedagogic genre is blurred when it

is borrowed into the mock teaching discourse since it is more diversified and

restricted by the contest environments.

5.2.17　Regrouping Participants

Regrouping Participants is the first phase of *Reviewing Activity* in Lee's research

(2011). As (r) presents, in ESL teaching, teachers readdress all the students in

Regrouping Participants. By doing so, they regain the students' attention and signal

that they are going to review a completed activity. Moreover, the teachers usually go

to the center-front of the classroom and change volume in this phase. The teachers

usually signal a change in direction of a lesson with discourse markers such as "okay, all right" in Regrouping Participants (ibid., p. 131).

(r)   ((T stands at the center-front of the classroom. T looks at the Ss.)) okay, everybody.

As is shown in Table 5-2-26, similar resources can be found in mock teaching discourse. And the above-mentioned shift in direction can be illustrated with Phases in this research, as it constitutes a Preparation considering its relation with the latter moves.

Table 5-2-26   Regrouping Participants in Contestant B's R-W-T Mock Teaching

spkr	exchange	phases	Lee's Framework
CT	Now, ladies and gentlemen.	Preparation	**{Reviewing Activity}** **[Regrouping Participants]**

The above analysis reveals that *Regrouping Participants* of ESL pedagogic genre is not blurred as there are no changes to it when it is used in mock teaching.

5.2.18   Grouping Participants (new phase)

This is another phase not found in Lee's (2011) research but present in mock teaching. Actually, it is frequently used by the contestant teachers in their mock teachings to organize the audience students prior to the activities. In Table 5-2-27, the experiential meaning reveals that the contestant teacher divides the audience students from a whole class (you) into several groups (the first row, the students in the second line); moreover, the Interpersonal Meaning also reveals that the contestant teacher uses "are going to" to indicate what the audiences students are expected to do, and "'d like" to indicate what she wants them to do.

Table 5-2-27   Grouping Participants in Contestant B's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	Now, you are going to work in different groups. I'd like the first row to pay special attention to Part 1. You have my handout, please focus on the organization of Part 1. And the students in the second line, you are going to focus on Part 2, also you have my … organization here.	you, I, the first row, Part 1, the students in the second line,	are going to, 'd like are going to	**[Grouping Participants]**

5.2.19   Establishing Common Knowledge

Establishing Common Knowledge is the second phase of *Reviewing Activity* in Lee's research (2011). As (s) shows, in ESL teaching, *Establishing Common Knowledge* is used to review the answers of activities. Its typical linguistic feature is "let's" and the inclusive "we" (ibid., p. 132). In addition, Lee also clarifies that it is either in the form of IRF exchanges or in the form of narration in which teachers provide answers (ibid., p. 132), though he does not provide examples from his data.

> (s)   let's take a look at these. (ibid., p. 132)

Similar resources are found in mock teaching discourse. As Table 5-2-28 presents, the contestant teacher uses *Establishing Common Knowledge* to summarize the phrases that the audience students have just learned in the prior activity. From the experiential meaning, the contest teacher also uses "we all" to indicate that "this lady's job is a nurse" is a shared knowledge by both herself and the audience students. In the mock teaching discourse, the experiential meaning sometimes includes very specific information on the teaching content, such as "this lady's job, a nurse". In Lee's (ibid.) examples, however, this is very general, such as "these" in (s).

Table 5-2-28   Grouping Participants in Contestant f's A-V-S Mock Teaching

spkr	Exchange	Experiential Meaning	Lee's Framework
CT	By now we all know that this lady's job is a nurse. So if I am going to describe the job qualities for this lady, I will say [switching to the next slide] "I usually wear a white uniform." "I am helpful and patient." "I need to have special qualifications for my job." Etc. OK? Pay attention.	we, all, this lady's job, a nurse	**[Establishing Common Knowledge]**
	This is what we call scanning.	we	

This comparison indicates that the contestant teachers are more explicit than the ESL teachers when they provide background information in *Establishing Common Knowledge.* This is probably because they want to make their teaching procedures clear as much as possible to the contest adjudicators. Based on this analysis, *Establishing Common Knowledge* of ESL pedagogic genre is blurred when it is borrowed into the mock teaching discourse.

5.2.20   Following Up

Following up is the third phase of *Reviewing Activity* in Lee's research. As in (t), in authentic teaching, *Following up* is used to indicate what the students are expected to do subsequently after the activities. Teachers use it to create a sense of continuity between lessons. Its typical linguistic features are the phrase of "we're going to/gonna + verb" and time reference such as "next week" (Lee, 2011, p. 134).

> (t) time is almost up and I know, some of you still have questions we'll go over the answers to these when we meet again on, Thursday, okay? but what I want you to think about is um. what does this sone, have to do with our next topic. (Lee, 2011, p. 135)

Interestingly, the contestant teachers in mock teachings use it to refer to future work which obviously will not exist. Similarly, as in Table 5-2-29, the Experiential Meaning together with the Interpersonal Meaning reveal that the contestant teacher uses it to indicate that he (I) wants (would like) the audience students (you) to do the

following-up activity (e.g. to look up those words in dictionary) after the mock teaching (after class), though obviously this is a fake requirement as the audience students will not really carry it out.

Table 5-2-29   Following up in Contestant A's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	I would like you to look up those words in dictionary after class,	I, you, to look up those words in dictionary after class	would like	**[Following up]**
	and try to work out the subtle difference between them.	work out the subtle difference between them	try to	

The above analysis reveals that *Following up* is used to make its genre appear complete. This is probably because the contestant teachers assume that the contest adjudicators would appreciate a mock teaching with specification of requirements of assignments. From a linguistic perspective, *Following up* of ESL pedagogic genre is not blurred when it is used in mock teaching discourse.

5.2.21   Evaluating Student Performance

As is previously mentioned, the fourth phase in Lee's research (2011) is *Checking in*. Following it, *Evaluating Student Performance* is the fifth phase in *Reviewing Activity*. As (u) presents, in authentic teaching, *Evaluating Student Performance* is used by the teachers to acknowledge to the students that they have accomplished the activities. The ESL teachers usually use positive adjectives such as "good, great, beautiful" to evaluate their students in *Evaluating Student Performance* (ibid., p. 137).

      (u)   okay. good job you guys. (ibid., p. 137)

Similarly, in Table 5-2-30, the Experiential Meaning and the Interpersonal Meaning

reveal that the contestant teacher relates the audience student who has given answers in the prior phase (she, student) to positive evaluations (Wow, really, very competent). In addition, she also relates the audience student's answer (She prefers to develop herself improving capability by herself.) to positive evaluations (Wow, quite impressive). This indicates that the contestant teachers also use *Evaluate Student Performance* to praise the audience student's performance in the prior activity. There are no stark differences between ESL teaching and mock teaching in this phase.

Table 5-2-30   Evaluating Student Performance in Contestant F's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Interpersonal Meaning	Lee's Framework
CT	Wow, wow! She is really a very comp … competent student in this modern contemporary society. She prefers to develop herself improving capability by herself. Wow, that's quite impressive.	She, Student She prefers to develop herself improving capability by herself.	Wow, wow! really, very competent Wow, quite impressive	**[Evaluating Student Performance]**

The above comparison reveals that *Evaluating Student Performance* is not blurred when it is used in mock teaching discourse.

5.2.22   Announcing Homework

In Lee's research (2011), *Announcing Homework* is the first phase of *Setting up Homework Framework*. As (v) indicates, in ESL teaching, *Announcing Homework* is used to announce the assignment that the teachers expect the students to accomplish at home. The word *homework* usually appears in the language of this phase to signify it is about homework. Furthermore, the teachers usually use visual modalities to facilitate the instruction in this phase (ibid., p. 142).

(v)   so for homework figure out, who you're going to present about and who you're going to

Interestingly, though the audience students do not need to do any homework related to the mock teaching, the contestant teachers all announce fake homework (homework that will not be accomplished by the audience students) in the end. In Table 5-2-31, the Experiential Meaning reveals that this contestant teacher asks the audience students to work as groups and conduct a survey.

Table 5-2-31   Announcing Homework in Contestant j's A-V-S Mock Teaching

spkr	exchange	Experiential Meaning	Lee's Framework
CT	So the next is your assignment for today. [switching to the next slide] After class, you have to do this "group work", "Conduct a survey on your friends' activities on the Internet and then give us your presentation next time."	the next, your assignment, for today this "group work" "Conduct a survey on your friends' activities on the Internet and then give us your presentation next time."	**[Announcing Homework]**

It can be seen from the above analysis that the *Announcing Homework* is not blurred when it is used in the mock teaching discourse. This is probably because the contestant teachers want to use it make their mock teaching look like a complete teaching.

5.2.23   Outlining Homework Procedure

Outlining Homework Procedure is the second phase of *Setting up Homework Framework*. As (w) shows, in authentic teaching, *Outlining Homework Procedure* is used by the teacher to inform the students how he/she wants them to carry out the homework. ESL teachers usually use "I want you" in *Outlining Homework Procedure* to convey directives to their students (Lee, 2011, p. 143).

> (w)   I want you to do a couple of things for me, please, listen to the conversation, and I think it's between Jeff and his father, and I want you to answer the questions at the bottom page fifty-three, and I want you to listen to it again. (ibid., p. 143)

Similarly, as Table 5-2-32 shows, the interpersonal meaning of "should, please, try" and "Maybe next Einstein will be one of you" indicate that the contestant teacher is also using this phase to tell the audience students how to do the homework. However, as it can be seen, these interpersonal meanings are much softer voices in comparison to "I want you". It indicates that the contestant teachers treat the audience students not as real students but as cooperators in the mock teaching.

Table 5-2-32   Outlining Homework Procedure in Contestant J's R-W-T Mock Teaching

spkr	exchange	Interpersonal Meaning	Lee's Framework
CT	First, you should "further read the rest of the text", because next session will focus on the language points and detail reading. And then, "write a paragraph of general statement supported by a list of details." I gave you topic here, it's "Imagination and Creativity Are Important in Modern World". And then, please "Find more information about Albert Einstein in Text B" and also "the following websites" [a website showing on the screen]. Lastly, "do some creative work". Like, draw pictures with circles or make some kind of art with … with fruits and vegetables. Try. Maybe next Einstein will be one of you.	should please Try. Maybe next Einstein will be one of you.	**[Outlining Homework Procedure]**

The above comparison reveals that *Outlining Homework Procedure* is blurred when it is used in the mock teaching.

5.2.24   Modeling Homework

Modeling Homework is the third phase of *Setting up Homework Framework*. As (x)

shows, in ESL teaching, *Modeling Homework* is used to clarify how the homework is to be carried out (Lee, 2011, p. 145). Its typical linguistic feature is if-clause (ibid., p. 146).

> (x)   so if you're choosing for example Joon you have, symbols, values, beliefs, which one do you like the most, what's your favorite of those three. {Joon tells the T his favorite is "symbols."} then he's going to write. the body paragraph, about symbols he feels best about that. Lien, what's yours. (ibid., p. 146)

Also, as is shown in Table 5-2-33, the experiential meanings reveal that after *Announcing Homework* in the mock teaching, the contestant teacher uses a movie clip to specify one particular phrase in the assignment that the audience students might not know. Though with different linguistic features, it can be seen *Announcing Homework* is oriented to specify how to conduct the homework.

Table 5-2-33   Modeling Homework in Contestant C's R-W-T Mock Teaching

spkr	exchange	Experiential Meaning	Lee's Framework
CT	OK. Assignment. [switching to the next slide]	Assignment	**[Announcing Homework]**
	Perhaps somes … some of you don't understand what is giving a fig for authority. Do you? I can show you a movie clip. Three Idiots. Have you watched that? A very inspirational movie.	what is giving a fig for authority a movie clip, Three Idiots, that	**[Modeling Homework]**
	[playing the movie clip]		
ASs	[laughing]		
CT	Is it funny to hear the mixture of both English and India?	the mixture of both English and India	
ASs	Yes.		
CT	Yeh. A little bit, right? So, [switching to the next slide] you see. Now you understand what is Never give a fig for authority. Did you give a fig for authority? Yes, all the time, right?	what is Never give a fig for authority	

The above comparison reveals that *Announcing Homework* of ESL pedagogic genre is

not blurred when it is used in mock teaching discourse.

5.2.25   Farewell

Farewell is the last sub-stage of *Closing* in Lee's research (2011). As (y) shows, *farewell* is a sub-stage and is used to formally signal the end of a lesson (ibid., p. 152). Moreover, experienced teachers tend to use more elaborated forms of and warm farewells (ibid., p. 153). Its typical linguistic features are "class is over, that's all" (ibid., p. 153)

> (y)   okay, see you later guys, have a nice weekend. (ibid., p. 152)

Similarly, as is shown in Table 5-2-34, it is a direction in terms of cycle of phases. The contestant teacher uses it to mark the ending of the mock teaching and bid a farewell to the audience students, adjudicators, and other audience on site.

Table 5-2-34   Modeling Homework in Contestant f's A-V-S Mock Teaching

spkr	exchange	Phases	Lee's Framework
CT	Thank you very much. Thank you.	Direction	**{Farewell}**
ASs and the Others	[applauding]		

The above comparison reveals that *Farewell* of ESL pedagogic genre is not blurred when it is used in mock teaching discourse.

5.3 Conclusion

In this chapter, the ESL pedagogic genre is compared to the mock teaching discourse in order to reveal how the former genre type is simulated and adapted in the mock teaching of the SFLEP contest. The results reveal that the generic structures of the two discourses are very similar. However, both the generic structure and register features of the ESL pedagogic genre change in the mock teaching discourse. On the one hand, the frequency of a part of the sub-stages and phases of the ESL pedagogic genre are changed; on the other hand, the register features of a part of these sub-stages and phases are also changed. I propose that this is a phenomenon of "genre blurring". This genre blurring indicates the influence of contest environment on the ESL pedagogic genre when it is used in the mock teaching in the contest. For example, in an ESL classroom teaching, certain parts of the generic structure, such as the Housekeeping, are emphasized; however, in a mock teaching, these parts are no more important as they are irrelevant to the contestant teachers' performances and contest results. Other parts of the generic structure, such as the Announcing Activity, receive much more attention by the contestant teachers and therefore more frequent. Likewise, in an ESL classroom teaching, the interactions between the teacher and the students are more important than those between the contestant teacher and the audience students in the mock teaching. This results in the fact that tenor relations changes in register of the phases or sub-stages of the ESL pedagogic genre when it is borrowed into the mock teaching discourse.

Chapter Six Solidification of Mock Teaching Genre
in Contest Adjudicators' Post-Contest Comments

6.0 Introduction

The purpose of this chapter is to analyze how the contest adjudicators refine the mock teaching genre instances in their post-contest comments. In the mock teaching, there are tensions of social differences from different contestants and these 20 winning examples of mock teaching discourse instantiate different realization principles of the mock teaching genre. In the post-contest comments, the adjudicators value or devalue some of the instances. By doing so, they are differentiating the mock teaching behaviors that they think appropriate from the ones that they think inappropriate. The result is that the genre is further classified, refined and presented to the contest audience in these comments. I call this "solidification" of the genre. By solidification I mean that a genre is further refined into a privileged one by the genre evaluators. Although all the winning mock teaching videos represent a genre of mock teaching that the contest organizer wants to present to the contest viewers, the solidified genre represents the norms of the mock teaching genre in the eyes of the contest adjudicators. In alignment with Martinian SFL framework, this solidification can manifest at three levels: register, genre, and ideology. At the level of register, the contest adjudicators privilege genre instances which have specific and structured activity in Field, close and equal relations in Tenor, and dialogue and accompanying field in Mode. At the level of genre, the mock teaching generic structure is condensed as the contest adjudicators only select certain constituting parts of the genre and make

comments on them. At the level of ideology, the privileged instances point to the region of Interventionism in Bernsteinian framework of pedagogical classification. In the rest of the chapter, I will explain them in more details.

6.1 Solidification of Generic Structure of Mock Teaching Genre

The contest adjudicators do not evaluate all parts of the mock teaching genre in their post-contest comments. As it can be seen from Table 6-1, the constituting parts of the mock teaching genre framed in boldface are evaluated by the adjudicators. In terms of stages, the adjudicators evaluate only *Activity Cycle*. In terms of sub-stages, the adjudicators evaluate the parts selectively. In *Opening*, they only evaluate *Warming up* and *Setting up Lesson Agenda*; in *Activity Cycle*, they only evaluate *Activity*; in *Closing*, they do not make evaluations. In terms of phases, the adjudicators also evaluate the parts selectively. In *Warming up*, they evaluate *Looking ahead*, and *Making a Digression*. In *Setting up Activity Framework*, they evaluate *Building/Activating Background Knowledge*. In *Setting up Homework Framework*, they only evaluate *Announcing Homework*.

Table 6-1-1   Evaluated Generic Structure in Contest Adjudicators' Post-Contest Comments

Mock Teaching Discourse			
Opening (100)			
	Getting Started (100)		
	Warming up (100)		
		Housekeeping (0)	
		Looking ahead (100)	
		Making a Digression (65)	
	Setting up Lesson Agenda (75)		
	Checking in (40)		
	Announcing Activity (5)		
Activity Cycle (100)			
	Setting up Activity Framework (122)		
		Building/Activating Background Knowledge (29)	

		Announcing Activity (84)
		Specifying Activity (9)
		Outlining Activity Procedure (15)
		Modeling Activity (6)
		Checking in (13)
		Indicating Activity Time (6)
		Initiating Activity (40)
	Putting Activity in Context (8)	
		Building/Activating Background Knowledge (0)
		Presenting Rationale (2)
		Referring to Earlier Lesson (3)
		Grouping Participants (4)
	Activity (100)	
	Reviewing Activity (51)	
		Regrouping Participants (1)
		Establishing Common Knowledge (44)
		Following up (2)
		Checking in (8)
		Evaluating Student Performance (7)
		Presenting Rationale (3)
Closing (100)		
	Setting up Homework Framework (100)	
		Referring to Earlier Lesson (5)
		Announcing Homework (100)
		Outlining Homework Procedure (30)
		Activity (5)
		Modeling Homework (10)
		Checking in (20)
	Cooling down (10)	
		Looking ahead (0)
		Housekeeping (0)
		Following up (10)
	Farewell (100)	

The above analyses suggest that the contest adjudicators' post-contest comments present the contest audiences with a more solidified genre form. This genre represents the privileged parts that concern the adjudicators.

6.2 Solidification of Register Features of Mock Teaching Genre

In terms of register, the contest adjudicators evaluate the register features at the levels of genre, stages, sub-stages, and phases, for which I will explain in order in the rest of this section.

6.2.1   Solidification of Register in Comments of Genre Instances

Table 6-2-1 is a summary of the number of comments which are relevant to the instances of the overall mock teaching genre. There are altogether 28 comments, in which 23 are positive and 7 are negative.

Table 6-2-1 Privileged Genre Features in Adjudicators' Post-Contest Comments

		Overall Generic Structure	
		P	N
Field	General		2
	Specific		
	Activity Structured	15	
	Non-Activity Structured		3
Tenor	Close	6	
	Distant		
	Equal		
	Unequal		1
Mode	Monologue		1
	Dialogue		
	Constituting Field		
	Accompanying Field	2	
Total		28	

Note: P=Positive Comments; N=Negative Comments. The total number of the data used is 40, so if, for example, the above table shows 10, it means there are 10 out of 40 comments found.

First, there are 2 negative comments on the general aspect of Field. [6.2.1] is an example of the negative comments on the general aspect of Field. The contest adjudicator thinks the mock teaching is not specific enough in its skill drilling and topic discussion. On the one hand, the contestant teacher does not design specific

practices for the audience students to practice expressing their view points; on the

other hand, the contestant teacher does not guides the audience students to have an

in-depth discussion of the topic.

> [6.2.1] The mock teaching has two deficiencies. One is that the skill drilling is not sufficient compared to topic discussion and the practice of language functions. The designing of the skill drilling was lack of deep thought. There is also a lack of teaching methods that are targeted at the skill drilling. The other is that the discussion of the topic was not deep enough. The teaching activities ended with practices of subjunctive mood, and the students did not have time to think and express their in-depth views of their future choices. The teaching did not successfully activate the students' critical thinking. (translated by author from Chinese) (Comments on Contestant e's A-V-S Mock Teaching)

Second, there are 15 positive comments on the activity structured aspect of Field and

3 negative comments on the non-activity structured aspect of Field. [6.2.2] is an

example of positive comment. As it can be seen, the adjudicator values the mock

teaching as he believes the whole lesson goes through a comprehensive process

including reviewing previous lesson, warming up with cartoon, playing of video clips,

summarizing the present lesson, and assigning homework.

> [6.2.2] The CT at first reviewed the teaching content of Section A in the prior lesson. Then she clarified the teaching content and requirement in the present lesson. After that, she used cartoons to elicit the topic, and then repeatedly played the interview in the video so as to make the ASs know the teaching content. In this part, exercises are integrated with her explanation. At last, she summarized the teaching content and assigned the homework. The whole lesson is well organized. (translated by author from Chinese) (Comments on Contestant c's A-V-S Mock Teaching)

[6.2.3] is an example of devalued genre instantiation. As it can be seen, the

adjudicator thinks the mock teaching is lack of clear logic established among all its

cycles of activities. It is not like the previous example in which the contestant teacher

goes through preparation, activity, and summarizing processes. Instead, each activity

of this mock teaching is individually oriented to motivate the audience students while

not connected to the next activity cycle well. The contest adjudicator cannot identify

its logic and therefore gives a negative comment.

> [6.2.3]   The deficiency of the lesson is that it included too many formal contents
> which were lack of cohesiveness and not concentrated. Although the CT
> tried hard to motivate the ASs in the teaching, such an arrangement
> caused some impact on the language teaching. The ASs were sometimes
> rather passive and not cooperative. (translated by author from Chinese)
> (Comments on Contestant h's A-V-S Mock Teaching)

Third, there are 6 positive comments on the close aspect of Tenor. As [6.2.4] presents,

in the first half of the comment, the contest adjudicator praises the contestant teacher

for having created a relaxed and cheerful learning environment with well-designed

activities. Moreover, the adjudicator also praises that the contestant teacher is friendly

in her voice. These comments show that the contestant teacher thinks it is appropriate

to draw in close relationship with the audience students in the mock teaching.

> [6.2.4]   In general, the main points of the mock teaching were emphasized, and
> the teaching contents and the teaching objectives were clear. The balance
> between language learning and language practicing was maintained well.
> The guessing game was well organized into the language practices. Such
> a design can motivate the AS to participate into the activity and can help
> create a relaxed and cheerful English learning environment. We could
> say this is a fairly successful mock teaching. The CT has clear
> pronunciation and sweet voice. Her language is also very friendly and
> her teaching manner is natural and at ease. (translated by author from
> Chinese) (Comments on Contestant f's A-V-S Mock Teaching)

Fourth, there are 2 negative comments on the unequal aspect of Tenor. [6.2.5] is such

an example. The contest adjudicator thinks the contestant teacher is over-exaggerating

though she is interacting with the audience students well. The adjudicator thinks it is

inappropriate to interact with the audience students at the tertiary level like treating

kindergarten kids.

[6.2.5] However, she was sometimes exaggerating when she was encouraging the ASs. She even awarded the ASs with little presents. This looks unnatural as it was like a nursery teacher teaching a group of kids how to play a game. Admittedly, this is a common problem in many of the mock teachings. (translated by author from Chinese) (Comments on Contestant f's A-V-S Mock Teaching)

Fifth, there is 1 negative comment on monologue aspect of Mode. As [6.2.6] shows, the contest adjudicator thinks the contestant teachers occupies too much time to speak while not allotting enough time for the audience students to speak.

[6.2.6] The CT spoke too much in the mock teaching and used too many long consecutive instructions and explanations. For example, from 9'25'' (9 minutes and 25 seconds, place of the video of mock teaching) to 11'25'', the CTs talked about the word "listlessness" for 2 minutes and there was only 1 AS who spoke for about 5 seconds during this time. (translated by author from Chinese) (Comments on Contestant B's R-W-T Mock Teaching)

Sixth, there are 2 positive comments on the accompanying aspect of Mode. [6.2.7] is such an example. In [6.2.7], the contest adjudicator praises the mock teaching for it includes supplementary video stuffs which can make the teaching not limited to the assigned teaching material.

[6.2.7] The CT carefully chose supplementary videos. Therefore, the mock teaching was based on the textbook but not restricted by the textbook. (translated by author from Chinese) (Comments on Contestant g's A-V-S Mock Teaching)

From the perspective of Mode, when the videos are played for the audience students, language plays the accompanying role. Therefore, this comment presents that the contest adjudicator thinks it is appropriate to have the mock teaching on the accompanying aspect of the Mode.

6.2.2 Solidification of Register in Comments of Stage Instances

As in Table 6-2-2, there are 13 comments in which the contest adjudicators evaluate the *Activity Cycles* of the mock teachings, 10 of which are positive comments while 4

of which are negative ones. It is worth mentioning that these comments are on several interrelated activities and therefore will be different from the latter analysis of comments on *Activity*. It is also worth mentioning that there are no comments on the other two stages viz. *Opening* and *Closing*.

Table 6-2-2 Privileged Register Features of Stages in Adjudicators' Post-Contest Comments

		Activity Cycle	
		P	N
Field	General		
	Specific		
	Activity Structured	10	
	Non-Activity Structured		2
Tenor	Close		
	Distant		
	Equal		
	Unequal		
Mode	Monologue		1
	Dialogue		
	Constituting Field		
	Accompanying Field		1
Total		14	

First, there are 10 positive comments on the activity structured aspect of Field and 2 negative comments on the non-activity structured aspect of Field. As in [6.2.8], the contestant teacher designs several interconnecting activity cycles when making the audience students watch the video and speak. These activity cycles are viewed as a whole unit and commented by the adjudicator. As is shown from the comment, the adjudicator thinks there is an imbalance between input and output activities in this part. In contrast, in [6.2.9], the contestant teacher also uses four interconnected activities in video watching. However, this part receives very positive comment from the adjudicator. The adjudicator appreciates the gradual transition between each

activity and believes that the sequence of these activities considers the balance between "input" and "output".

> [6.2.8] I suggest that the CT consider more about the balance between language input and output. For example, after introducing the meanings and usages of prefabricated expressions, the CT needs to organize necessary practices of these expressions and organize imitative speaking exercises based on this. It would help to improve students' output competency. (translated by author from Chinese) (Comment on Contestant a's A-V-S Mock Teaching)

> [6.2.9] The lesson shifted from listening to speaking, from speeches to role play, and then to whole class discussion. The CT properly handled the balance between "input" and "output". The lesson was not bound by listening and speaking practices as it also included extra-curricular knowledge input. There is a gradual transition between each part of the lesson. (translated by author from Chinese) (Comment on Contestant d's A-V-S Mock Teaching)

Second, there is one negative comment on the monologue aspect of Mode. As in [6.2.10], though the contest adjudicator admits that the activity cycle is well organized, he criticizes the contestant teacher for spending too much time on giving out the answers for the audience students. He thinks this monologue in the teaching prevents the contestant teacher from evaluating the effect of the listening activity.

> [6.2.10] Before watching the video, the CT gave the ASs some hints to provide some basis for listening comprehension. When the video was played for the second time, she only asked the ASs to listen to the video and fill out the blanks with what they hear. Doing so did not distract the ASs' attention. This shows that the CT is considerate. However, she spent almost 5 minutes to compare her answers with those of the ASs', and she basically made the answers for the ASs. Doing so can save the time. However, it also ignored whether the ASs really understood the material and what problems existed. (translated by author from Chinese) (Comment on Contestant i's A-V-S Mock Teaching)

Third, there is one negative comment on the accompanying aspect of Mode. As [6.2.11] shows, the contestant adjudicator thinks the video used for the mock teaching is too simple for the tertiary-level audience students. In addition, he thinks that this

part of the mock teaching should add in relevant listening activities because this can

contribute to the latter discussion as well. All these comments suggest that the contest

adjudicator propose the contestant teacher to consider more on the constituting

function of language in such a video-playing activity.

> [6.2.11] In the second part of this mock teaching, the CT played her prepared DIY video made by her student: activities relevant to computer and internet in college life. The CT elicited the ASs to describe his (the hero of the video) one day with relevant English words that they have learned. This is a good idea; however, the content of the video was relatively simple and its language requirement was more suitable for middle school students. In addition, since the CT mentioned to use key words to grasp the important information of the listening material, why not provide the ASs with some key words when relevant contexts appear in the video? Doing so could provide the ASs with some clues and basis for their discussion of the video contents. (translated by author from Chinese) (Comment on Contestant b's A-V-S Mock Teaching)

6.2.3   Solidification of Register in Comments of Sub-Stage Instances

As Table 6-2-3 shows, there are altogether 59 comments relevant to the sub-stages.

Among them, 6 are on *Opening up: Warming up* (sub-stage of *Warming up* in stage of

Opening), 9 are on *Opening: Setting up Lesson Agenda* (sub-stage of *Setting up*

Lesson Agenda in stage of *Opening*), and 44 are on *Activity Cycle: Activity* (sub-stage

of *Activity* in stage of *Activity Cycle*).

Table 6-2-3 Privileged Register Features in Adjudicators' Post-Contest Comments

		1) *Opening: Warming up*		2) *Opening: Setting up Lesson Agenda*		3) *Activity Cycle: Activity*	
		P	N	P	N	P	N
Field	General						2
	Specific			9			
	Activity Structured					8	
	Non-Activity Structured		2				12
Tenor	Close	2				11	
	Distant						
	Equal						
	Unequal						
Mode	Monologue						2
	Dialogue	1				2	
	Constituting Field						
	Accompanying Field	1				7	
Total		6		9		44	

1) *Opening: Warming up*. First, there are 2 negative comments on non-activity structured aspect of Field. As in [6.2.12], the contestant adjudicator thinks the *Warming up* (what he calls as Lead in) is cumbersome and takes too much time. It reveals that the contest adjudicator want this sub-stage not to occupy too much time of the overall mock teaching.

> [6.2.12] The part of warming up in the present lesson was a bit sluggish and takes long time. This part (including the introduction of teaching procedure of the present lesson) took about 5 minutes in all. (translated by author from Chinese) (Comment on Contestant B's R-W-T Mock Teaching)

Second, there are 2 positive comments on close aspect of Tenor. As in [6.2.13], the contest adjudicator praises the mock teaching because he thinks the questions prepared by the contestant teacher can arouse the audience students' interest. It reveals that the adjudicator thinks this sub-stage should draw in close relation with the

audience students.

[6.2.13] His "Warming up" was designed well. He spent 3 minutes and 56
seconds on it totally. He used about 1 minute to introduce the teaching
objectives of the lesson, and more than 2 minutes to accomplish the
lead-in task. At first, he asked the ASs to answer two questions: "Do you
enjoy your college life?" "What benefits can college education bring to
you?" Two ASs answered the questions. And one of the ASs volunteered
to answer the questions. It is rare to see the ASs volunteer to answer the
questions in a teaching contest environment. The initiative show of the
ASs revealed that his questions had aroused the ASs' interest. (translated
by author from Chinese) (Comment on Contestant G's R-W-T Mock
Teaching)

Third, there is 1 positive comment on dialogue of Mode. As the first half of [6.2.14]
(underlined with straight lines) shows, the contest adjudicator praises the contestant
teacher because he has a good interaction with the audience students. It suggests that
the contest adjudicator appreciates dialogue in the sub-stage.

Fourth, there is also 1 positive comment on accompanying field aspect of Mode. As
the second half of [6.2.14] shows (underlined with wavy lines), the contestant
adjudicator praises the contestant teacher for that he has prepared good PPTs on the
topic of the lesson and they can attract the audience students' attention and activate
them to participate into the latter activities. It suggests that the adjudicator thinks it is
appropriate to start the mock teaching with multimodal resources in this sub-stage.

[6.2.14] From the part of warming up of this lesson, the CT talked back and forth
with the ASs. There was a very good interaction between the CT and the
ASs. The prepared PPTs on the topic of the present lessen provided
fairly rich information, which could attract the ASs' attention, stimulate
their imagination, and activate them to participate in the classroom
activities. (translated by author from Chinese) (Comment on Contestant
a's A-V-S Mock Teaching)

2) *Opening: Setting up Lesson Agenda*. There are 9 positive ones on specific aspect of
Field. As [6.2.15] shows, the contest adjudicator thinks the contestant teacher

introduces the teaching objectives clearly because she specifies them into objectives

of topics, objectives of knowledge of language, and objectives of language skills.

> [6.2.15] At the beginning of the teaching, the CT directly introduced the major tasks of the present lesson. The mock teaching had clear teaching objectives and teaching main points. The teaching objectives included topics, knowledge of languages, and language skills. (translated by author from Chinese) (Comment on Contestant J's R-W-T Mock Teaching)

3) *Activity Cycle: Activity Cycle: Activity.* First, there are 2 negative comments on the

general aspect of Field. As [6.2.16] shows, the contestant teacher thinks that the

contestant teacher does not specify the relationship between "parallelism" and

"contrast" when interacting with the audience students. He thinks a supplementary

explanation should have been included.

> [6.2.16] In the interaction between the CT and the ASs, when being asked about the rhetoric of sentence, the ASs' answer was "parallelism and contrast". However, the CT only affirmed "parallelism" while not respond to "contrast". The ASs would gain more if the CT had made a further explanation of the relationship between these two figures of speech. (translated by author from Chinese) (Comment on Contestant B's R-W-T Mock Teaching)

Second, there are 8 positive comments on the activity structured aspect of Field and

12 negative comments on the non-activity structured aspect of Field. In [6.2.17], the

contest adjudicator praises the contestant teacher for that she guides the audience

students to relate old words to new words in the activity. In [6.2.18], however, the

contest adjudicator criticizes the contestant teacher for that the two parts of the

activity are not organized. This is because what the contestant teacher wants the

audience students to do and what they do are not consistent. These examples suggest

that the adjudicators want the activity to be well organized.

[6.2.17] In the mock teaching, the CT could have paid attention to the interaction with the ASs, the inspiration of the ASs' thoughts, the presentation of new knowledge on the basis of old knowledge, and explanation of new knowledge on the basis of old knowledge. For example, when the ASs said "fat", she elicited them to say "obese" and "obesity". (translated by author from Chinese) (Comment on Contestant i's A-V-S Mock Teaching)

[6.2.18] In the part of exercise, the CT asked the ASs to form pairs and do interview; however, the ASs demonstrated in different forms. Such an arrangement may have hampered the ASs' performance and impaired their initiatives in participating into group interactions. (translated by author from Chinese) (Comment on Contestant c's A-V-S Mock Teaching)

Third, there are 11 positive comments on the close aspect of Tenor. To take [6.2.19] as an example, the adjudicator thinks the contestant teacher designs the activity for the purpose of drawing in closer his relationship with the audience students. He thinks the audience students are relaxed when they carry out the activity.

[6.2.19] The first part of the mock teaching was warming up (which is actually the first Activity in Activity Cycle in Mock Teaching Genre). The CT used questions to interact with the ASs. He tried to bring himself and the ASs closer and discussed with them their future plan after graduation. The ASs were relaxed and casual when they were answering the questions. (translated by author from Chinese) (Comment on Contestant e's A-V-S Mock Teaching)

Fourth, there are 2 positive comments on the dialogue aspect of Tenor and 2 negative comments on the monologue aspect of Tenor. In [6.2.20], the contest adjudicator praises the contestant teacher because she always interacts with the audience students so as to make them speak up and guess the answers before looking at the handout. In [6.2.21], however, the contest adjudicator criticizes the contestant teacher for that he does not allow the students time for discussion.

[6.2.20] In the teaching process, the contestant teachers had always paid attention to inspire the students to interact with the teacher and with each other. When she was introducing a teaching content or a language phenomenon, she always asked the students first, or tried to

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use movement and pause to elicit the students to give the answers. After a section, she also asked the students "Do you have any questions?". (translated by author from Chinese) (Comment on Contestant c's A-V-S Mock Teaching)

[6.2.21] Before the end of his mock teaching, the CT asked the ASs to discuss a question: "Do you agree with the author that even a dying patient should be told the truth?" Due to the time constraints, he did not ask the ASs to make a discussion (Actually he still has 1 and a half minutes left.). (translated by author from Chinese) (Comment on Contestant E's R-W-T Mock Teaching)

This part of the analysis reveals that the adjudicators prefer the phase of Activity to be accompanying field and dialogue in terms of Mode.

Sixth, there are 7 positive comments on the accompanying field aspect of Mode. To take [6.2.22] as an example, in this activity, the contestant teacher asks one audience student to come to the board and touch a screen. After that, a voice signal contextualizes the interaction and makes it a situation of dialing the wrong number to the White House. As it can be seen, the contestant teacher is mainly referring to the slide, summoning for actions in this phase. It receives positive comments from the adjudicator as he believes that this activity activates the atmosphere and drills students' listening skills.

[6.2.22] When introducing the part of "Making a Wrong Call", the CT invited the ASs to touch the screen, which led to the scene of making a wrong call to the White House. This not only drilled the ASs' listening skills, but also activated the classroom atmosphere. The part is very impressive. (translated by author from Chinese) (Comment on Contestant h's A-V-S Mock Teaching)

From this part of the discussion, the adjudicators appreciate the language as an accompanying field. This is probably because they want the mock teaching discourse to include many visual/audio resources and activities.

6.2.4 Solidification of Register in Phase Instances

In the contest adjudicators' comments, the above-mentioned phases are evaluated. Some of the instances of these constituting parts receive positive comments while some receive negative comments. The solidification of the register of the instances of these phases can be summarized in Table 6-2-4. There are 45 comments on these phases.

Table 6-2-4 Privileged Register Features of Phase Instances in Adjudicators' Post-Contest Comments

		1) *Opening: Warming up: Looking ahead*		2) *Opening: Warming up: Making a Digression*		3) *Activity Cycle: Setting up Activity Framework: Building/Activating Background Knowledge*		4) *Closing: Setting up Homework Framework: Announcing Homework*	
		P	N	P	N	P	N	P	N
Field	General		4						3
	Specific	9				2		2	
	Activity Structured	7		2		5		3	
	Non-Activity Structured		1		1				
Tenor	Close								
	Distant								
	Equal			1					
	Unequal								
Mode	Monologue								
	Dialogue								
	Constituting Field								
	Accompanying Field			4					
Total		22		8		7		8	

Note: P=Positive Comments; N=Negative Comments. The total number of the data used is 40, so if, for example, the above table shows 10, it means there are 10 out of 40 comments found.

6.2.4.1 *Opening: Warming up: Looking ahead* (phase of *Looking ahead* in substage of *Warming up* in stage of *Opening*)

First, there are 9 positive comments on specific aspects of Field and 4 negative

comments on general aspects of Field. As in [6.2.23], the contestant teacher describes

the teaching objectives in more detail. For example, the listening skills are

particularized into predicting and identifying sound linking. This specification

receives very positive comments from the adjudicator. As in [6.2.24], however, the

contestant teacher focuses the audience students' attention on the slide in which the

four teaching objectives are presented: listening skills, vocabulary building, oral

practice, and cultural reflection. However, as can be seen from the comments, the

adjudicator thinks these objectives are too general and fail to provide specific tasks.

> [6.2.23] The CT listed the 3 teaching objectives of the present lesson: listening skills (predicting, identifying sound linking), speaking exercises (presenting issues, suggesting solutions), and linguistic knowledge (usage of "graffiti" and "concern"). Comparing with other contestant teachers, the teaching objective of the present lesson are clear, and the key points of teaching are also grasped well. (translated by author from Chinese) (Comment on Contestant c's A-V-S Mock Teaching)
> [6.2.24] The CT listed the 4 teaching objectives of the present lesson: listening skills, vocabulary building, oral practice and cultural reflection. Apparently, such objectives are relatively broad and ambiguous, which fail to provide specific listening skills, exact vocabulary and drilling tasks for spoken English. (translated by author from Chinese) (Comment on Contestant b's A-V-S Mock Teaching)

These two examples reveal that the adjudicators prefer this part of the mock teaching

to be Specific in terms of Field.

Second, there are 7 positive comments on activity structured aspect of Field and 1

negative comment on non-activity structured aspect of Field.

> [6.2.25] The CT can design in detail his teaching objectives and main points of teaching based on the teaching content. The overall structure of the mock teaching was complete. (translated by author from Chinese) (Comment on Contestant C's R-W-T Mock Teaching)

As in [6.2.26], the contestant teacher refers to his teaching objectives shown on the

slide: to talk about student life, to familiarize students with some sentence patterns, to

get to know what a filler word is. However, the adjudicator criticizes that the second

one looks like an objective of the teacher rather than the students. This actually breaks

the logical relations between the three objectives.

> [6.2.26]   The three teaching objectives seem to target different people: to learn
> to talk about student life – the objectives of students, to familiarize
> students with some sentence patterns (check in you handouts) – the
> objectives of the teacher, to get to know what a filler word is – the
> objectives of students. (translated by author from Chinese) (Comment
> on Contestant j's A-V-S Mock Teaching)

This example reveals that the adjudicators prefer the phase of *Looking ahead* to be

activity structured.

The results suggest that the contest adjudicators think *Opening: Warming up: Looking*

ahead should be specific, and activity-structured.

6.2.4.2 Opening: Warming up: Making a Digression (phase of Making a Digression in substage of Warming up in stage of Digression)

First, there are 2 positive comments on activity structured aspect of Field and 1

negative comment on non-activity structured aspect of Field. As in [6.2.27], the

contestant teacher skillfully weave together the topics of her order in the contest, the

death of Steve Jobs (former Apple CEO), and the text character Einstein. The line of

thoughts, as is shown in the experiential meaning, receives very positive comments

from the adjudicator. From the comments, the concise logic built up among these

topics is the reason why she receives positive comments.

> [6.2.27] According to her order of contest at lunchtime, she discussed around the
> topic of "stay hungry" and then led to the topic of the death of a hot
> character - Apple CEO "Steve Jobs" just a week ago; after that, she
> discussed along the topic of genius and led to the topic of the character
> in the text – Einstein. Within only half a minute, she firmly attracted the
> attention of students in a simple and funny way which is imbued with

the times. (translated by author from Chinese) (Comment on Contestant C's R-W-T Mock Teaching)

This result suggests that the adjudicators think this phase should fit into the overall generic structure and help transit between each of them. It reveals that the adjudicators prefer this part of the mock teaching to be activity structured in terms of Field.

Second, there is 1 positive comment on the equal aspect of Tenor. As [6.2.28] presents, the contestant teacher tells the audience students that she is honestly recommending this approach to them, like a friend with equal status. As it can be seen from the comment, this part of the mock teaching receives positive evaluation as the adjudicator believes it is a good way to tell the students the personal experience of the teacher in using the methods to be taught in advance as it instigates students' learning motivation.

[6.2.28] For example, she talked frankly about her teaching methods and personal insights, which effectively motivated students to participate in learning. (translated by author from Chinese) (Comment on Contestant D's R-W-T Mock Teaching)

Third, I also found 4 positive comments on accompanying field aspect of Mode. As [6.2.29] shows, the contest adjudicator appreciates the contestant teacher for that she shows the teaching procedures on the PPT. It suggests that the contest adjudicator thinks it is appropriate to use multimodal resource to demonstrate the teaching objectives.

[6.2.29] The making and using of PPT were rather appropriate. She showed the ASs the teaching plan on the first slide. (translated by author from Chinese) (Comment on Contestant b's A-V-S Mock Teaching)

6.2.4.3 Activity Cycle: Setting up Activity Framework: Building/Activating Background Knowledge (phase of Building/Activating Background Knowledge in substage of Setting up Activity Framework in stage of Activity Cycle)

First, there are 2 positive comments on the specific aspect of Field. As in [6.2.30], the contestant teacher explains why they need to do the following listening exercise. This part receives positive evaluation because the adjudicator thinks this part makes clear for the students what they are expected to do in the listening activity and improves the teaching efficiency.

> [6.2.30] Before listening, the CT briefly introduced the background of the listening material and requirements of listening exercises. The clear directions can help students while they participate into the classroom activity and improve the effect of teaching. (translated by author from Chinese) (Comment on Contestant d's A-V-S Mock Teaching)

Second, there are 5 positive comments on the activity structured aspect of the Field. These comments appreciate the phase with information which shows contrast with that in the latter tasks. For example, narration of Chinese culture in the phase which is in contrast to the western culture in the latter tasks. The adjudicators propose that these contents play the basic role for the audience students to do the latter tasks well. As in [6.2.31], the contest adjudicator thinks the contestant teacher does well in providing questions in the phase to prompt the audience students to predict what they are going to hear.

> [6.2.31] In the part of prediction, the CT prepared some relevant questions to make the ASs have some predictions and expectations of the listening material beforehand. Doing so can also prompt the ASs to listen to the material carefully and pay attention to some key information of the material. (translated by author from Chinese) (Comment on Contestant c's A-V-S Mock Teaching)

6.2.4.4 Closing: Setting up Homework Framework: Announcing Homework (phase of Announcing Homework in sub-stage of Setting up Homework Framework in stage of Closing)

There are 8 comments relevant to this phase. Two of them are positive comments on the specific aspect of Field, in which the adjudicators praise the contestant teachers because they clearly specify how to do the assignments. Another three of them are positive comments on the activity structured aspect of Field. The contest adjudicators think these assignments are related to the previous mock teachings because they provide the audience students with the opportunity of using the language skills that they have learned in the previous parts of the mock teaching. The other three of them are negative comments on the general aspect of Field. The contest adjudicators think the assignments are not specific in its requirements and therefore not effective. In [6.2.32], the contestant teacher receives positive comments for that she is explicit about the homework requirement (underlined with straight lines) and that her assignment is well connected to the previous teaching content (underlined with wavy lines). It suggests that the phase should be both specific and activity structured in terms of Field.

> [6.2.32]   The assignment comprised three items, covering three activities of reading, speaking, and writing. <u>It had fairly clear explanation and requirements.</u> It was relevant to the theme of the text. It aimed at guiding the ASs to use the language and methods they have learned to express their thoughts and attitudes of the reality questions. There were multiple options for the topic for group discussion, which was with due consideration of the diversified interests and knowledge background the ASs. (translated by author from Chinese) (Comment on Contestant I's R-W-T Mock Teaching)

In [6.2.33], the contestant teacher announces the homework to the audience students.

However, it receives very negative comments. This because the homework is not specific enough to the adjudicator since there is no specification of the homework supervision and feedback.

> [6.2.33] In the end, CT assigned ASs to choose to see a movie relevant to the future computer world and then discuss around relevant topics in the next lesson. Such an instruction is rather ambiguous and general. There are no relevant supervisions and feedbacks. Such homework is meaningless. CT can assign ASs to see the same movie. Otherwise, if ASs did not see the same movie, how could they find common topics or languages to discuss? (translated by author from Chinese) (Comment on Contestant b's A-V-S Mock Teaching)

From the above discussion, the mock teaching genre can be instantiated either as general or specific realizations. However, the specific one receives more positive comments from the adjudicators.

6.3 Solidification of Ideology of Mock Teaching Genre

All the previously discussed register features of the instances of the constituting parts of the mock teaching genre can actually point to certain regions of Bernsteinian pedagogical classification. Since the discussion of register solidification is at four different levels, viz. genre, stages, sub-stages, and phases, I will also discuss the ideology solidification in accordance with this classification.

As is shown in Figure 6.3.1, first, the mock teaching as a comprehensive instance of the mock teaching generic structure is valued because the adjudicator thinks it is activity-structured and specific in terms of Field. In addition, the adjudicators also appreciate instances in which multimodal resources are used which can make the teaching more explicit and concise. This is on the end of accompanying field in terms of Mode. These features point to the end of Transmission in Bernsteinian diagram, as

they help make the knowledge more explicit and focus more on how the knowledge is conveyed. The close features in terms of Tenor are also appreciated because the adjudicators think it can arouse the audience students' interest of learning, which can therefore contribute to the knowledge transmission. Second, the contest adjudicators also appreciate mock teachings which show equal relationship between the contestant teacher and the audience students. Moreover, they also appreciate instances in which the contestant teachers have dialogues with the audience students. These features show that the adjudicators want the contestant teachers to open discussion with the audience students and therefore point to the end of inter-group in Bernsteinian diagram.
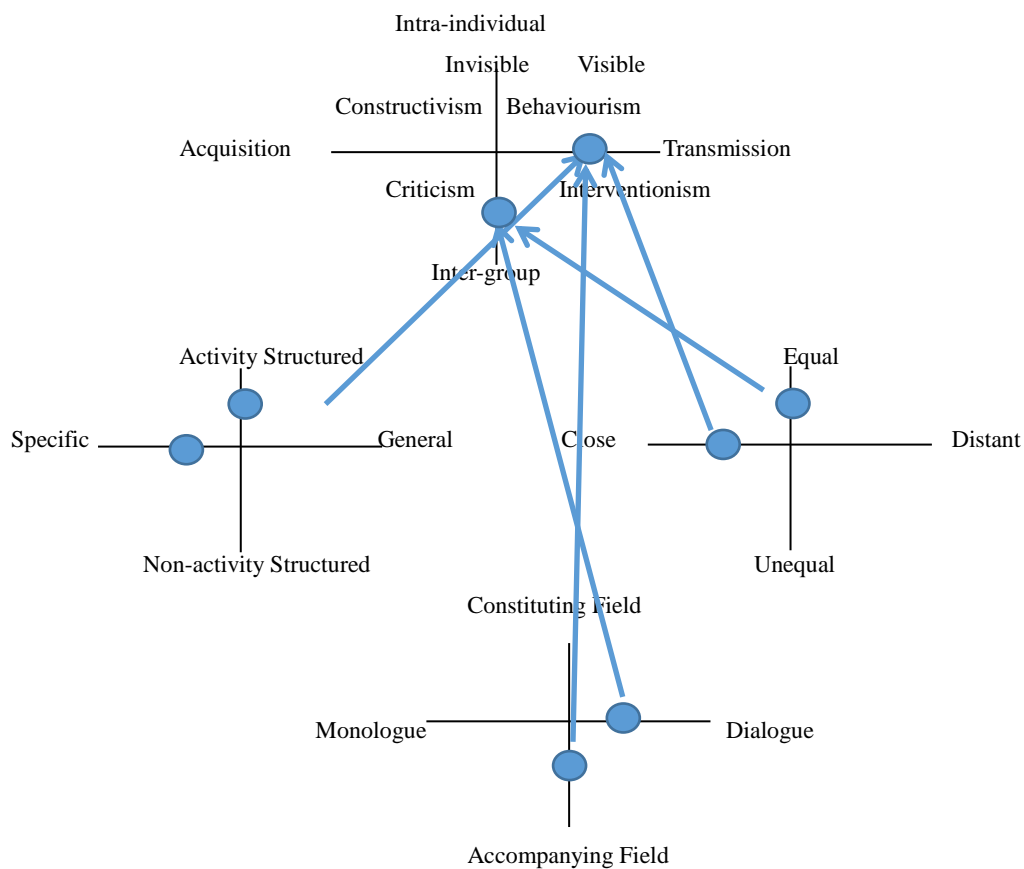
Fig. 6.3.1 Preferred Register Features of Genre in Relation to Bernsteinian Pedagogical Classification

Based on the above discussion, the preferred pedagogical ideology at the level of

genre is Interventionism in alignment with Bernsteinian paradigm.

As is shown in Figure 6.3.2, the adjudicators prefer stages which are activity structured in terms of Field and has accompanying field in terms of Mode. In other words, they prefer stages which are well organized and concise with the help of multimodal resources. In alignment with Bernsteinian framework, these features can make the mock teaching focus on the efficiency of knowledge transmission and the visibility of knowledge. They are therefore on the end of Transmission in the diagram.
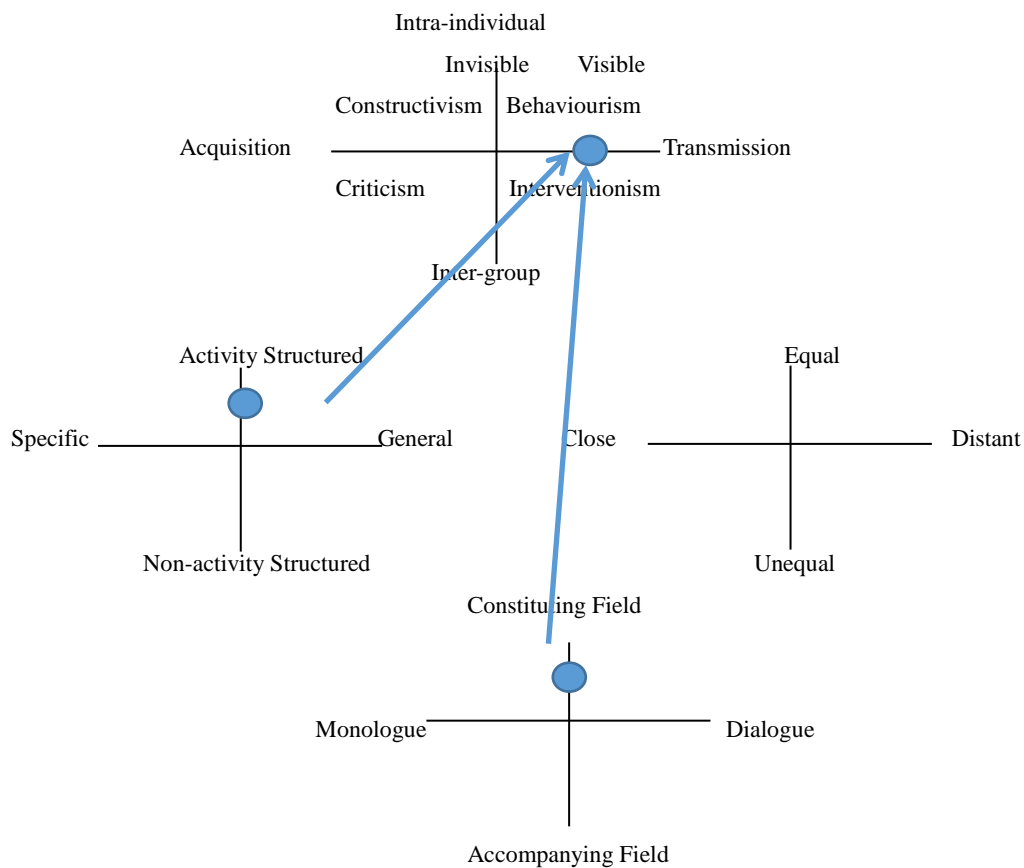
Fig. 6.3.2 Preferred Register Features of Stages in Relation to Bernsteinian Pedagogical Classification

As is shown in Figure 6.3.3, in the sub-stages, the adjudicators appreciate mock teachings which are activity structured and specific in terms of Field, involving accompanying field in terms of Mode, and close in relations in terms of Tenor. These are very similar to the above discussion of register features at the level of genre. They

are all concerning how knowledge is conveyed and therefore on the end of Transmission in Bernsteinian diagram. In addition, sub-stages with dialogue in terms of Mode are also preferred. This shows that the contest adjudicators want the contestant teachers to make conversations with the audience students, which is therefore on the end of Inter-group in Bernsteinian diagram.
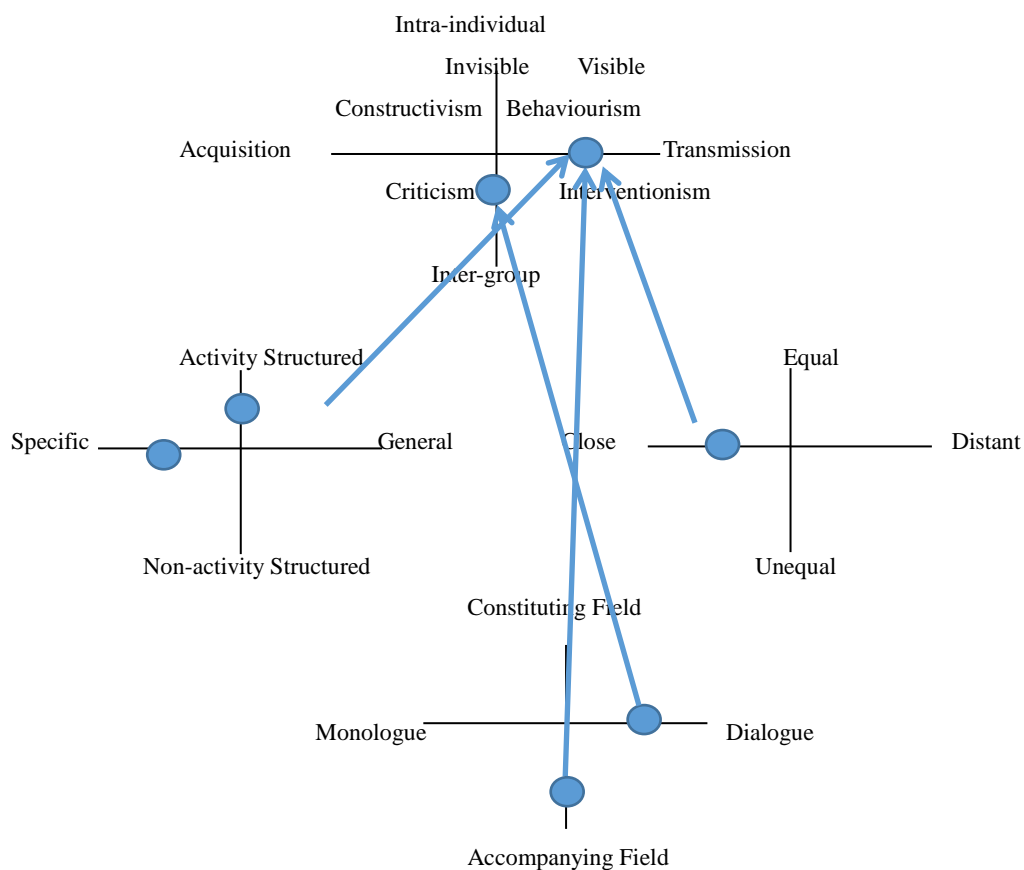
Fig. 6.3.3 Preferred Register Features of Sub-Stages in Relation to Bernsteinian Pedagogical Classification

As is shown in Figure 6.3.4, similar to the previous discussion, the adjudicators appreciate phases which are activity structured and specific in terms of Field. In addition, the adjudicators appreciate the using of accompanying field in terms of Mode. In this sense, the phases which are preferred are on the end of Transmission in alignment with Bernsteinian framework. Moreover, the equal relations in terms of Tenor are also preferred in phases. This shows that the adjudicators want the

contestant teachers treat the audience students equally and give them more chances to speak. They are on the end of Inter-group in Bernsteinian framework.

Intra-individual

Invisible   Visible

Constructivism | Behaviourism

Acquisition ————————————— Transmission

Criticism   Interventionism

Inter-group

Activity Structured   Equal

Specific ——————————— General   Close ——————————— Distant

Non-activity Structured   Unequal

Constituting Field

Monologue ——————————— Dialogue

Accompanying Field
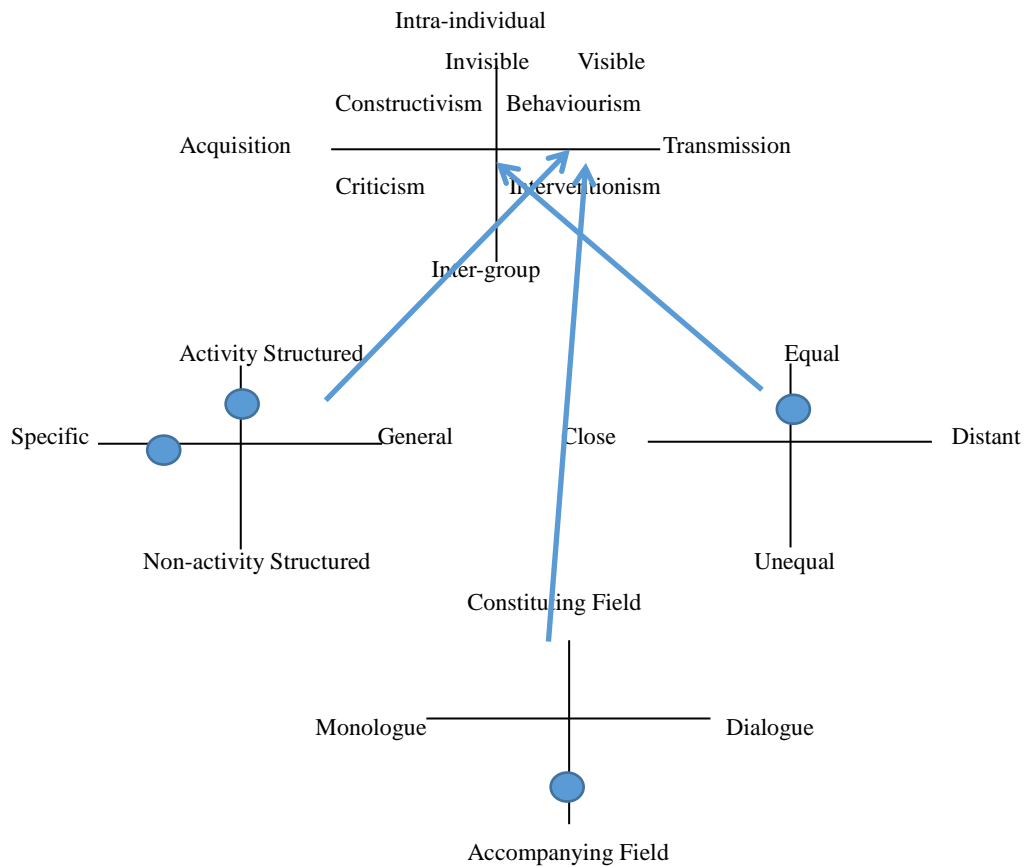
Fig. 6.3.4 Preferred Register Features of Phases in Relation to Bernsteinian Pedagogical Classification

6.4 Conclusion

In general, this chapter discusses the phenomenon of genre solidification in the contest adjudicators' post-contest comments. These comments show a solidification effect in three aspects: generic structure, register, and ideology. In terms of generic structure, the comments solidify the genre by making only certain parts of it prominent. In terms of register, the comments differentiate appropriate instances of genre, stages, sub-stages, and phases from inappropriate ones, in alignment with the adjudicators' criteria. In terms of ideology, all the comments posit the privileged genre in the realm of Interventionism in Bernsteinian diagram of pedagogical classification.

Chapter Seven   Conclusions and Implications

7.0 Introduction

This chapter mainly comprises two parts. First, it reviews all the prior discussions and analyses throughout this thesis. Based on such retrospection, it re-clarifies what the research is about, contribution of the research and how the research is carried out. Second, it discusses the implications of the present research and its future research directions.

7.1 Concluding Summary

This research proceeds on the hypothesis that the winning mock teaching discourses in the SFLEP contest represent a particular meta-pedagogic identity privileged by the contest producers. Based on this hypothesis, it chooses genre as its observation angle and analyzes how genre changes throughout the contest process. In order to realize its research purpose, the present research analyzes the ESL pedagogic genre, winning mock teaching discourses in the contest Finals, and the contest adjudicators' post-contest comments of these winning examples. The research aims at filling in three knowledge gaps. First, the prior researches of teaching contest frequently relate the mock teaching in the contest to classroom teaching without differentiations. The present research can therefore provide an empirical analysis of the register features of this particular discourse type and therefore posits it in its correct context. Second, the prior researches of contest discourse types other than the teaching contest all treat contest discourse as a media discourse type and therefore focus on the particular social identity represented by the contest discourse. Though the present research also

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acknowledges the teaching contest discourse as a media discourse, it provides a new approach to contest discourse by comparing it to non-contest discourse. By doing so, it aims at providing empirical evidence of how non-contest discourse is "blurred" in the contest discourse which simulates it. Third, similar to other contest discourse researches, it also analyzes the particular identity type represented by the contest discourse. However, it focuses on the privileged discourse type refined through the contest adjudicators. By doing so, it adds to our understanding of the social identity represented by the contest discourse by revealing that it can be further re-classified and re-integrated by the contest adjudicators in their comments.

Chapter Two constructs the theoretical foundation of the present research. It mainly uses Martinian SFL context theory to defend its hypothesis that ideology, genre, and register are interrelated strata of context. Moreover, it also utilizes Martinian discourse semantics as a tool to analyze how these strata are realized in the contest discourse, in particular the winning mock teaching discourses. In addition, by following the result of media studies discussed in Chapter One, it proposes that these winning mock teaching discourses realize a "blurred genre" type. In particular, the constituting parts of the pedagogic genre are increasing stable at more abstract levels when it is borrowed into the mock teaching discourse. In order to prove this, it also chooses Lee's prior research of ESL pedagogic genre as a comparison. Finally, in order to prove how this genre is further refined in the contest adjudicators' post-contest comments, it brings in Bernsteinian pedagogic classification and theories of appropriateness into its discussion. Bernstein's diagram for pedagogic classification

is used as a reference to prove how genre is further re-classified because they represent different pedagogic identities. Theories of appropriateness defend that genre may be sacrificed to cater to privileged ideology.

Chapter Three is about data transcription methods and the more specific analytic approaches chosen from the theories discussed above. The register analysis is mainly based on Rose's analytic approach which also derives from Martinian SFL discourse semantics. The analysis of genre refinement and the privileged pedagogic identities are based on relating Martinian register classification and Bernstein's pedagogic classification.

Chapters Four, Five, and Six are the empirical studies of the data. Chapter Four analyzes the register configurations of the winning mock teaching examples used in the present research. When using Rose's (2014) analytic framework for classroom discourse to analyze the data of the present research, it discovers some particular discourse features which are not recorded in Rose's systems of register features of classroom discourse. There are mainly three types of differences. First, there are more diversified activity types in mock teaching discourse than those in Rose's classroom discourse. I therefore adapt Rose's system to include these activity types. Second, contextual factors of the contest environment are sometimes brought into the mock teaching discourse, which make the mock teaching discourse different from the classroom discourse. As a result, I also expand Rose's systems to include these factors. Third, there are system features found in the mock teaching discourse while not included in Rose's framework. This is probably because Rose's analytic framework is

opening for further development. I therefore add in these features so as to complement this framework.

Chapter Five compares mock teaching discourse to Lee's prior research of ESL pedagogic genre. This comparison is also based on relating the register features analyzed in Chapter Four to the discourse features described by Lee. The results reveal that the genre of mock teaching discourse is no different from Lee's ESL pedagogic genre in stages, while it has removed some sub-stages and phases of the genre or changed the frequency of these sub-stages and phases. Moreover, the analytic results of register features of mock teaching discourse in Chapter Four also reveal that, the register features of the two discourses are different from each other in sub-stages and phases that are apparently the same between the two genres. The general feature of the changes is that the upper levels of the genre are less changed than the lower levels of the genre. I propose to use the word "blurring" to refer to this phenomenon. It reveals that the contestant teachers adapt the ESL pedagogic genre to the contest environment while also superficially maintain its generic features.

Chapter Six then analyzes the contest adjudicators' post-contest comments on these winning mock teaching examples. The analysis at first counts the constituting parts of the generic structure evaluated by the contest adjudicators. The results reveal that the privileged instances of the mock teaching genre represent a more condensed generic structure than the mock teaching genre. The analysis then reclassifies the comments by relating them to register, phases, sub-stages, stages, and genre. The results reveal that some of these parts are valued and some of these parts are devalued. Moreover,

the privileged instances of the mock teaching genre all locate in the quadrant of Interventionism in Bernsteinian framework of pedagogical classification. It therefore reveals that Interventionism is the privileged pedagogic identity in the 2nd SFLEP contest. All these results reveal that the mock teaching genre is further refined in the contest adjudicators' post-contest comments. I propose to use the word "genre solidification" to refer to this particular phenomenon.

7.2 Research Implications and Future Research Directions

7.2.1 Putting Contest Discourse in Its Correct Context

The research has implications for teacher education. It reveals that teaching contest is a particular discourse type which represents its particular register, genre, and pedagogic identity. Therefore, it cannot be confused with classroom teaching and should be posited in its correct context.

7.2.2 New Explanation of Contest Discourse

The research also adds to our understanding of the social function of contest discourse. Based on its particular data, the research reveals that the contest discourse has the function of borrowing in a non-contest discourse type, blurring it, and refining it. By doing so, it also has the function of sifting social identities for the sake of contest orientations.

This aspect of the research has its potentiality for developing a further study. It is worth questing what pedagogic identities are privileged in different sessions of the contest. As is introduced in Chapter One, the SFLEP contest has been held more than five times so far, so it is worth questioning if there are any differences in the

pedagogic identities represented throughout all these sessions of the contest. As the contest producers are decision makers of Chinese educational standards, the teaching contest discourse can therefore serve as a site to observe the changes of Chinese social orientation towards ESL/EFL teaching.

7.2.3   Contributions to Martinian SFL Theories

7.2.3.1 Development of Rose's Discourse Semantic Analytic Framework

The first implication of the research is that it further develops Rose's discourse semantic analytic framework by applying it in the mock teaching discourse. The research suggests that Rose's framework can be adapted and then applied to teaching contest discourse analysis, though there are more or less different semantic choices when the framework is applied.

7.2.3.2 Blurring of Pedagogic Genre in Mock Teaching Genre

In alignment with Martinian SFL context theory, changes at the stratum of genre redound with the changes at the strata of ideology and register. On the one hand, a genre user may consciously adapt his/her semantic choices to the new register. As Martin (1984, 2008) notes,

> Since both genre and register are realized for the most part probabilistically they allow the individual considerable freedom in determining just how they are to be realized. The patterns of selection by which we recognize a genre, or some field, mode or tenor, are distributed over a whole text; there are only a few local constraints. (p. 66)

On the other hand, ideology underlies the genre also making it metastable. To paraphrase Martin, it is the ideological tentions within a culture, and between cultures and their semotic environments that lead to the metastability of genres, and that the dynamic openness of genre is fundamental to the resolution of these tensions (ibid., p.

112). In this sense, when the contestant teachers teach in the contest, the register is shifted while the ideology is still metastable. The ideology is metastable because the contestant teachers, the audience students, the contest adjudicators, the other audiences and the contest organizers are all Chinese tertiary EFL scholars or practioners; they therefore hold similar belief about how an EFL teaching should be structured. Based on the above discussion, I use the word "blur" to represent this particular way of genre change, in which some generic features of the ESL pedagogic genre is metastable while some other generic features are sacrificed for an adaptation to the contest register (refer to Chapter 5 for an empirical study of genre blurring).

Blurring of genre represents that the context of this teaching contest has impact on the pedagogic genre. The contestant teachers in the teaching contest do not know exactly what kinds of performances are good or bad. Therefore, they cope with the contextual constraints in various ways and realize their register features discrepantly. However, as the ideology still dominates how they perceive a pedagogic genre should be, they therefore realize similar generic patterns at an abstract level.

7.2.3.3 Solidification of Genre

The mock teaching discourse as a genre is further assessed as more or less appropriate. Though all the contestants actually instantiate the same genre, they are further classified along the cline of appropriateness. This actually provides an additional explanation of the genre. Although genre is a staged and goal-oriented, social process which takes the form of language, it can be further solidified when it is embedded in a more overarching macrogenre. Therefore solidification represents that the genre is

further classified along this cline and only the appropriate instances solidify into the

appropriate genre.

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Appendix A Example of Data Transcription

Contestant a in A-V-S Mock Teaching

1.0 Opening

sp kr	exchange	roles	stud ent role	parti cipat ion	phases	specif y phase functi on	Sourci ng	Source	experi ential	interp ersona l	Lee's Fram ework
C T	OK. Good morning, everyone.	A1	addr esse e	class	Preparat ion						**{Getti ng Starte d}**
	Now, today we are going to learn Part 2 of Lesson B.	K1	addr esse e	class	Preparat ion		Indica te: refer	Visual: still	Locati on of text	are going to	**{War ming up} [Look ing Ahea d]**
	Please turn to Page 13.	A2	addr esse e	class	Focus	Sourc e: text; Sourc e: identif y in text					
A Ss	[Turning to the page]	A1	acto r	class	Task						
C T	In today's lesson, we are going to first of all, do some warm-up activities.	K1	addr esse e	class	Preparat ion	Sourc e: slide	Teach er: presen t	Individu al Knowle dge: teacher	Teachi ng proced ure		**{Setti ng up Lesso n Agen da}**
	[switching to the first slide]	A1	addr esse e	class							
	And then, we are going to watch a "video course", and do some exercises, then there is a "discussion" and very interesting "homework".	K1	addr esse e	class							

										very interesting

2.0 Activity Cycle

2.0.1 Lead-in

2.0.1.1 Picture Description

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
CT (Cycle 1)	OK. Being not … last time, we have watched several people talking natural wonders and man-made structures.	K1	addressee	class	Preparation		Teacher: elicit: remind	Shared knowledge: prior lesson (Quasi-)	natural wonders and man-made structures		**[Building/Activating Background Knowledge]**
CT	So in today's lesson, first of all I would like to show you some pictures about some great man-made structures.	K1	addressee	class	Preparation	Source: slide; Element: item; Guidance: unguided	Teacher: present	Individual knowledge: teacher	The following activity	great	**[Announcing Activity]**
CT	I would like you to tell me what their names are, and where are they.	K1	addressee	class	Preparation		Teacher: elicit: enquire	Individual knowledge: student	Expectation on ASs in the activity		**[Specifying Activity]**
CT	OK, everyone?	K2	addressee	class	Preparation						**[Checking in]**
CT	All right. Now let's see the first one.	A2	addressee	class	Preparation		Indicate: refer	Visual: still	Vocabulary: Identif		**[Initiating Activity**

										ication Slide 3: Picture of Eifel Tower		]
CT	[switching to the first slide] What is it?	dK1	addressee	class	Focus	Source: slide	Teacher: elicit: enquire	Individual knowledge: student				**[Language Learning Activity]**
ASs	Eifel Tower.	K2	speaker	class	Task	Source: propose from knowledge	Student: recall					
CT	Eifel Tower,	K1	addressee	class	Evaluation	Affirm: repeat	Teacher: present					
CT	very good.	K1	addressee	class		Affirm: praise						
CT	And where is it?	dK1	addressee	class	Focus	Source: knowledge	Teacher: elicit: enquire	Individual knowledge: student	Culture: Location of Scenic Spot			
ASs	Paris.	K2	speaker	Class	Task	Source: propose from knowledge	Student: recall					

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CT	Paris.	K1		class	Evaluation	Affirm: repeat		Individual knowledge: teacher			
	France.	K1	addressee		Elaboration		Teacher: present				
	Very good.	K1	addressee		Evaluation	Affirm: praise					
CT	Eifel Tower.	K1	addressee	class	Elaboration		Teacher: remind	Shared knowledge: prior cycle	Vocabulary: Identification		
CT	The second one. [switching to the next slide] Very familiar, right? A huge … buddha, right?	K1 A1 K1	addressee	class	Preparation Elaboration		Teacher: present	Visual: still	Culture: Location of Scenic Spot		
CT	Where is it?	dK1	addressee	class	Focus	Source: knowledge	Teacher: elicit: enquire	Individual knowledge: student			
ASs	Leshan.	K2	speaker	class	Task	Source: propose from knowledge	Student: recall				
CT	Leshan.,	K1	addressee	class	Evaluation	Affirm: repeat					

	very good,	K1	addres see	class		Affir m: prais e				
	yes.	K1	addres see	class		Affir m: appr ove				
CT	Er … It is the "Leshan Giant Buddha".	K1	addres see	class	Elab orati on		Teach er: presen t	Individu al knowled ge: teacher **(name of the statue)**	Vocab ulary Identif ication	
CT	Everyone, please repeat after me, Giant Buddha.	dA1 /K1	addres see	class	Foc us	Sour ce: kno wled ge	Teach er: presen t	Individu al knowled ge: teacher **(pronun ciation of the name)**	Vocab ulary: Pronu nciatio n	
ASs	Giant Buddha.	A2/ K2	speake r	class	Tas k	Sour ce: follo w the CT	Stude nt: recall			
CT	Very good.	A1/ K1f	addres see	class	Eval uati on	Affir m: prais e				
CT	Now the third one.	K1	addres see	Class	Prep arati on		Indica te: refer	Visual: still	Vocab ulary: Identif ication	
CT	[switching to the next slide] Look at this.	A2	addres see	class	Foc us	Sour ce: slide				
CT	Ah … I mean, I mean not this woman, but this tower, okay?	K1	addres see	class	Elab orati on		Indica te: point	Visual: still		

ASs	==[laughing]	K2f	speaker	class							
CT	Ah … So this is another famous tower.	K1	addressee	class	Elaboration		Teacher: present	Individual knowledge: teacher			
CT	What is it?	dK1	addressee	class	Focus	Source: slide	Teacher: elicit: enquire	Individual knowledge: student			
ASs	[silence]	ch	speaker	class	Task	Fake answer					
CT	Yeah, yeah	rtr	addressee	class		Affirm: approve					
	you look at this tower.	A2	addressee	class	Preparation	Source: knowledge	Indicate: point	Visual: still			
CT	It is … leaning [gesturing as if he was leaning], right?	K1	addressee	class			Indicate: refer	Visual: still			
CT	It is leaning.	K1	addressee	class							
CT	So, where is it?	dK1	addressee	class	Focus	Source: knowledge	Teacher: elicit: enquire	Individual knowledge: student			
AS	Pi …	K2	speaker	AS1	Task Focus	Source: propose from knowledge	Student: recall				
CT	[to the AS] Pi … Pi what?	dK1	addressee	AS1	Evaluati	Source: kno	Teacher:				

					on	wled ge Fake ans wer	elicit: enquir e			
AS	[silence]	ch	addres see	AS1	Tas k					
CT	You don't know. [smiling]	K1	addres see	class	Eval uati on	Affir m: toler ate				
CT	OK. Now everyone. First of all, let me show you what the name is.	A1	addres see	class			Indica te: refer	Visual: moving(**the name " The Leaning Tower of Pisa" appeari ng)**		
CT	[showing the name on the screen] Yes, it is called "The Leaning Tower of Pisa",	K1	addres see	class	Elab orati on		Indica te: read			
CT	In Italy, right?	K1	addres see	class			Teach er: remin d	Shared knowled ge: common sense	Cultur e: Locati on of Scenic Spot	
CT	But everyone, you know, when I say Pisa, I believe it reminds you of something else, right?	K1	addres see	class	Prep arati on		Teach er: elicit: remin d	Shared knowled ge: common sense	Vocab ulary: Pronu nciatio n	
ASs	[laughing]	K2f	speake r	class				Visual: still		
CT	[switching to the next slide] Is that it?	K1	addres see	class			Indica te: refer			

CT	So, when I say I want to eat, you say "I want to eat" … what?	dK1	addres see	class	Foc us	Sour ce: kno wled ge	Indica te: refer				
CT	Pizza.	A2/ K1	addres see	class	Foc us		Read				
ASs	Pizza.	A1f/ K2	speake r	class	Task	Sour ce: follo w CT	Read				
CT	Repeat after me, pizza.	A2/ K1	addres see	class	Foc us	Sour ce: kno wled ge	Read	Visual: still			
ASs	Pizza.	A1/ K2	speake r	class	Task	Sour ce: follo w CT	Read				
CT	Yes.	K1	addres see	class	Eval uati on	Affi rm: appr ove					
CT	So when you want to say I want to visit somewhere, you say "I want to visit" …	dK1	addres see	class	Foc us	Sour ce: kno wled ge	Teach er: elicit: enquir e	Visual: still			
ASs	Pisa	K2	speake r	class	Task	Sour ce: prop ose from kno wled ge	Read				

CT	==Pisa.	K1		class	Evaluation	Affirm: repeat	Read				
	That's right.	K1	addressee	class		Affirm: approve					
CT	Okay, now everyone please repeat after me, this is Pizza …	A2	addressee	class	Focus	Source: slide	Read				
ASs	Pizza	A1	speaker	class	Task	Source: Follow CT	Read				
CT	And this is Pisa.	A2	addressee	class	Focus	Source: slide	Read				
ASs	Pisa	A1	speaker	class	Task	Source: Follow CT	Read				
CT	==Very good.	K1	addressee	class	Evaluation	Affirm: praise					
CT	[switching to the next slide] Now, look at this.	A2	addressee	class	Preparation		Indicate: refer	Visual: still	Vocabulary: Identification		
ASs	[looking at the slide]	A1	actor	class			refer				
CT	Look very familiar to you, right?	K1	addressee	class							
CT	Look at this first of all.	A2	addressee	class			Indicate: refer				
ASs	[looking at the slide]	A1	actor	class							
CT	Let's look at this statue, with a lion's body and a man's head.	A2	addressee	class			Indicate: refer	Individual knowledge:			
ASs	[looking at the slide]	A1	actor	class							
CT	What is it?	dK1	addressee	class	Focus	Source:	Teacher:				

						kno wled ge	elicit: enquir e	student			
AS [anot her AS]	狮身人面像?	K2	speake r	AS2	Task	Sour ce: prop ose from kno wled ge	Stude nt: recall				
CT	[to the AS] That's the Chinese.	ch	addres see	AS2	Eval uati on	Reje ct: qual ify					
CT	[to the others] Now what about the English?	dK1	addres see	AS2	Foc us	Sour ce: kno wled ge	Teach er: elicit: enquir e				
ASs	[laughing]	ch	speake r	class	Task	Unf ulfill ed		Individu al knowled ge: teacher			
CT	Sphinx, sphinx.	K1	addres see	class	Elab orati on		Teach er: presen t				
CT	Now next one.	K1	addres see	class	Prep arati on		Indica te: refer	Visual: still	Vocab ulary: Identif ication		
CT	Look at this triangle structure.	A2	addres see	class			Indica te: refer				
ASs	[looking at the slide]	A1	actor	class			Indica te: refer				
CT	What is it?	dK1	addres see	class	Foc us	Sour ce: kno wled ge	Teach er: elicit: enquir e	Individu al knowled ge: student			
AS [ano ther AS]	pyramid?	K2	speake r	AS3	Task	Sour ce: prop ose from	Stude nt: recall				

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						kno wled ge					
CT	Pyramid okay. Very good.	K1 K1 K1	addres see	AS3	Eval uati on	Affi rm: repe at Affi rm: appr ove Affi rm: prais e					
CT	Where is it around?	dK1	addres see	class	Foc us	Sour ce: kno wled ge	Teach er: elicit: enquir e	Individu al knowled ge: student	Cultur e: Locati on of Scenic Spot		
ASs	Egypt.	K2	speake r	class	Task	Sour ce: prop ose from kno wled ge	Stude nt: recall				
CT	==Egypt.	K1	addres see	class	Eval uati on	Affi rm: repe at					
CT	To be more exact, actually it's "the Sphinx and the pyramids at Giza".	K1	addres see	class	Elab orati on		Read	Visual: moving **(the name of "the Sphinx and the pyrami d at Giza" appeari ng)**	Vocab ulary: Identif ication		

CT	Giza is an area in Egypt.	K1	addressee	class			Teacher: present	Individual knowledge: teacher	Culture: Location of Scenic Spot		
CT	Now everyone, repeat after me, the sphinx.	A2/K1	addressee	class	Focus	Sorce: knowledge	Read	Visual: still	Vocabulary: Pronunciation		
ASs	Sphinx.	A1/K2	speaker	class	Task	Sorce: follow CT	Read				
CT	The pyramid.	A2/K1	addressee	class	Focus	Sorce: knowledge	Read				
ASs	Pyramid.	A1/K2	speaker	class	Task	Sorce: follow CT	Read				
CT	Giza.	A2/K1	addressee	class	Focus	Sorce: knowledge	Read				
					Task						
ASs	Giza.	A1/K2	speaker	class		Sorce: follow CT	Read				
CT	Very good.	A2f	addressee	class	Evaluation	Affirm: praise					
CT	[switching to the next slide] OK, next.	K1	addressee	class	Preparation		Indicate: refer	Visual: still	Culture: History of		
CT	Isn't it beautiful?	dK1	addressee	class	Foc	Sour			y of		

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			see		us Task Evaluation	ce: knowledge Source: propose from knowledge			Scenic Spot	
ASs	Yes.	K2	speaker	class		Source: propose from knowledge				
CT	Yes.	K1	addressee	class		Affirm: repeat				
CT	But let me tell you this is a tomb.	K1	addressee	class	Elaboration		Teacher: present	Individual knowledge: teacher		
CT	An ancient Indian emperor built this tomb for his favorite wife.	K1	addressee	class						
CT	That's really a deep love, right?	K1	addressee	class						
CT	So the name actually is a little bit difficult to pronounce, let me ah, tell me.	K1	addressee	class	Preparation		Indicate: refer	Visual: still	Vocabulary: Pronunciation	
CT	Listen carefully, everyone.	A2	addressee	class	Focus	Source: audio file				
ASs	[listening]	A1	actor	class						
CT	This is "the Taj Mahal".	A1/K1	addressee	class			Read			
ASs	Taj Mahal.	A2f/K2	speaker	class	Task	Source: follow CT	Read			
CT	Yes, listen carefully, repeat after me, The Taj Mahal.	A2/K1	addressee	class	Focus	Source: knowledge	Read			
ASs	Taj Mahal.	A1/	speaker	class	Task	Sour	Read			

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
		K2	r			ce: follow CT					
CT	Very good.	K1	addressee	class	Evaluation	Affirm: praise					
CT	Thank you.	A2	addressee	class	Direction						

2.0.1.2 Review

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
CT (Cycle 2)	[switching to the next slide] Now let's have a quick review.	A2	addressee	class	Preparation		Indicate: refer	Visual: still (**Slide 9: the prior five pictures and their names**)	Activity type: matching game		**[Announcing Activity]**
	Please match the pictures with the following names. But be careful, the names are arranged in a different order.	A2	addressee	class							**[Specifying Activity]**
CT	Now everyone, let's see the first one.	A2	addressee	class			Indicate: refer	Shared knowledge: prior cycle	Vocabulary: Identification		**[Initiating Activity]**
CT	This is what?	dK1	addressee	class	Focus	Source: slide	Teacher: elicit: enquire				**[Language Learning Activity]**
ASs	Eifel Tower.	K2	speaker	class	Task	Source: propose from knowled[ge]	Student: recall				

						ge					
CT	The Eifel Tower, very good.	K1	addres see	class	Evalu ation	Affi rm: repe at Affi rm: prais e					
CT	And this is?	dK1	addres see	class	Focus Task	Sour ce: slide	Teac her: elici t: enqu ire	Shared knowled ge: prior cycle	Vocab ulary: Identif ication		
ASs	Leshan Giant Buddha	K2	speake r	class		Sour ce: prop ose from kno wled ge	Stud ent: recal l				
CT	==Leshan Giant Buddha. Very good.	K1	addres see	class	Evalu ation	Affi rm: repe at Affi rm: prais e		Shared knowled ge: prior cycle			
CT	This one?	dK1	addres see	class	Focus Task	Sour ce: slide	Teac her: elici t: enqu ire		Vocab ulary: Identif ication		
ASs	The leaning tower of Pisa.	K2	speake r	class	Evalu ation	Sour ce: prop ose from kno wled	Stud ent: recal l				

							ge				
CT	==The leaning tower of Pisa. That's right,	K1	addressee	class			Affirm: repeat Affirm: approve				
CT	Pisa, okay? So, you don't want to order … you order a pizza, but you don't want to order a Pisa, right? This now will be difficult.	K1	addressee	class	Elaboration		Teacher: elicit: remind		Vocabulary: Pronunciation		
CT	OK. Now this one, this is what? The …	dK1	addressee	class	Focus Task	Source: slide	Teacher: elicit: enquire	Shared knowledge: prior cycle	Vocabulary: Identification		
ASs	==Sphinx	K2	speaker	class		Source: propose from knowledge	Student: recall				
CT	==Sphinx and …	dK1	addressee	class	Focus Task	Source: knowledge	Teacher: elicit: enquire				
ASs	==Pyramid	K2	speaker	class	Evalu	Source: propose from knowledge	Student: recall				

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CT	==Pyramid. Very good.	K1	addressee	class	ation	Affirm: repeat Affirm: praise		Visual: still			
CT	And the last one, it is the Taj Mahal.	A2	addressee	class	Focus	Source: knowledge	Indicate: refer		Vocabulary: Identification		
ASs	==Taj Mahal.	A1	speaker	class	Task	Source: follow CT	Read				
CT	Would you like to visit this place?	dK1	addressee	class	Focus	Source: non-knowledge	Teacher: elicit: enquire	Individual knowledge: student	ASs' opinion		
CT	[to one AS] What about you, would you like to visit this place?	dK1	addressee	AS4	Task Evaluation		Teacher: elicit: enquire				
AS	Er … (Yeah …?)	K2	speaker	AS4	Elaboration	Fake Answer					
CT	Yes.	K1	addressee	AS4		Affirm: approve					
	You haven't been there, but you want to. Yes	K1	addressee	AS4			Teacher: present				
CT	[to another AS] do you have any plans recently to visit this place?	dK1	addressee	AS4	Focus	Source: non-	Teacher: elici		ASs' opinion		

						kno wled ge	t: enqu ire				
AS	(I would …?)	K2	speake r	AS4	Task	Sour ce: prop ose from non- kno wled ge	Stud ent: recal l				
CT	You want to.	K1	addres see	AS4	Evalu ation	Affi rm: para phra se					
AS	Paris	K2	speake r	AS4	Task	Sour ce: prop ose from non- kno wled ge	Stud ent: recal l				
CT	Paris.	K1	addres see	AS4	Evalu ation	Affi rm: repe at					
AS	(?)	K2	speake r	AS4	Task	Fake Ans wer					
CT	Eifel Tower.	K1	addres see	AS4	Evalu ation	Affi rm: repe at					
AS	(My second language is French, I can … ?)	K2	speake r	AS4	Task Evalu ation	Sour ce: prop ose from non- kno	Stud ent: recal l				

spkr	exchange	roles	student role	partici pation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
									wled ge		
CT	Oh. Second language is French, you can have a practice there right? Very good.	K1	addres see	AS4					Affi rm: para phra se Affi rm: prais e		
CT	You know after looking at these pictures, we all have got this feeling that, our human beings is really great. You know, look at these incredible man-made structures, they are best representatives of our human's genius, and our great feats of engineering. And a lot of people really admire and love them.	K1	addres see	Class	Elabor ation		Teac her: pres ent	Individu al knowled ge: teacher	Comm ent on the Knowl edge		[Establi shing Commo n Knowle dge]

2.0.2 Video Course

2.0.2.1 Watching a Video Course for the First Time

spkr	exchange	roles	studen t role	partici pation	phases	specify phas e func tion	sour cing	sources	experi ential	interp ersona l	Lee's Framew ork
CT (Cycl e 3)	And our old friend [switching to the next slide] Takeshi and Roberto (along in section?)	K1	addres see	Class	Prepar ation		Indi cate: refer	Visual: still (main charact ers of the unit)	Protag onists in the Teachi ng Conte nt		[Buildin g/Activ ating Backgr ound Knowle dge]
CT	So in today's lesson, we are going to watch, they are talking about skyscrapers in New York, and a very (inspirious?)	A2	addres see	Class			Indi cate: refer	Visual: moving	Predic tion of Teachi ng Conte		[Annou ncing Activity]

	structure. What is it?								nt: Video		
CT	Now everyone please listen carefully, and then, tell me what it is.	A2	addressee	Class	Focus	Source: video	Indicate: refer	Visual: moving	Expectation on ASs		**[Outlining Activity Procedures]**
CT	Are you ready?	K2	addressee	class	Focus	Source: non-knowledge			ASs' understanding of the task		**[Checking in]**
ASs	Yes.	K1	speaker	class	Task	Source: non-knowledge					
CT	Yes.	K2f	addressee	class	Evaluation	Affirm: repeat					
CT	OK. Here we go.	A1	addressee	class	Focus	Source: skill-drilling activity			Video		**[Initiating Activity]**
CT	[playing the video]	A1	addressee	class	Task	Source: carrying out the activity					**[Language Learning Activity]**
	[switching to the next slide, there is a multiple choice exercise there]	A1	addressee	class					Exercise		

CT	OK. Now everyone, according to construction worker, the building is going to be, office building?	dK1	addressee	class	Focus	Source: video	Teacher: elicit: enquire	Shared knowledge: prior cycle			
ASs	Parking garage.	ch	speaker	class	Task	Source: video	Student: recall				
CT	No.	tr	addressee	class	Evaluation	Affirm: paraphrase					
CT	A parking …	tr	addressee	class	Focus	Source: video	Teacher: elicit: enquire				
ASs	garage	rtr	speaker	class	Task	Source: video	Student: recall				
CT	Garage. Yes, very good.	K1	addressee	class	Evaluation	Affirm: repeat Affirm: approve Affirm: praise					
CT	(Everybody?) do you know what is a garage?	dK1	addressee	class	Focus	Source: kno	Teacher: elici	Individual knowled	Vocabulary: Meani		

					Focus	wled ge	t: enqu ire	ge: student	ng		
CT	[to one AS] Garage, do you know?	dK1	addres see	AS5	Focus	Sour ce: kno wled ge	Teac her: elici t: enqu ire				
AS	Er … garage is a place that the … the car is parked there.	K2	speake r	AS5	Task	Sour ce: prop ose from kno wled ge	Stud ent: recal l				
CT	Very good.	K1	addres see	AS5	Evalu ation	Affi rm: prais e					
	That's why it's called parking garage, right?	K1	addres see		Elabor ation		Teac her: pres ent	Individu al knowled ge: teacher			
CT	[to all] But everyone, I would like to remind you that you have 2 ways of pronounce … pronouncing it.	K1	addres see	class	Prepar ation		Indi cate: infer	Visual: still **(White board: the difference between the British and America n ways to pronou nce "garage ")**	Vocab ulary: Pronu nciatio n		
CT	[pointing to the board where the both phonetics were written] The first one is called /'gærɑ:dʒ/,	A2/ K1	addres see	class	Focus Task	Sour ce: boar d writi ng	Indi cate: poin t				
ASs	/'gærɑ:dʒ/.	A1/ K2f	speake r	class	Evalu ation	Sour ce: boar d writi ng	Rea d				
CT	Yes,	K1	addres	class		Affi					

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			see			rm: appr ove					
	this is the British way.	K1	addres see	class	Elabor ation		Teac her: pres ent	Individu al knowled ge: teacher			
CT	OK now everyone please repeat after me, /ˈgærɑːdʒ/.	A2/ K1	addres see	class	Focus	Sour ce: boar d writi ng	Rea d	Visual: still **(white board)**			
ASs	/ˈgærɑːdʒ/.	A1/ K2	speake r	class	Task	Sour ce: follo w CT	Rea d				
CT	And this the American way,	K1	addres see	class	Elabor ation		Teac her: pres ent	Individu al knowled ge: teacher			
	/gəˈrɑːdʒ/.	A2/ K1	addres see	class	Focus	Sour ce: boar d writi ng	Rea d	Visual: still **(white board)**			
ASs	/gəˈrɑːdʒ/.	A1/ K2	speake r	class	Focus Task	Sour ce: boar d writi ng	Rea d				
CT	/gəˈrɑːdʒ/.	A2/ K1	addres see	class	Focus Task	Sour ce: boar d writi ng	Rea d				
ASs	/gəˈrɑːdʒ/.	A1/	speake	class		Sour	Rea				

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	**Lee's Framework**
		K2	r		Direction Evaluation		ce: board writing	d			
CT	Thank you.	A2f	addressee	class	Evaluation						**Evaluating Student Performance**
	Now very good.	A2f	addressee	class		Affirm: praise					

2.0.2.2 Useful Expressions

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	**Lee's Framework**
CT (Cycle 4)	OK. Now before we listen … watch it for a second time, I would like you to watch … take a look at this.	K1	addressee	class	Preparation		Indicate: refer	Visual: moving (second watch of the video)	The Following Activity		**[Building/ Activating Background Knowledge]**
CT	[switching to the next slide] These are some useful expressions from the video, and they will be very helpful in our future communications. The first column is "everyday English". Now I would like you er … to pay attention to some of the important ones. First of all, "you are too much", now everyone "you are too much", pay attention to the way I pronounce it, "you are too much".	K1	addressee	class	Preparation		Indicate: refer	Visual: still (with lists of useful expressions from the video)	Useful Expressions		

	[stressing on "too much"] This is an expression we use to say to someone, to show that you think someone's behavior is funny, or strange. In the video, when Takeshi explaining why he snapping the photos of the construction inside, Roberto think he is funny because there is nothing there. Right? So Robert said, "You are too much."										
CT	Everyone, please repeat after me, "You are too much."	A2/K1	addressee	class	Focus	Source: video Source: follow CT Affirm: praise	Read	Visual: still	Expression: Pronunciation		**[Language Learning Activity]**
ASs	You are too much.	A1/K2	speaker	class	Task		Read				
CT	Very good.	A2f	addressee	class	Evaluation						
CT (Cycle 5)	Now the next one is "man".	K1	addressee	class	Preparation		Indicate: refer	Visual: still	Grammar: interjection		**[Language Learning Activity]**

	Well, here man is not a man, Here man is like an interjection. We use this man here to sh … to … you know to show out we are surprised, or we are admiring something. For instance, in the video Takeshi said "man, look at that. There is always something being built in New York." So because Takeshi is greatly surprised, right? or admire New York, so he said, "man". Okay so everyone, so when we pronounce this word, it's not like a "man", but the word is like "man!" Everyone, okay? Yes, that's it.	K1	addressee	class	Elaboration		Teacher: present	Individual knowledge: teacher			
CT	Now the next one is "I'll bet". Well, "I'll bet", it means I'm sure. For instance, I'll bet he is coming to join us. It means I'm sure he is going to join us. (Very good. That's it.?)	K1	addressee	class	Preparation Elaboration		Indicate: refer Teacher: present	Visual: still Individual knowledge: teacher	Useful Expressions		

CT	And the last one here, "you know what", "You know what" is an expression to introduce a new idea. For instance, "You know what? I think we should take another way." So here taking another way is a new idea. Are you clear everyone? OK.	K1	addres see	class	Prepar ation Elabor ation		Indi cate: refer Teac her: pres ent	Visual: still Individu al knowled ge: teacher	Useful Expre ssions		
CT	Now the second column is "offering another opinion". This is easy, right? "Yeah, but on the other hand …".	K1	addres see	class	Prepar ation Elabor ation		Indi cate: refer Indi cate: refer	Visual: still	Useful Expre ssions		
CT	And the third column is "Talking about" the "construction". Well, em … here I would like to point out something difficult, like this, "building down".	K1	addres see	class	Prepar ation Elabor ation		Indi cate: refer	Visual: still	Useful Expre ssions		
CT	Well, we remember in the building, building down, it means to build what? Build …	dK1	addres see	class	Focus	Sour ce: kno wled ge	Teac her: elici t: enqu ire	Shared knowled ge: prior cycle	Useful Expre ssions		[**Lang uage Learn ing Activi ty**]

AS	Underground.	K2	speaker	AS6	Task	Source: propose from knowledge	Student: infer	Shared knowledge: prior cycle			
CT	Underground.	K1	addressee	AS6	Evaluation	Affirm: repeat Affirm: praise					
	That's right. Very good.										
CT	The opposite for "building down" or build underground is to build "above ground", that's right.	K1	addressee	class	Elaboration		Teacher: present	Individual knowledge: teacher	Useful Expressions		**[Establishing Common Knowledge]**
	OK? And then this one,	K1	addressee	class	Preparation		Indicate: infer	Visual: still	Useful Expressions		
	right here is "all these buildings popped up". "pop", as a phrase, "pop up" means something appear suddenly or quickly. Understand, everyone? So you say, "all these buildings in New York popped up", it means these buildings just goes up quickly, right? and suddenly.	K1	addressee	class	Elaboration		Teacher: present	Individual knowledge: teacher			
	Very good.	K1	addressee	class	Evaluation	Affirm: praise					
	That's it.	K1	addres	class	Evalu	Affi					

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
			see		ation	rm: appr ove					

2.0.2.3 Watching a Video Course for the Second Time

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
CT (Cycle 6)	[switching to the next slide] Now let's watch it for the second time, and please fill in the blanks. OK?	A2	addressee	class	Focus	Source: skill-drilling activity	Indicate: refer	Visual: moving (**Video and the Gap-filling exercise**)	The Following Activity		**[Announcing Activity]**

2.0.2.3.1 Part I of the Video

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
CT	[playing a part of the video]	A1	addressee	class	Task	Source: carrying out the activity			Video		**[Language Learning Activity]**
CT (Cycle 7)	OK. Now okay. Let's, check answers together.	A1	addressee	class	Focus	Source: video	Indicate: refer	Visual: moving (**gap-filling exercise**	The Following Activity		**[Announcing Activity]**

							)				
CT	The first, Takeshi said what?	dK1	addressee	class	Focus	Source: video	Teacher: elicit: enquire	Shared knowledge: prior cycle	ASs' Understanding of the Video		[Language Learning Activity]
ASs	"Man"	K2	speaker	class	Task	Source: video	Student: recall				
CT	=="Man". Right?	K1	addressee	class	Evaluation	Affirm: repeat					
CT	Look at that "In New York there's always _____". Always what? Something being built.	dK1	addressee	class	Focus	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		
ASs	==being built.	K2	speaker	class	Task	Source: video	Student: recall				
CT	That's right.	K1	addressee	class	Evaluation	Affirm: approve					
CT	"And everything _____", goes up so quickly.	dK1	addressee	class	Focus	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		
ASs	==goes up	K2	speaker	class	Task	Source: video	Student: recall				
CT	Yes,	K1	addressee	class	Evaluation	Affirm: approve					
CT	and Roberto said "Yeah,	dK1	addres	class	Focus	Sour	Teac		ASs'		

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	___" what?		see			ce: video	her: elicit: enquire		Understanding of the Video		
ASs	but on the other hand	K2	speaker	class	Task	Source: video	Student: recall				
CT	==but on the other hand, right.	K1	addressee	class	Evaluation	Affirm: repeat Affirm: approve					
CT	And "sometimes I wonder about overcrowding. Maybe they need to start ___"	dK1	addressee	class	Focus	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		
ASs	building down	K2	speaker	class	Task	Source: video	Student: recall				
CT	==building down. Right. Here it's building down. Right?	K1	addressee	class	Evaluation	Affirm: repeat Affirm: approve Affirm: paraphrase					
CT	And building down, yeah, is when you build … what?	dK1	addressee	class	Focus	Source: video	Teacher: elicit:		ASs' Understanding of		

Speaker	Text					Source	Function		Topic		
							enquire		the Video		
ASs	Underground.	K2	speaker	class	Task	Source: video	Student: recall				
CT	==Underground, that's right.	K1	addressee	class	Evaluation	Affirm: repeat Affirm: approve					
CT	Instead of a …	dK1	addressee	class	Focus	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		
ASs	above ground	K2	speaker	class	Task	Source: video	Student: recall				
CT	Above ground. Very good.	K1	addressee	class	Evaluation	Affirm: repeat Affirm: approve					
CT	"Nah, that's too much like _____"	dK1	addressee	class	Focus	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		
ASs	==living in a cave	K2	speaker	class	Task	Source: video	Student: recall				
CT	==living in a cave.	K1	addressee	class	Evaluation	Affirm:					

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spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
	That's right. "Living in a cave."					repeat Affirm: approve Affirm: repeat					
CT	And Roberto ans … said, what?	dK1	addressee	class	Focus	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		
ASs	True.	K2	speaker	class	Task	Source: video	Student: recall				
CT	==True. True.	K1	addressee	class	Evaluation	Affirm: repeat Affirm: approve					

2.0.2.3.2 Part II of the Video

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	Lee's Framework
CT (Cycle 8)	(Now?) let's move on. The second …	A1	addressee	class	Focus	Source: skill-drilling activity	Indicate: refer	Visual: moving **(the second half of a gap-filling exercise**	The Following Activity		**[Announcing Activity]**

									)		
CT	[playing the next part of the video]	A1	addressee	class	Task	Source: carrying out the activity			Video		**[Language Learning Activity]**
CT (Cycle 9)	All right. Now let's check answers.	A1	addressee	class	Preparation		Indicate: refer	Visual: moving	The Following Activity		**[Announcing Activity]**
CT	So, Takeshi … Takeshi said what?	dK1	addressee	class	Focus Task Evaluation	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		**[Language Learning Activity]**
ASs	"That's right!"	K2	speaker	class		Source: video	Student: recall				
CT	=="That's right!" Yes.	K1	addressee	class		Affirm: repeat Affirm: approve					
CT	And "I wonder what New York looked like before _____"	dK1	addressee	class	Focus Task	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		
ASs	"all these buildings popped up".	K2	speaker	class		Source: video	Student: recall				
CT	=="all these buildings popped up".	K1	addressee	class	Evaluation	Affirm:					

						repe at				
	Pay attention to this, "popped up". Right?				Elabor ation					
CT	And Takeshi said, "Yeah, _____ " "I'll bet".	dK1	addres see	class	Prepar ation	Sour ce: vide o		ASs' Under standi ng of the Video		
ASs	=="I'll bet"	K2	speake r	class	Task	Sour ce: vide o	Teac her: elici t: enqu ire			
CT	Right.	K1	addres see	class	Evalu ation		Stud ent: recal l			
CT	And then Roberto said what?	dK1	addres see	class	Prepar ation	Sour ce: vide o	Teac her: elici t: enqu ire	ASs' Under standi ng of the Video		
ASs	"Maybe"	K2	speake r	class	Task	Sour ce: vide o	Stud ent: recal l			
CT	=="Maybe". Right.	K1	addres see	class	Evalu ation	Affir m: repe at Affir m: appr ove				
CT	And then? "I don't know … but _____?"	dK1	addres see	class	Prepar ation	Sour ce: vide o	Teac her: elici t: enqu ire	ASs' Under standi ng of the Video		
ASs	"you know what"	K2	speake	class	Task	Sour	Stud			

			r			ce: video	ent: recall				
CT	=="you know what". That's right, "you know what". OK?	K1	addressee	class	Evaluation	Affirm: repeat Affirm: approve Affirm: repeat					
CT	And then last one, Roberto said …	dK1	addressee	class	Preparation	Source: video	Teacher: elicit: enquire		ASs' Understanding of the Video		
ASs	"you are too much"	K2	speaker	class	Task	Source: video	Student: recall				
CT	=="you are too much". That's right. Very good.	K1	addressee	class	Evaluation	Affirm: repeat Affirm: approve Affirm: praise					
CT	So after enjoying the video, we can see that to Takeshi and Roberto, buildings means more than just a place for living or working	K1	addressee	class	Elaboration		Teacher: present	Individual knowledge: teacher	Complementary Explanation		**[Establishing Common Knowledge]**

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2.0.2.4 Complementary Explanation (Quasi- Discussion?)

spkr	exchange	roles	student role	partici pation	phases	specify phase function	sourcing	sources	experi ential	interp ersonal	Lee's Framework
CT (Cycle 10)	[switching to the next slide]	A1	addressee	class	Preparation						**[Building/Activating Background Knowledge]**
	And actually, they can really make a huge difference to our urban life	K1	addressee	class	Elaboration		Teacher: present	Individual knowledge: teacher	Life Realities		
	and I would like you to pay attention to this question, do you really think or how do you think "designs and architecture improve the quality of education"? You know, there are a lot of buildings on campus. Have you ever about thought about this? How can build make difference to our learning experience?	K1	addressee	class	Preparation		Indicate: refer	Visual: still **(Slide 16: Discussion)**			
	Before we discuss that, I would invite your attention to the "designing for education 2011", a book recently launched by CELE, an Paris-based international center for effective learning environment, in which there are a lot of pictures of taken, for about 60 buildings, I mean, educational buildings in 28 countries.	K1	addressee	class	Preparation		Indicate: refer	Visual: still			

CT	Ah, [switching to the next slide] I would like to take some pictures of … as an example.	K1	addressee	class	Preparation		Indicate: refer	Visual: still **(Picture of the Lilley Centre, Brisbane Grammar School, Brisbane, Australia.)**	Life Realities	
	First is this one, this is the living center, Brisbane Grammar School, in Australia.	K1	addressee	class	Elaboration		Indicate: point			
	There (are … ?) the great feature of this. As we can see here, there are 2 parts. This part is a modern part, this is the … er … the traditional part. So this pattern blending of the modern shapes alongside with the traditional gothic structure. This provides students with the unique feelings about history and future.	K1	addressee	class	Elaboration		Indicate: point			
CT	And [switching to the next slide] the second picture is Fuji kindergarten in Japan.	K1	addressee	class	Elaboration		Indicate: refer	Visual: still **(Picture of the Fuji kindergarten in Tachikawa, Japan)**	Life Realities	
	We can see this "is based around the principles of learning through play".	K1	addressee	class	Elaboration		Indicate: refer			
	The best part for this, as we can see here, "there are no fixed walls between classrooms". (?) So the children (may?) free to communicate and play with each other. All right? And learn from each other.	K1	addressee	class	Elaboration		Indicate: refer			

3.0 Closing

spkr	exchange	roles	student role	participation	phases	specify phase function	sourcing	sources	experiential	interpersonal	**Lee's Framework**
CT	So, [switching to the next slide] from these pictures, there comes an, a very interesting homework, and something we are going to talk about is "please", you know, after looking this buildings, "please consider this question", that is, "Is there any special architecture on your campus that brings difference to your university life?" And I would like you to carry out a research.	K1	addressee	class	Elaboration		Indicate: refer	Visual: still **(Slide 19: Homework)**			**[Announcing Homework]**

	To do a research about this, please take a camera of it. All right? Take pictures of the buildings as you think that they are marvelous, great to your learning experience. All right? OK? And if there is none of these buildings available on this campus, we can go to other campus, and see whether there are some buildings that touch your heart. Everybody, I would like you to remember, buildings can talk, and they are like concrete music. So sometimes you need to use our heart to learn, and use our heart to feel. All right? Environment. And here, there are something else I would like you er … to er … pay attention to. The following website is a "CELE's Designing for Education". I would like you to visit this website, and take a look at the other educational facilities. I'd … I've told you there are altogether 60 educational facilities from 28 countries. And I would like you to find 1 or 2 educational facilities that impress you most. And we will discuss why and how these buildings make you feel, they can improve education.	addres see									[Outlining Homework]

	Are you clear, everyone? Well, that's the homework we are going to do, next time. I hope you will (enjoy?) this research work.		addres see							
CT	This is the end (for our?) today's lesson. [switching to the next slide]	K1	addres see	class	Elabor ation		Indi cate: refer	Visual: still (the slide of "Thank you very much")			{Fare well}
CT	And, see you next time.	A1	addres see	class	Direct ion					
	Thank you very much.	A2f	addres see	class						
ASs and the Other s	[applauding]	A2f	actor	class+ others						

Appendix B Source Text, Translated Text, Back-Translated

Text, Adjusted Translation of Non-English Data

1. Source Text: （Back Cover）
图书<u>四色</u>印刷，<u>不失为</u>大学英语教师<u>从事</u>教学<u>和</u>科研的必备<u>宝典</u>。
Translated Text:

The book is printed in full color, and can be used as an essential material for teaching and researching by tertiary English teachers.

Back-Translated Text:

<u>此书</u><u>全彩</u>印刷，<u>可用作</u>大学英语教师教学<u>及</u>科研的必备<u>材料</u>。

Adjusted Translation:

The book is printed in four colors, and can be used as an essential material for teaching and researching by tertiary English teachers.

2. Source Text: (p. 24)
<u>授课</u>教师列出了本节课的 <u>4 个</u>教学目标：<u>Listening skills, Vocabulary building, Oral practice 和 Cultural reflection</u>。<u>显然，这样的</u>目标是比较宽泛和模糊<u>的</u>，<u>没有能够细化到具体的听力技能</u>、<u>具体的</u>词汇和口语训练<u>项目</u>。
Translated Text:

The CT listed the 4 teaching objectives of the present lesson: listening skills, vocabulary building, oral practice and cultural reflection. Apparently, such objectives are relatively broad and ambiguous, which fail to be granular down to specific listening skills, exact vocabulary and drilling tasks for spoken English.

Back-Translated Text:
该教师列出了本节课的<u>四大教学</u>目标：<u>听力技能，词汇累积，口语训练及文化反思</u>。但很<u>明显，这些</u>目标比较宽泛和模糊，<u>未能</u>细化到具体的听力<u>技巧</u>，<u>明确</u>的词汇<u>和口语</u>的训练<u>任务</u>。

3. Source Text: (p. 31)
<u>授课</u>教师列出了本堂课的<u>三个</u>目标：听力技能（<u>predicting, identifying sound linking</u>）、口语<u>练习</u>（<u>presenting issues, suggesting solutions</u>），<u>还有</u>语言知识（graffiti 和 concern 的用法）。与其他选手<u>比较而言，这堂</u>课教学目标<u>明确</u>，教学<u>重点</u>也把握<u>得比较好</u>。
Translated Text:

The CT listed the 3 teaching objectives of the present lesson: listening skills (predicting, identifying sound linking), speaking skills (presenting issues, suggesting solutions), and linguistic knowledge (usage of "graffiti" and "concern"). Comparing with other contestant teachers, the teaching objective of the present lesson are clear, and the key points of teaching are also grasped well.
Back-Translated Text:
该教师列出了本节课的<u>三大教学</u>目标：听力技能（<u>预测、确认连读</u>），口语技能（<u>当前事务、提供建议</u>）及语言知识（graffiti 和 concern 的用法）。与其他的教师选手<u>相比，</u><u>本节课的</u>教学目标<u>更为清晰，</u>对教学<u>要点</u>也掌握<u>得很好</u>。
 Adjusted Translation:

The CT listed the 3 teaching objectives of the present lesson: listening skills (predicting, identifying sound linking), speaking <u>exercises</u> (presenting issues, suggesting solutions), and linguistic knowledge (usage of "graffiti" and "concern"). Comparing with other contestant teachers, the teaching objective of the present lesson are clear, and the key points of teaching are also grasped well.

4. Source Text: (p. 37)
<u>进入</u>听力<u>练习</u>之前，教师简<u>要</u>介绍听力材料的背景及练习要求，练习指令明确。<u>清晰的课堂指令有助于</u>学生参与课堂活动，提高<u>课堂</u>效果。

Translated Text:
Before listening, the CT briefly introduced the background of the listening material and requirements of listening exercises. The clear directions can help students while they participate into the classroom activity and improve the effect of teaching.

Back-Translated Text:
<u>在</u>听力<u>教学</u>之前，<u>该教师简短地</u>介绍了听力材料的背<u>景知识</u>及<u>听力练习的</u>要求。<u>这些</u>清楚<u>明了的指导能</u>帮助学生<u>更好地</u>参与课堂活动，提高<u>教学</u>效果。

5. Source Text: (p. 60)
<u>当引入 Making a wrong call 部分，教师邀请学生</u>触摸屏幕，<u>却误将电话打入白宫的情节，既练习了</u>听力，<u>同时也很好地</u>活跃了课堂气氛，<u>给人留下了深刻的印象</u>。

Translated Text:
When introducing the part of "Making a Wrong Call", the CT invited the ASs to touch the screen, which led to the scene of making a wrong call to the White House. This not only drilled the ASs' listening skills, but also activated the classroom atmosphere. The part is very impressive.

Back-Translated Text:
<u>在导入"拨错电话"部分时，该教师邀请学生去</u>触摸屏幕，<u>这样就创设了一个拨错电话到白宫去了的场景。这个场景不仅训练了学生的听力技能，还活跃了课堂气氛，令人印象非常深刻</u>。

6. Source Text: (p. 30)
<u>崔老师在</u>授课过程中<u>始终注意通过启发学生实施师生互动和学生之间的互动</u>。在<u>介绍一项教学内容或某一语言现象时，总是先问学生，或用动作和停顿尽量从学生中引出答案。一节讲完后还问学生 Do you have any questions?</u>

Translated Text:
In the teaching process, Miss Cui has always paid attention to inspire the students to interact with the teacher and with each other. When she was introducing a teaching content or a language phenomenon, she always askedthe students first, or tried to use movement and pause to elicit the students to give the answers. After a section, she also asked the students "Do you have any questions?".

Back-Translated Text:
<u>在教学过程中，崔小姐一直注意去鼓励学生与教师与同伴进行互动。当她在导入教学内容或语言现象时，她总是先问学生，或者尽力去使用活动或停顿来引导学生给出答案。在一个部分的教学结束后，她还会问学生还有没有什么问题</u>。

7. Source Text: (p. 24)

教师<u>最后布置</u>学生选择去看一场与未来计算机世界有关的电影<u>并</u>在下节课讨论相关的话题。<u>这样的</u>指令比较模糊，<u>属于泛泛的要求。</u>如没有相关的监督机制和反馈，这样的作业<u>等于没有布置</u>。教师可以<u>为学生直接提供学习的资源，或指定</u>他们看某一部电影，否则如果<u>大家</u>看的不是同一部电影，<u>讨论时又会有</u>共同的<u>语言或</u>话题呢？

Translated Text:

CT assigned ASs to choose to see a movie relevant to the future computer world and then discuss around relevant topics in the next lesson. Such an instruction is ambiguous and general. There are no relevant supervisions and feedbacks. Such homework is meaningless. CT can assign ASs to see the same movie. Otherwise, if ASs did not see the same movie, how could they find common topics or languages to discuss?

Back-Translated Text:

教师<u>要求</u>学生选择去看一场与未来计算机世界有关的电影，<u>然后</u>在下节课讨论相关的话题。<u>这个指导是非常模糊和笼统的，而且在这个过程中缺少监督</u>和反馈。这样的<u>家庭作业是毫无意义的</u>。教师可以<u>要求学生去看同一部</u>电影。否则，如果<u>学生</u>看的不是同一部电影，<u>他们</u>又如何<u>找到共同的话题和语言去讨论</u>呢？

Adjusted Translation:

In the end, CT assigned ASs to choose to see a movie relevant to the future computer world and then discuss around relevant topics in the next lesson. Such an instruction is rather ambiguous and general. There are no relevant supervisions and feedbacks. Such homework is meaningless. CT can assign ASs to see the same movie. Otherwise, if ASs did not see the same movie, how could they find common topics or languages to discuss?

8. Source Text: (p. 18)

<u>建议更多地考虑</u>语言输入和输出之间的平衡，例如在介绍<u>预构成语块的意义和用法以后，能进行</u>必要的操练，<u>并在此基础上组织仿说练习，会</u>有助于提高学生<u>说的产出</u>能力。

Translated Text:

Balance between language input and output is to be considered more. For example, after introducing the meanings and usages of prefabricated expressions, the contestant teacher needs to organize necessary practices of these expressions and organize role plays based on this. It will help to improve students' output competency.

Back-Translated Text:

语言输入和输出之间的平衡<u>需要更多地去考量</u>。例如，<u>在介绍完预设的表达句式的意思及用法之后，</u>教师选手需要组织针对<u>这些表达句式的必要的练习，以及基于这些表达句式的角色扮演活动</u>。<u>这些都将</u>有助于提高学生的<u>输出能力</u>。

Adjusted Translation:

It is suggested that the CT consider more about the balance between language input and output. For example, after introducing the meanings and usages of

prefabricated expressions, the contestant teacher needs to organize necessary practices of these expressions and organize imitative speaking exercises based on this. It will help to improve students' output competency.

9. Source Text: (p. 37)

从听力环节进入到口语环节，从口头发言到角色扮演操练，再到课堂大讨论，教师的课堂设计妥善处理了"输入"和"输出"的平衡，且不仅仅拘泥于听说练习，还添加课外知识，教学过渡自然。

Translated Text:

The lesson shifted from listening to speaking, from speeches to role play, and then to discussion. The CT properly handled the balance between "input" and "output". The lesson was not bound by listening and speaking practices as it also included extra knowledge input. There is a gradual transition between each part of the lesson.

Back-Translated Text:

本节课从听转换到说，从演讲转换到角色扮演，再到集体讨论。该教师很恰当地处理好了输入和输出之间的平衡。这节课并不局限于听说练习，因为它同样也包含了更多的语言输入。在这节课的每个部分之间，每个部分的过渡都是渐进而且自然的。

10. Source Text: (p. 30)

崔老师首先回顾了上一堂课 Section A 的教学内容，接着讲明本课的教学内容和要求，通过卡通引入正题，通过对视频中的访谈反复播放让学生了解教学内容，在讲解中融入训练，最后对教学内容进行小结并布置作业。授课全过程安排得很有条理。

Translated Text:

The CT at first reviewed the teaching content of Section A in the prior lesson. Then she clarified the teaching content and requirement in the present lesson. After that, she used cartoons to elicit the topic, and then repeatedly played the video clip so as to familiarize the ASs with the teaching content. In this part, exercises are integrated with her explanation. At last, she summarized the teaching content and assigned the homework. The whole lesson is well organized.

Back-Translated Text:

该教师首先回顾了上节课 A 部分的教学内容，然后她清楚阐述了本节课的教学内容和要求。此后，她用动画来导入话题，多次播放视频剪辑来使课程顾问熟悉教学内容。在这一部分，练习和她的讲解合为一体。最后，她总结了教学内容并布置家庭作业。这节课组织得非常妥当。

11. Source Text: (p. 61)

该课程不足之处在于整个课程尽管教师很努力的授课和调动学生，但是因为课程安排形式上的东西太多，而且较散，缺乏聚焦。故对正常的语言教学有一定的冲击，有时候学生表现比较被动，不能够与教师很好的配合。

Translated Text:

The deficiency of the lesson is that it includes too many contents which are lack of cohesiveness and not concentrated. Although the teacher tried hard to motivate her students in the teaching, such an arrangement causes negative impact on the

language teaching. The students are sometime very passive and not cooperative.

Back-Translated Text:

这节课的缺点在于，它包含了太多的教学内容，而这些内容比较零散，不连贯。虽然教师在教学过程中很努力地去激励学生，但这样的教学安排对语言教学产生消极的影响。自然有时学生会比较消极，不愿意配合。

12. Source Text: (p. 7)

搭建这样一个教师教学比武的平台，有利于提高教师业务水平，促进教学方法的完善和教学手段的更新；有利于打造高素质的师资团队；有利于打破高校之间的类型差异与地区差异，促进先进教学理念的交流、传播与推广；有利于改变目前在一定程度上存在的重科研、轻教学的倾向，鼓励教师重视课堂教学，最终促进人才培养。

Translated Text:

Establishing such a platform for teachers to the demonstration of and competition in their pedagogies contributes to the improvement of teachers' professional skills, the improvement of teaching methods, the innovation of teaching techniques; to the construction of high-quality teachers, the bridging of differences between different institutions and different territories, the communication, spreading, and promotion of advanced teaching philosophies; to the change of the current tendency in valuing researches more than teaching, the encouragement of teachers to lay emphases on classroom teaching, and ultimately the cultivation of talents

Back-Translated Text:

建立这样一个教师可以用来展示教学并展开竞争的平台有助于提高教师的专业技能，改进教学方式，革新教学技术；有助于培养高素质师资，弥合不同机构不同地域间的差距；有助于先进教学理念的沟通、传播及提升；有助于当前重科研轻教学倾向的转变，鼓励教师重视课堂教学，从而最终有助于人才的培养。

13. Source Text: (p. 43)

该课堂教学的主要不足有两点，一是技能学习与话题和语言功能练习不够协调一致，技能练习略显不足和逊色，**缺乏深入的思考和有针对性的教学方法。**二是该话题讨论不够深入，课堂活动终止在虚拟语气的操练上，学生没有机会就自己对未来的选择思考发表深入的看法，未能有效地激发大学生的批判思维。（p.43）

Translated Text:

The mock teaching has two deficiencies. One is that the skill drilling is not sufficient compared to topic discussion and the practice of language functions. **The skill drilling was lack of thoughtful design and teaching methods targeted at it.** The other is that the discussion of the topic was not deep enough. The teaching activities **were always on practices of** subjunctive mood, and the students did not have time to think and express their in-depth views of their future choices. The teaching did not successfully activate the students' critical thinking. (translated by author from Chinese) (Comments on Contestant e's A-V-S Mock Teaching)

Back-Translated Text:

这场教学存在两点不足。一是与话题讨论和语言功能训练相比，技能训练不

够充分，<u>而且技能训练缺少细致的设计和有针对性的教学手段</u>。二是话题讨论未能做到足够的深入。<u>教学活动总是基于虚拟语气的操练，学生没有时间就他们未来的选择进行思考和表达更为深入的观点</u>。<u>因此这场教学不能够成功地激起学生</u>的认真思考。

Adjusted Translation:

The mock teaching has two deficiencies. One is that the skill drilling is not sufficient compared to topic discussion and the practice of language functions. **The designing of the skill drilling was lack of deep thought. There is also a lack of teaching methods that are targeted at the skill drilling.** The other is that the discussion of the topic was not deep enough. The teaching activities **ended with** practices of subjunctive mood, and the students did not have time to think and express their in-depth views of their future choices. The teaching did not successfully activate the students' critical thinking. (translated by author from Chinese) (Comments on Contestant e's A-V-S Mock Teaching)

14. Source Text:（p. 30）

参赛老师首先回顾了<u>上一堂课 Section A 的教学内容，接着讲明本课的教学内容和要求，通过卡通引入正题，通过对**视频中的访谈**反复播放让学生了解</u>教学内容，<u>在讲解中融入训练</u>，最后对教学内容进行<u>小结并布置作业，授课全过程安排得很有条理</u>。

Translated Text:

The CT at first reviewed the teaching content of Section A in the prior lesson. Then she clarified the teaching content and requirement in the present lesson. After that, she used cartoons to elicit the topic, and then repeatedly played **the video clip** so as to **familiarize** the ASs **with** the teaching content. In this part, exercises are integrated with her explanation. At last, she summarized the teaching content and assigned the homework. The whole lesson is well organized. (translated by author from Chinese) (Comments on Contestant c's A-V-S Mock Teaching)

Back-Translated Text:

<u>教师首先回顾了上次课所讲的 A 部分的教学内容，然后她在阐明了本次课的教学内容和要求。之后，她使用动画来引出话题，然后反复播放**视频剪辑**来使学生熟悉教学内容。在这一部分，她将练习与讲授相融合。最后，她对教学内容进行总结，并布置家庭作业。整堂课的组织都是非常恰当的</u>。

Adjusted Translation:

The CT at first reviewed the teaching content of Section A in the prior lesson. Then she clarified the teaching content and requirement in the present lesson. After that, she used cartoons to elicit the topic, and then repeatedly played **the interview in the video** so as to **make** the ASs **know** the teaching content. In this part, exercises are integrated with her explanation. At last, she summarized the teaching content and assigned the homework. The whole lesson is well organized. (translated by author from Chinese) (Comments on Contestant c's A-V-S Mock Teaching)

15. Source Text: （p. 61）

<u>该课程不足之处在于整个课程尽管教师很努力的授课和调动学生，但是因为</u>

课程安排<u>形式上的东西</u>太多，而且较散，缺乏聚焦，故对<u>正常的</u>语言教学有一定的冲击，有时<u>候</u>学生表现<u>比较被动</u>，<u>不能够与教师很好的</u>配合。

Translated Text:

The deficiency of the lesson is that it included too many **contents** which were lack of cohesiveness and not concentrated. Although the CT tried hard to motivate the ASs in the teaching, such an arrangement caused **negative impact** on the language teaching. The ASs were sometimes **very** passive and not cooperative. (translated by author from Chinese) (Comments on Contestant h's A-V-S Mock Teaching)

Back-Translated Text:

<u>这节课的缺点</u>在于，<u>它包括了太多的**内容**</u>，而这些内容缺少连贯性，过于零散。<u>虽然教师</u><u>在教学过程中尽力去激励学生</u>，<u>但这样的安排对语言教学</u>还是<u>产生了负面的影响</u>。有时学生<u>非常消极</u>，<u>且不太</u>配合。

Adjusted Translation:

The deficiency of the lesson is that it included too many **formal contents** which were lack of cohesiveness and not concentrated. Although the CT tried hard to motivate the ASs in the teaching, such an arrangement caused **some impact** on the language teaching. The ASs were sometimes **rather** passive and not cooperative. (translated by author from Chinese) (Comments on Contestant h's A-V-S Mock Teaching)

16. Source Text: （p. 49）

<u>总之，这一节课的教学</u><u>重点突出，授课内容和目标都很明确</u>，**媒体使用得当**，语言学习和<u>操练的度把握准确</u>，<u>猜测游戏与语言操练</u><u>有机地结合一起</u>，<u>贯穿始终</u>，这样的设计很能调动学生<u>参与的积极性</u>，<u>很能营造出一个轻松愉快的</u><u>英语学习环境</u>。可以说这是<u>一节比较成功的</u><u>课堂教学</u>。<u>授课教师发音清晰甜美</u>，**语言表达方面也很具亲和力**，**言谈举止落落大方**。

Translated Text:

In general, the main points of the mock teaching were emphasized, and the teaching contents and the teaching objectives were clear. The balance between language learning and language practicing was maintained well. The guessing game was well organized into the language practices. Such a design can **activate** the AS well and can help create a relaxed and cheerful **learning environment**. We could say this is a fairly successful mock teaching. The CT has clear pronunciation and sweet voice. **She also has friendly voice** and graceful gestures. (translated by author from Chinese) (Comments on Contestant f's A-V-S Mock Teaching)

Back-Translated Text:

<u>总的来说</u>，教学要点突出，<u>教学</u>内容和<u>教学</u>目标清晰。语言学习和语言操练<u>之间的平衡掌握得非常好</u>。<u>"猜一猜"</u>游戏很好地组织到语言操练<u>中去了</u>。这样的设计<u>可以极大地激励学生</u>，<u>并有助于创设一个放松且愉悦的学习环境</u>。可以说这是<u>一次比较成功的</u><u>教学</u>。<u>这名教师有着清晰的发音和甜美的嗓音</u>。**她的语调非常友好**，**且教学姿势优美悦目**。

Adjusted Translation:

 In general, the main points of the mock teaching were emphasized, and the

teaching contents and the teaching objectives were clear. The balance between language learning and language practicing was maintained well. The guessing game was well organized into the language practices. Such a design can **motivate** the AS **to participate into the activity** and can help create a relaxed and cheerful **English learning environment**. We could say this is a fairly successful mock teaching. The CT has clear pronunciation and sweet voice. **Her language is also very friendly** and **her teaching manner is natural and at ease**. (translated by author from Chinese) (Comments on Contestant f's A-V-S Mock Teaching)

17. Source Text: （p. 49）
只是她在鼓励学生方面有时言过其实，甚至还给予小礼物作为奖励，稍显不自然，好似一个幼儿教师在**教一群稚童做游戏**一般，不过这也是参赛选手授课中的通病。

Translated Text:

However, she was sometimes exaggerating when she was encouraging the ASs. She even awarded the ASs with little presents. This looks unnatural as it was like a nursery teacher playing games with a group of kids. Admittedly, this is a common problem in many of the mock teachings. (translated by author from Chinese) (Comments on Contestant f's A-V-S Mock Teaching)

Back-Translated Text:

但是，当她鼓励学生时，有时会显得过于夸张。她甚至会拿出一些小礼品来奖励学生。因为这看上去像是一名幼儿园老师**在与一群孩子们玩游戏**，所以这看上去并不自然。无可否认，这是很多的教学中很常见的问题。

Adjusted Translation:

However, she was sometimes exaggerating when she was encouraging the ASs. She even awarded the ASs with little presents. This looks unnatural as it was like a nursery teacher **teaching a group of kids how to play a game**. Admittedly, this is a common problem in many of the mock teachings. (translated by author from Chinese) (Comments on Contestant f's A-V-S Mock Teaching)

18. Source Text: （p. 84）
教师话语总量偏多，长段的连续指令语和解释语偏多。比如从 9 分 2 秒至 11 分 25 秒，教师围绕 listlessness 一词连续讲了 2 分多钟，中间只有一个学生说了大约 5 秒钟的话。

Translated Text:

The CT spoke too much in the mock teaching and used too many long consecutive instructions and explanations. For example, from 9'25'' (9 minutes and 25 seconds, place of the video of mock teaching) to 11'25'', the CTs talked about the word "listlessness" for 2 minutes and there was only 1 AS who spoke for about 5 seconds during this time. (translated by author from Chinese) (Comments on Contestant B's R-W-T Mock Teaching)

Back-Translated Text:

教师在教学过程中讲授太多，而且用上了太多连贯的指示和讲解。例如，从教学视频的 9'25'' 到 11'25''，教师花了两分钟谈论"listlessness"，而在这个时间段里，只有一名学生发言，且时间仅有五秒钟。

19. Source Text: （p. 55）

授课教师还精心选择补充视频材料，上课既以**教材**为基础，又不局限于**教材**。

Translated Text:

The CT carefully chose supplementary videos. Therefore, the mock teaching was based on **the assigned teaching material** but not restricted by **the material**. (translated by author from Chinese) (Comments on Contestant g's A-V-S Mock Teaching)

Back-Translated Text:

这名教师仔细地选择了补充视频。因此，这场教学基于**分发的教学材料**，而并未受到**这些材料**的限制。

Adjusted Translation:

The CT carefully chose supplementary videos. Therefore, the mock teaching was based on **the textbook** but not restricted by **the textbook**. (translated by author from Chinese) (Comments on Contestant g's A-V-S Mock Teaching)

20. Source Text: （p. 18）

建议更多地考虑语言输入和输出之间的平衡，例如在介绍预构成语块的**意义**和用法以后，能进行必要的操练，并在此基础上组织仿说练习，会有助于提高学生说的**产出**能力。

Translated Text:

It is suggested that the CT consider more about the balance between language input and output. For example, after introducing the meanings and usages of prefabricated expressions, **the CT needs to organize** necessary practices of these expressions and organize imitative speaking exercises based on this. It would help to improve students' output competency. (translated by author from Chinese) (Comment on Contestant a's A-V-S Mock Teaching)

Back-Translated Text:

有人建议，教师应该考虑语言输入与输出之间的平衡性。例如，在介绍完预制语块的意思及用法后，教师需要马上组织基于这些表达的必要的操练和模仿性口语练习。这将有助于提高学生的输出能力。

Adjusted Translation:

I suggest that the CT consider more about the balance between language input and output. For example, after introducing the meanings and usages of prefabricated expressions, the CT needs to organize necessary practices of these expressions and organize imitative speaking exercises based on this. It would help to improve students' output competency. (translated by author from Chinese) (Comment on Contestant a's A-V-S Mock Teaching)

21. Source Text: （p.37）

从听力环节进入到口语环节，从口头发言到角色扮演操练，再到**课堂大讨论**，教师**的课堂设计**妥善处理了"输入"和"输出"的平衡，且不仅仅拘泥于听说练习，还添加**课外知识**，教学过渡自然。

Translated Text:

The lesson shifted from listening to speaking, from speeches to role play, and then to **discussion**. The CT properly handled the balance between "input" and "output". The lesson was not bound by listening and speaking practices as it also included **extra knowledge input**. There is a gradual transition between each part of the

lesson. (translated by author from Chinese) (Comment on Contestant d's A-V-S Mock Teaching)

Back-Translated Text:

这节课从听过渡到说，从演说过渡到角色扮演，然后再到讨论。该教师很恰当地处理了输入和输出之间的平衡。这节课并不局限于听说练习，它还包括了额外的知识输入。在这节课的每个部分间的转换都是渐进的。

Adjusted Translation:

The lesson shifted from listening to speaking, from speeches to role play, and then to **whole class discussion**. The CT properly handled the balance between "input" and "output". The lesson was not bound by listening and speaking practices as it also included **extra-curricular knowledge input**. There is a gradual transition between each part of the lesson. (translated by author from Chinese) (Comment on Contestant d's A-V-S Mock Teaching)

22. Source Text: （p. 66）

在观看录像前，教师给了学生一些提示，为听力理解作了一定的铺垫。第二次放视频时，只让学生听录像，根据听到的内容填空，这样不至于分散学生的注意力。这说明教师考虑得还比较周到。不过，教师几乎花了 5 分钟时间与学生对答案，而且基本上是替学生回答了。这样当然节省了时间，但学生是否真正理解了，存在什么样的问题就被忽视了。

Translated Text:

Before watching the video, the CT gave the ASs some hints to provide some basis for listening comprehension. When the video was played for the second time, she only asked the ASs to listen to the video and fill out the blanks with what they hear. Doing so did not distract the ASs' attention. This shows that the CT is considerate. However, she spent almost 5 minutes **to check the ASs' answers**, and she made the answers for the ASs. Doing so can save the time. However, it also ignored whether the ASs really understood the material and what problems existed. (translated by author from Chinese) (Comment on Contestant i's A-V-S Mock Teaching)

Back-Translated Text:

在观看视频之前，教师给学生一些提示，用来提供听力理解的基础知识。在第二次播放视频时，她要求学生去听视频，并用他们所听到的内容填空。这么做并没有分散学生的注意力。这也表明该教师考虑是非常周到的。但是，她花了五分钟时间去检查学生的答案，而且她还给学生提供了答案。这样可以节约很多时间。但是，这样做也忽略了学生是否真正理解材料，也未能弄清楚还存在什么问题。

Adjusted Translation:

Before watching the video, the CT gave the ASs some hints to provide some basis for listening comprehension. When the video was played for the second time, she only asked the ASs to listen to the video and fill out the blanks with what they hear. Doing so did not distract the ASs' attention. This shows that the CT is considerate. However, she spent almost 5 minutes **to compare her answers with those of the ASs'**, and she **basically** made the answers for the ASs. Doing so can save the time. However, it also ignored whether the ASs really understood the

material and what problems existed. (translated by author from Chinese) (Comment on Contestant i's A-V-S Mock Teaching)

23. Source Text: （p. 24）

在课堂教学的第二部分，教师放映了事先请学生做的 DIY 视频：大学生日常生活中与电脑、网络有关的活动。教师启发学生用学过的相关英语词汇来描述他度过的这一天。这个做法创意很好。但视频内容比较简单，语言要求似乎更适合中学生。另外，既然本课提到了利用关键词来把握听力材料中的重要信息。为什么在视频中出现相关场景时，不提供一些对应的英语关键词呢？这样做也可以为学生用英语讨论录像的内容提供一些线索和基础。

Translated Text:

In the second part of this mock teaching, the CT played her prepared DIY video made by her student: activities relevant to computer and internet in college life. The CT elicited the ASs to describe his (the hero of the video) one day with relevant English words that they have learned. This is a good idea; however, the content of the video was relatively simple and its language requirement was more suitable for middle school students. In addition, since the CT mentioned to use key words to grasp the important information of the listening material, why not provide the ASs with some key words when relevant contexts appear in the video? Doing so could provide the ASs with some clues and basis for their discussion of the video contents. (translated by author from Chinese) (Comment on Contestant b's A-V-S Mock Teaching)

Back-Translated Text:

在教学的第二部分，教师播放了由她的学生亲自制作的视频，《大学生活中与电脑和互联网相关的活动》。教师引导学生们使用他们学过的相关的英语词汇描述视频中主角一天的生活。这是个不错的主意。但是，视频的内容相对简单，其语言要求更适合中学生。而且，既然教师提到要使用关键词去掌握听力材料的重要信息，为什么在相关内容出现在视频中时，不去给学生提供关键词汇呢？这样做可以给学生提供一些线索和视频内容讨论的基础。

24. Source Text: （p. 84）

本节课的导入（热身）环节略显拖沓，所用时间偏长。该环节（含本节课的任务介绍）共计约 5 分钟。

Translated Text:

The part of warming up in the present lesson was a bit sluggish and takes long time. This part (including the introduction of teaching procedure of the present lesson) took about 5 minutes in all. (translated by author from Chinese) (Comment on Contestant B's R-W-T Mock Teaching)

Back-Translated Text:

本节课的热身部分比较松散且花费太长时间。这一部分（包括本节课教学过程的介绍）总共耗时五分钟。

25. Source Text: （p. 114）

他的 "Warming up" 部分设计得比较好。一共花了 3 分 56 秒。大约 1 分钟介绍了本课的教学目标，2 分多钟完成了 "导入" 任务。他首先要求学生回答两个问题 "Do you enjoy your college life? What benefits can college education bring to you? " 两个学生回答了问题，其中一个还是主动举手。在教学大赛

情况下，很少见学生举手。学生的主动表现表明他提出的问题引发了学生的兴趣。

Translated Text:

His "Warming up" was designed well. He spent 3 minutes and 56 seconds on it totally. He used about 1 minute to introduce the teaching objectives of the lesson, and more than 2 minutes to accomplish the lead-in task. At first, he asked the ASs to answer two questions: "Do you enjoy your college life?" "What benefits can college education bring to you?" Two ASs answered the questions. And one of the ASs volunteered to answer the questions. It is rare to see the ASs volunteer to answer the questions in a teaching contest environment. The initiative show of the ASs revealed that his questions had aroused the ASs' interest. (translated by author from Chinese) (Comment on Contestant G's R-W-T Mock Teaching)

Back-Translated Text:

他的热身环节设计得非常精当。他总共仅花了三分钟五十六秒的时间。他用了大约一分钟介绍本节课的教学目标，用了两分钟多点完成引入性任务。首先，他让学生回答两个问题：你喜欢你的大学生活吗？大学教育带给你哪些好处？两个学生回答了问题。而且，其中一名学生踊跃地回答了问题。在教学竞赛的环境中，学生能够踊跃地回答问题，是非常少见的。学生积极主动的表现表明他的问题很好地激起了学生的兴趣。

26. Source Text:（p. 18）

这节课从热身部分开始，授课教师就和学生有问有答，有很好的师生互动。围绕本课主题准备的幻灯片提供了比较丰富的信息，可以吸引学生的注意力，激发他们的想象力，积极参与课堂活动。

Translated Text:

From the part of warming up of this lesson, the CT talked back and forth with the ASs. There was a very good interaction between the CT and the ASs. The prepared PPTs on the topic of the present lessen provided fairly rich information, which could attract the ASs' attention, stimulate their imagination, and activate them to participate in the classroom activities. (translated by author from Chinese) (Comment on Contestant a's A-V-S Mock Teaching)

Back-Translated Text:

从本节课的热身环节开始，该教师与学生交谈颇多。在教师和学生之间，形成了非常良好的互动。为本节课的话题而精心准备的 PPT 提供了非常丰富的信息，而这些信息吸引了学生的注意，唤起了他们的想象，并促使他们参与到课堂活动中去。

27. Source Text: （p. 133）

上课伊始教师就开门见山地介绍本节课的主要任务，教学目标清楚，教学重点明确，既有话题内容学习目标，也有语言知识与技能的学习目标。

Translated Text:

At the beginning of the teaching, the CT directly introduced the major tasks of the present lesson. The mock teaching had clear teaching objectives and teaching main points. The teaching objectives included topics, knowledge of languages, and language skills. (translated by author from Chinese) (Comment on Contestant J's R-W-T Mock Teaching)

Back-Translated Text:

刚开始上课时，教师直接介绍了本节课的主要任务。教学有着清晰的教学目标和教学重点。教学目标包括话题，语言知识和语言技能。

28. Source Text: （p. 85）

在师生互动环节，当问到句子的修辞方法时，学生回答是"parallelism and contrast"，老师只是肯定了"parallelism"，而并未对"contrast"作出任何回应。授课老师若对这两种修辞方法的关系作出进一步的解释，学生收获则会更大。

Translated Text:

In the interaction between the CT and the ASs, when being asked about the rhetoric of sentence, the ASs' answer was "parallelism and contrast". However, the CT only affirmed "parallelism" while not respond to "contrast". The ASs would gain more if the CT had made a further explanation of the relationship between these two figures of speech. (translated by author from Chinese) (Comment on Contestant B's R-W-T Mock Teaching)

Back-Translated Text:

在教师与学生的互动中，当问到句子的修辞时，学生的回答是"平行与对照"。但是，该教师仅仅肯定了"平行"，而对"对照"未能做出回应。如果该教师对这两种修辞格更进一步讲解，学生将有更多的收获。

29. Source Text:

参赛教师在课上能注意与学生互动，启发学生思维，以故带新，以故释新。例如当学生讲到 fat 时，引导学生给出 obese 和 obesity。

Translated Text:

In the mock teaching, the CT could have paid attention to the interaction with the ASs, the inspiration of the ASs' thoughts, the presentation of new knowledge on the basis of old knowledge, and explanation of new knowledge on the basis of old knowledge. For example, when the ASs said "fat", she elicited them to say "obese" and "obesity". (translated by author from Chinese) (Comment on Contestant i's A-V-S Mock Teaching)

Back-Translated Text:

在教学中，教师可以关注与学生的互动，学生思想的灵感和基于旧知识的新知识的讲解。例如，当学生说"fat"时，她可以引导学生说出"obese"和"obesity"。

30. Source Text: （p. 31）

在练习阶段，参赛教师让学生配对进行 interview，但是在学生的展示却不是同样的形式，这样的安排可能会影响学生的发挥，也会影响学生以后参加小组互动的积极性。

Translated Text:

In the part of exercise, the CT asked the ASs to form pairs and do interview; however, the ASs demonstrated in different forms. Such an arrangement may have hampered the ASs' performance and impaired their initiatives in participating into group interactions. (translated by author from Chinese) (Comment on Contestant c's A-V-S Mock Teaching)

Back-Translated Text:

在练习<u>的部分</u>，教师让学生<u>组对</u>，进行访谈。但是，<u>这些学生的展示千奇百怪</u>。<u>如此的</u>安排可能会<u>限制学生的</u><u>表现</u>，<u>损害他们参与团队互动</u>的积极性。

31. Source Text:（p. 42）

教学第一<u>部分</u>是热身，该教师<u>用提问的方式</u>，与学生<u>展开互动</u>，<u>努力</u>拉近与学生的距离，<u>探讨</u>毕业后的<u>打算</u>。<u>学生回答时感觉放松、随意</u>。

Translated Text:

The first part of the mock teaching was warming up (which is actually the first Activity in Activity Cycle in Mock Teaching Genre). The CT used questions to interact with the ASs. He tried to bring himself and the ASs closer and discussed with them their future plan after graduation. The ASs were relaxed and casual when they were answering the questions. (translated by author from Chinese) (Comment on Contestant e's A-V-S Mock Teaching)

Back-Translated Text:

教学<u>的</u>第一环节是热身。教师<u>使用</u>问题与学生<u>进行互动</u>。<u>他</u>尽力拉近与学生之间的距离，<u>和他们讨论</u>毕业后的<u>未来规划</u>。<u>当他们回答问题时</u>，<u>学生们都很放松和随意</u>。

32. Source Text: （p. 103）

<u>在临将授课结束时</u>，让学生讨论一个问题：<u>Do you agree with the author that even a dying patient should be told the truth?</u>由于时间<u>的</u>问题，他<u>没让</u>学生讨论（<u>实际上他还有</u> 1 分半钟<u>的时间</u>）。

Translated Text:

Before the end of his mock teaching, the CT asked the ASs to discuss a question: "Do you agree with the author that even a dying patient should be told the truth?" Due to the time constraints, he did not ask the ASs to make a discussion (Actually he still has 1 and a half minutes left.). (translated by author from Chinese) (Comment on Contestant E's R-W-T Mock Teaching)

Back-Translated Text:

<u>在教学结束之前</u>，<u>他让学生们</u>讨论一个问题：<u>你是否赞同作者的观点，即，即使身患绝症的病人也应被告知事实？</u>由于时间<u>限制</u>，他没有要求学生<u>去讨论</u>。（<u>事实上</u>，<u>还剩下一分半钟。</u>）

33. Source Text: （p. 60）

在引入 Making a wrong call 部分，教师邀请学生触摸屏幕，<u>却误将电话打入白宫的情节</u>，<u>既练习了</u>听力，<u>同时也很好地活跃了</u>课堂气氛，<u>给人留下了</u>深刻的印象。

Translated Text:

When introducing the part of "Making a Wrong Call", the CT invited the ASs to touch the screen, which led to the scene of making a wrong call to the White House. This not only drilled the ASs' listening skills, but also activated the classroom atmosphere. The part is very impressive. (translated by author from Chinese) (Comment on Contestant h's A-V-S Mock Teaching)

Back-Translated Text:

在引入<u>"打错电话"</u>部分时，教师邀请学生<u>去触摸屏幕</u>，<u>创设出打错</u>电话到白宫的场景。<u>这不仅可以</u>训练学生的听力<u>技能</u>，<u>还可以</u>活跃课堂气氛。<u>这部分令人</u>印象非常深刻。

34. Source Text: （p. 90）

<u>选手能根据课文的内容详细</u>设计自己的教学目标和教学重点，<u>整个授课过程具有完整性</u>。

Translated Text:

The CT can design in detail his teaching objectives and main points of teaching based on the teaching content. The overall structure of the mock teaching was complete. (translated by author from Chinese) (Comment on Contestant C's R-W-T Mock Teaching)

Back-Translated Text:

<u>教师可以细致地</u>设计教学目标和<u>基于教学内容的</u>教学重点。<u>这个教学的整体结构是非常完整的</u>。

35. Source Text:

PPT <u>课件</u>的制作和<u>运用</u>都**比较**恰当，在第一页就<u>将教学**计划**</u>展示给学生。

Translated Text:

The making and using of PPT were **fairly** appropriate. She showed the ASs the teaching **procedure** on the first slide. (translated by author from Chinese) (Comment on Contestant b's A-V-S Mock Teaching)

Back-Translated Text:

PPT 的制作和<u>使用</u>都**非常地**恰当。在第一页，<u>她</u>就给学生展示<u>了教学**步骤**</u>。

Adjusted Translation:

The making and using of PPT were **rather** appropriate. She showed the ASs the teaching **plan** on the first slide.

36. Source Text: （p. 31）

在预测部分，教师准备了一些相关的问题，<u>使得</u>学生<u>听前就对材料有一定的预测和期待</u>，<u>这样也能</u>促使学生<u>认真地去</u>听材料，关注<u>其中的一些</u>关键信息。

Translated Text:

In the part of prediction, the CT prepared some relevant questions to make the ASs have some predictions and expectations of the listening material beforehand. Doing so can also prompt the ASs to listen to the material carefully and pay attention to some key information of the material. (translated by author from Chinese) (Comment on Contestant c's A-V-S Mock Teaching)

Back-Translated Text:

在预测部分，教师准备了一些相关的问题使学生<u>能提前</u>预测<u>并</u>期待听力材料，促使学生<u>仔细地</u>听材料，关注<u>材料中的</u>关键信息。

37. Source Text: （p. 127）

<u>课后作业有三项</u>，<u>涵盖了</u>读、说、写三种活动，<u>有比较清楚的说明和要求</u>，与课文<u>在主题上相关联</u>，<u>旨在引导学生运用所学</u>语言和方法表达<u>自己</u>对现实问题的思考和态度。<u>小组讨论的题目给出</u>多个选择，充分考虑到学生不同的兴趣和知识背景。

Translated Text:

The assignment comprised three items, covering three activities of reading, speaking, and writing. <u>It had fairly clear explanation and requirements.</u> <u>It was relevant to the theme of the text. It aimed at guiding the ASs to use the language and methods they have learned to express their thoughts and attitudes of the</u>

reality questions. There were multiple options for the topic for group discussion, which was with due consideration of the diversified interests and knowledge background the ASs. (translated by author from Chinese) (Comment on Contestant I's R-W-T Mock Teaching)

Back-Translated Text:

这个作业包括三个项目，覆盖了听、说和写的活动。它与课文的主题息息相关。它的目的在于引导学生使用他们学过的语言和方法去表达他们的思想和对现实问题的态度。讨论的话题有多个选择，这也充分地考虑到了学生们的不同兴趣和知识背景。