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Pedagogical Applications of Discourse Analysis
and Semantics in the EFL Classroom

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1. Introduction

Language learners face the monumental task of acquiring not only new vocabulary, syntactic patterns, and phonology, but also discourse competence, sociolinguistic competence, strategic competence, and interactional competence. They need opportunities to investigate the systematicity of language at all linguistic levels ... (Demo)

For those of us concerned with communicative-based language instruction the statement above highlights the importance of employing student's target language as the means for acquiring such language rather than the desired learning outcome. In order for students to acquire the formal linguistic knowledge and communicative skills (i.e. sociolinguistic, pragmatic, intercultural, etc.) necessary to achieve their desired language competence they need to be provided with real-life discourse. They need to be exposed to different discourse patterns, and given opportunities to interact with their target language within specific and meaningful contexts.

Investigating the systematicity of language, then, involves looking at the way language is employed in real life, and if we are to do this, the use of authentic texts in the EFL classroom is not only natural but necessary. In view of this, the insights to the

inner workings of language use provided by discourse analysis and semantics become of outmost importance for language teachers everywhere.

Discourse analysis is commonly referred to as an umbrella discipline linking different theoretical perspectives and analytical approaches to the study of language use (e.g. sociolinguistics, pragmatics, conversation analysis, etc.). What these approaches have in common is their concern with how language is employed by people in real life. As a result, discourse analysis is of immediate interest to language teachers because when we design teaching materials, or engage learners in activities targeted at making them proficient users of their target language, we also question how people use language (McCarthy 1).

Similarly, Semantics is of considerable relevance for language teachers because we are also concerned with the way meaning is conveyed and gathered in communication. One of our main goals as language teachers is to assist students in developing communicative competence, i.e. for them to be able to effectively convey and gather information when interacting in their target language.

The aim of the present paper is to illustrate how EFL teachers can enhance their teaching skills by examining actual language use, and to exemplify how the pedagogical contributions of discourse analysis and semantics can be applied

in the EFL classroom in order to raise students' language awareness and language competence.

In chapter two of this paper we present a discourse-oriented analysis of a text. We then employ that text and the insights gained through its analysis for the creation of a lesson plan, which is conceived for a specific target group with the goal of raising students' language awareness regarding specific features of spoken English. In chapter two we carry out a semantic analysis of the text presented in the previous chapter, and we argue that a better understanding of the way texts are held together both by formal linguistic components of language as well as by the underlying concepts and relations that are activated by such components, can prove to be an excellent asset for language teachers for improving their understanding of language use, and applying this enhanced understanding in the EFL classroom. Finally, chapter four presents a listening lesson plan, which has been designed following a semantic approach to the setting of learning goals.

2. Discourse Analysis and Authentic Texts in the EFL Classroom

The employment of authentic texts in the EFL classroom is not a new concept, its relevance and benefits are widely known. They provide a window into the way formal linguistic, as well as other cultural and pragmatic components of language, are actually applied in real-life interaction. In our opinion, this is one of the main reasons why students find working with them so much more interesting and motivating than working with pre-fabricated texts, which, although, possibly useful for illustrating and practicing specific grammatical and phonological aspects of language, are rather limiting in terms of providing a deeper look into the nature of actual language use.

The sole decision of employing authentic texts in the language classroom, however, is not enough to ensure students are given the opportunities and skills necessary to decipher the aforementioned inner workings of language. Such texts need to be properly exploited and students need to be guided through the deciphering process. Moreover, they should be assisted in developing the necessary skills to eventually do this autonomously.

Literature on this subject emphasizes the need to design courses and materials with the aim of developing student's skills

as researchers in acquiring their new language. Authors such as Riggensbach go as far as to propose turning upper level students into discourse analysts, and providing them with a metalanguage that would allow them to carry out such analysis.

Although we strongly believe in the need to foster students' autonomy in acquiring their target language, we consider that the use of a metalanguage is not strictly necessary, at least not in the broadest sense of the word. In our opinion, exposure to authentic discourse, and the proper exploitation of such texts can allow students to explore the systematicity of language even when they might not be completely aware that they are doing it. With proper guidance, students can be able to identify language variation at grammatical, semantic and pragmatic levels. They can reflect on the nature of language, and improve their awareness of it, thus becoming more autonomous.

The aim of this section is to provide a glimpse of how the above can be achieved, and to present a practical example of the use of authentic texts in the EFL classroom.

Target Group

Our target group consists of 22 EFL students, ages 19 and up, who are enrolled in a Level 6 English class at the University of Sonora, in Hermosillo, Sonora Mexico. The course is offered by

the university's foreign language department, and it is open to all university enrollees and members of the community in general.

According to the university's course description, and based on the Common European Framework of Reference for Languages (CEFR), students who successfully complete this course will have fully acquired the competencies expected of B1 learners, as well as some of the skills of B2. Consequently, their overall language proficiency is ranked at B1 of the CEFR scale. Said competence is described by the CEFR, as follows:

B1

Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken.

Can produce simple connected text on topics, which are familiar, or of personal interest. Can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans.

The Text

The text selected for our purposes is a short video excerpt of Ellen DeGeneres' HBO comedy special "*Here and Now*," which was recorded in front of a live audience in 2003. The reasons for

selecting standup comedy, and this HBO special in particular, are many. Firstly, we strongly believe in the benefits of employing humor in the language classroom in order to create a relaxed, non-threatening learning environment, and to foster students' motivation. In addition, humor represents perhaps one of the most genuine and universal speech acts within human discourse (Askildson 45). It is an integral part of English speakers' everyday linguistic and social interaction, one that is permeated with pragmatic meaning and social components. As consequence, and as stated by Askildson (45) great value lies in the use of humor as a specific pedagogical tool to illustrate and teach both formal linguistic features as well as the cultural and pragmatic components of language so necessary for communicative competence.

Another reason for selecting the aforesaid text is its relevance for our target group. The comedian deals with topics that are familiar to them, part of their linguistic knowledge - elevators, rudeness, etc. Our students already have well formed mental schemata of these subjects, thus they can easily draw from previous experience in order to make sense of the content being presented to them. At the same time, the text is challenging to them due to the presence of American English colloquialisms, idioms and rapid speech.

Text Transcript

Below is the transcript of the video excerpt for its analysis.

Length: 2: 59 minutes / minutes 32: 45 - 35:04

People aren't as considerate as they used to be I find. I, I would not mind hearing a few more "please and thank you." **That wouldn't hurt anybody**, would it? No.

You ever hold the door open for somebody and they just **waltz right through** there? No eye contact, no "thank you", no "nothing." You're just standing there, *"Well, you are welcome your majesty! Sorry I didn't sprinkle rose petals for ya!"* But then, you just meant to hold it for that one person - suddenly it's like a clown car **led out**. You are just standing there; three and four a second are **streaming through**. Nobody will take it from ya.

You ever been running for an elevator and there's somebody in there, and they see you running. They just stand there just... like they don't want you to make it. It's awkward when you do make it, isn't it? *"You didn't think I'd **make it**, did you? Well, I did."*

If someone is running for the elevator I'm gonna try to hold the door, I'm gonna **stick** my arm **out** until it's risky, I'm not gonna do it when it's risky. But... And then

sometimes, if it's an elevator you haven't been in, you can't find the panel of the hieroglyphics of arrows of which one to push. But I'm gonna let them - as the doors are closing - "I did all I could!"

We wanna be in there by ourselves. There's nothing wrong with admitting that, you know. It's a tiny little space, close proximity to a stranger. It's silent. That's awkward! I always try to **break that silence** by saying something, you know; "Ah, *First day of parole!*" or "Hey, wanna *smell something weird?*" What's funny to me is you won't say that but you'll think about it when you're in there with somebody, and then you'll laugh, and then they'll wonder why you are laughing.

Analysis of the Text

Lexico-grammatical characteristics

The text repeatedly presents colloquialisms (underlined) and contractions that are characteristic of low register or informal spoken General American English. It also contains several idioms and phrasal verbs which are shown in green in the transcript.

Colloquialisms: "please and thank yous," "no thank you," "no nothing," "ya," "gonna," "wanna," "you know."

Contractions: "aren't," "wouldn't," "you're," "I'," "I'd," etc.

Idioms: "it wouldn't hurt anybody," "to make it," "waltz through,"
"break the silence."

Phrasal Verbs: "let out", "stream through," "stick out."

The phrases "You ever been running for an elevator" and "You ever hold the door open for somebody", where the verbs "have" and "do" have been omitted, further illustrate the informality of the text. Celce-Murcia defines this type of speech as represented by the use of more colloquial (orate) and everyday-type vocabulary and fewer complex grammatical forms (68).

The phrase "the panel of the hieroglyphics of arrows of which one to push" found in paragraph 4, partially reprinted below, strikes as ungrammatical:

... if it's an elevator you haven't been in, you can't find the panel of the hieroglyphics of arrows of which one to push.

This structural choice can undoubtedly be labeled as incorrect, or "bad English". A run-on noun phrase, if you will. However, it cannot be denied that these kind of "ungrammatical" constructions occur fairly often in spoken English. The choice now is either to dismiss them or acknowledge them. Most

teachers would dismiss them for fear of students' picking up "bad English." However, since students will be faced with these occurrences in real life, we believe it is best that they are aware of them.

Cohesion

Regarding the spontaneous nature of spoken discourse, Paltridge explains: "spoken discourse contains more half-completed and reformulated utterances than written discourse. This is because spoken discourse is often produced spontaneously and we are able to see the process of its production as someone speaks" (17). The reformulation that the author speaks of can be seen in the text in utterances such as *"But... And then sometimes"* (paragraph 4, line 2) and *"They just stand there just... like"* (paragraph 3, line 2). In these instances, and others throughout the text, the comedian clearly stops herself midsentence in order to re-structure her thoughts. Paragraph four (lines 4 and 5) further exemplifies this characteristic. The comedian says:

But I'm gonna let them- as the doors are closing- "I did all I could!"

Although these half-completed and reformulated utterances are relevant for us to mention, we do not expect them to pose

great difficulty for students' understanding of the text. We do, however, anticipate for students to encounter certain difficulty in identifying references, i.e. the connections between individual clauses and utterances. Paragraph 2 of the excerpt reads:

You ever hold the door open for somebody and they just waltz right through there? No eye contact, no "thank you", no "nothing". You're just standing there, "*Well, you are welcome your majesty! Sorry I didn't sprinkle rose petals for ya!*" But then, you just meant to hold it for that one person—suddenly it's like a clown car led out. You are just standing there; three and four a second are streaming through. Nobody will take it from ya.

For a proficient speaker it might be clear that the pronoun "*they*" (line one) and the phrase "*that one person*" (line five) refer to "*somebody*." However, the fact that both plural and singular forms are used to replace it is likely to create some interference. The same can be expected of the phrase "*three and four a second*," in line seven, which implicitly refers to people, and the noun "*nobody*," which refers to those implicit people.

In the first example, the interference that we speak of could be the tendency of native Spanish speakers to intuitively expect for gender/number agreement to occur in English, and in this particular case, as it does in Spanish. In the second case,

students' comprehension will be determined by how successfully they are able to identify the referential element provided above – *"it's like a car clown led out."* They will need to activate their knowledge of clowns, and picture the situation being described.

Paralinguistic and Prosodic Cues

The excerpt contains a great amount of variation in rhythm, stress, pauses, and intonation of speech. Moreover, since it is standup comedy, these elements are exaggerated in some instances, and they are accompanied by gestures and facial expressions. This shall be of great help for students to be able not only to identify whether an utterance is a statement, a question, or a command, but to determine when the comedian is being sarcastic or ironic.

In paragraph two of the excerpt where the comedian talks about holding the door open for someone, and not being thanked for it, she says:

"Well, you are welcome your majesty! ʌ... Sorry I didn't sprinkle rose petals for ya! ʌ"

The initial sentence is uttered abruptly, loudly, with rising intonation, and it is followed by a long pause. After the pause, the second utterance is delivered also in loud fashion and with the same rising intonation. Both utterances are accompanied by a

hand gesture (a stretched arm slightly tilted down, and distended hand with the palm facing upwards) and exaggerated facial expressions.

The choice of the words "your majesty" conveys a great deal of sarcasm, as does the reference to sprinkling rose petals, which we would expect students to associate with old, fairy tale images of kings and queens walking down a red carpet, or images along that line.

Pedagogical Applications of the Text

The pedagogical applications of the text are too many to list. It can be employed for teaching grammar, listening comprehension, conversation, vocabulary, pronunciation, etc. Moreover, it can be used to present culturally and socially specific aspects of the English language, such as the use of humor in everyday life. We decided to focus on the usage of contractions, colloquialisms and idioms, while also attempting to raise students' awareness regarding the use of reference in spoken English. This lesson can be delivered in one or two sessions as needed, and it can be expanded upon according to class rapport and students' interest.

Lesson Plan: Elevators

Grade Level: B1 (Intermediate/Independent users)

Subject: English as a Foreign Language

Duration: 60 minutes

Materials:

- Video Excerpt
- Hand out (See Appendix A)

Objectives:

- Students will be able to identify the use of contractions and colloquialisms in spoken English.
- Students will be able to identify the use of reference in spoken English.
- Students will be able to infer the meaning of several new idioms and phrasal verbs.
- Students will practice listening for specific information.
- Students will practice speaking by discussing the content of the video.

Procedure

Warm-up: (8-10 minutes)

The teacher will play the video excerpt once, in its entirety, for students. At this point, they are only required to watch and listen carefully. Afterwards, he/she will ask students to tell him/her what the comedian is talking about. Students should be able to

provide answers such as: *"She's talking about elevators"* or *"She is saying people don't say thank you anymore,"* etc.

The teacher will elicit as many answers as possible. This will allow him/her to determine, to certain extent, how much of the video students understood. If necessary, he/she will play the video again.

Listening Activity: (20 minutes)

Students are given a handout containing the transcription of the text (see Appendix A), and where some words and phrases have been deleted. They are to listen to the video and fill in the blanks. The teacher is to play the video as many times as necessary for students to write down all missing words. He/she is also to instruct students to only be concerned with writing down what they hear. Afterwards, the teacher will go over the transcript with students. They will focus on the words and phrases that they filled in. This, firstly, in order to make sure that they got the right answers and, secondly, to have students infer the meaning of unknown vocabulary, idioms or phrases, and to clarify meaning. He/she will ask questions like: *"What does waltz through mean,"* or *"let's take a look at this phrase – it's like a car clown led out - what do you understand by it? What do you think led out means in this sentence?"*

Text Analysis/Class discussion (30 minutes)

The teacher will draw students' attention to the second paragraph of the transcript. He/she will, then, ask them to tell him/her what the word "*they*," in line one, and the phrase "*that one person*," in line four, refer to. She will have students try to explain why it is that a phrase and a plural pronoun are both used to replace the word "*somebody*." This same type of referent search will be done for the phrase "*three and four a second*," the word "*nobody*" in lines seven and eight respectively, and the pronoun "*it*," also found in line eight. The goal of this exercise is to have students reflect on the way these reference items work, and to dissipate any possible interference.

After having students watch the video once again, the teacher will draw their attention to the use of contractions and colloquialisms throughout the text. He/she is to encourage a discussion regarding colloquialisms and idioms. Are they socially acceptable, to what extent, and why? Finally, students will be asked for their thoughts regarding the type of humor employed by the comedian. Could they relate to it? Was it funny to them, and why?

At the end of this lesson students will have, hopefully, gained a deeper insight to the nature of spoken English and the socio-cultural connotations that it carries, while achieving the goals set for the lesson.

Conclusions

As we hope it can be appreciated in this section, discourse analysis provides teachers with excellent tools to foster students' language awareness and to motivate them to play a more active role in the acquisition of their target language. However, this is only a small example of its numerous benefits and applications in the classroom. Its relevance extends to areas such as materials and course design, teacher training, classroom instruction, and more.

3. Semantics and the EFL Teacher

Semantic Discourse Analysis

In the previous chapter we briefly dealt with the topic of cohesion and one specific cohesive marker -reference. We now take an in-depth look at this subject in order to carry out a semantic analysis of the text presented before. Our aim is to hopefully show how the insights gained through this type of analysis can be exploited in the EFL classroom. We do this by keeping the target group also described in chapter two in mind.

Cohesive Ties

In their book *Cohesion in English* Halliday and Hasan define cohesion as a semantic concept which refers to relations of meaning that exist within the text and that define it as a text. They explain:

Cohesion occurs where the INTERPRETATION of some element in the discourse is dependent on that of another. The one PRESSUPOSES the other in the sense that it cannot be effectively decoded except by recourse to it. (4)

The authors employ the term "tie" to refer to this kind of relationship, and they identify five types of cohesive tie: reference, substitution, ellipsis, conjunction and lexical cohesion. Our semantic analysis is concerned with these cohesive properties of texts, i.e. "with the way in which the components of the surface text (the actual words we hear and see) are mutually connected within a sequence" (Alonso, "Semantics" 86). However, it is important to point out that any analysis of this sort will only be concerned with cohesive relations at the intersentential level as opposed to cohesion within the sentence, which is dictated by grammatical structure. As Halliday and Hassan explain:

All grammatical units -sentence, clauses, groups, words- are internally 'cohesive' simply because they are structured ... cohesion within a text - texture - depends on something other than structure. There are certain specifically text-forming relations which cannot be accounted for in terms of constituent structure; they are properties of the text as such, and not of any structural unit such as a clause or sentence. (7)

Having said this, it is also important to comment on the nature of the text chosen for analysis. As noted before in this

paper, when citing Paltridge, "spoken discourse contains more half-completed and reformulated utterances than written discourse" (17). Unlike written texts where sentence and clause structure are clearly defined, spoken texts pose a different scenario. Our monologue contains utterances that would be considered grammatically 'incomplete' by written standards; it contains false starts and changes of direction midstream in a sentence. These characteristics of the excerpt had an obvious effect on its transcription; choices had to be made when determining where one sentence or clause ended and another one started. The identification of cohesive ties within the text will be influenced by those choices, and the reader might rightly disagree with some of them.

Reference

"A text is the product of ongoing semantic relations" (Halliday 295). The reference items found in our text help carry meanings from one sentence or clause to another. They allow the reader/hearer to recover information that has already been presented in the text and to associate new information with them. Thus, they provide a source of coherence. (Please see Appendix B for a transcript of the excerpt that has been marked to show reference items).

Broadly speaking, all of the cases of reference found in the text are either instances of anaphoric or comparative reference. However, within this classification we can also identify deictic uses of personal pronouns and generalised exophoric reference. Although we are not overly concerned with these last two types of reference, we believe that they are important to mention because their presence in the transcript is abundant and meaningful.

The relation established by deictic uses of personal pronouns such as "you" and "I" in the transcript is mainly exophoric because the identity of their referents is given by the context. They point to the speaker and hearer. On the other hand, generalize exophoric reference "covers those uses of <you>, <one>, <we>, <they> or <it> when they do point at any particular individual but to the general unspecified collectivity" (Alonso, "Semantics" 97). The reason why we find so many of these items in the monologue is that the comedian is not addressing anyone in particular. She speaks to a general unspecified audience about circumstances involving no one in particular.

Instances of anaphoric reference in the text can be further classified into two; personal reference and extended reference. In both cases, reference items signal backwards in the co-text for interpretation. However, in the first case they

refer to single previously introduced elements, whereas extended reference can refer to whole sections of discourse.

An example of personal reference can be found paragraph 2, where "it" found in line 4 (*you just meant to hold it...*) points back to "door" in line 1. In other words, it stands for it.

Usually personal reference items can be decoded without much difficulty. However, there might be instances of interference like the one exemplified in our previous analysis of the text where the tendency of native Spanish speakers to intuitively expect for gender/number agreement to occur in English as it does in Spanish might get in the way of their decoding those items correctly (see pages 12-13). A semantic analysis like the one being carried out can allow teachers to foresee these possible sources of interference, and to plan their classes accordingly.

Extended anaphorical reference, can be expected to pose greater difficulty for students due to its ability to refer to longer stretches of text. In the utterance "*That wouldn't hurt anybody, would it?*" (paragraph 1, line 2), the determiner "that" stands for the complete concept expressed in the previous sentence (*I, I would not mind hearing a few more "please and thank you's"*). In other words, it carries the whole load of the presuppositions underling that sentence. A further

example of this can be found also in paragraph 5, which is partially reprinted below:

...I always try to break that silence by saying something, you know: "Ah, *First day of parole!*" or "Hey, wanna *smell something weird?*" What's funny to me is you won't say **that** but you'll think about **it** when you're in there with somebody, and then you'll laugh, and then they'll wonder why you are laughing.

As in can be noted, both the determiner "*that*" and the pronoun "*it*" refer back to the preceding lines, and "diffuse propositions not necessarily paraphrasable by any direct quotation from the text" (McCarthy 36). Regarding the difficulties sometimes encounter by students in decoding this kind of reference tie McCarthy (36) explains:

What can be (and often is not) directly taught about a system such as that of English is the different ways of referring to the discourse itself by use of items such as *it*, *this* and *that*, which do not seem to translate in a one-to-one way to other languages, even where these are closely cognate (cf. German, French, Spanish).

Finally, instances of comparative reference can also be found in paragraph 2 where "*three and four*" in line 5 (*there*

and four a second are streaming through) sets up a relationship of contrast with "*that one person*" in line 4. That is, it points to it not because the same entity is being referred to again, but because it provides a frame of reference within the context for its interpretation. The same can be said of "*nobody*" in line 6 which in turn signals to "*three and four.*"

Ellipsis/Substitution

Our text contains three cases of ellipsis (shown in yellow in section I of Appendix B) which are described below:

That wouldn't hurt anybody, would it? -No [that would not hurt anybody] (paragraph 1, lines 2 & 3)

You didn't think I'd make it, did you? - "*Well, I did.*"
[make it] (paragraph 2, lines 3 &4)

"*I did all I could!*" [to hold the doors]
(paragraph 4, line 5)

As it can be seen, the first two cases of ellipsis are a response to tag questions. However, the first is an example of ellipsis of the whole clause whereas the second illustrates ellipsis of part of the clause usually found in short answers. In the first case the information that is omitted -in brackets- is the complete preceding clause, while in our second example only elements of

the previous clause are missing. The third instance is also a case of ellipsis of the whole clause, whose interpretation is highly dependent on the context of the situation being described.

McCarthy describes ellipsis as "the omission of elements normally required by the grammar which the speaker/writer assumes are obvious from the context and therefore need not be raised" (34). Substitution, on the other hand, is often regarded as a form of ellipsis, where the missing elements are substituted by a "place holding device showing where something has been omitted and what its grammatical function would be" (Halliday 297). The following example of substitution is found in paragraph 4 of our text:

I'm gonna stick my arm out until it's risky. I'm not gonna do it when it's risky.

Here, we see a substitution of the verbal group, where "do" is used in combination with "it" to refer to the action expressed in the preceding sentence, and thus avoid repetition.

Both, ellipsis and substitution allow us to presuppose concepts that have already been made explicit in the text. However unlike reference which is itself a semantic relation, ellipsis sets up a relationship that is not semantic but

lexicogrammatical- a relationship in the wording rather than directly in the meaning (McCarthy 43).

One of the most common challenges encountered by English language students when dealing with ellipsis [and substitution] is determining what structural omissions [or substitutions] are permissible and which ones are not (McCarthy 44). Although it is possible to establish basic rules for their formulation we believe that the best way to approach them in the EFL classroom, particularly at lower levels, is the way it is usually done; with drills like the ones used for teaching yes/no questions and short answers, and in the case of substitution by presenting them as fixed expressions (e.g. I think so). We also believe that the many subtleties of their use can be picked up with enough exposure to authentic texts, particularly spoken discourse which abounds with examples of ellipsis and substitution. This is due to its very nature that allows for a lot of information to be recovered from the context.

Conjunctions

Conjunctions appear underlined in section I of Appendix B. Interestingly, we only found 4 intersentential uses of them within the text. They are:

- I. But then – (paragraph 2, line 4)
- II. But...and then – (paragraph 4, line 3)
- III. But – (paragraph 4, line 4)
- IV. What's funny – (paragraph 5, line)

As in can be noted, the first three are additive whereas in the last case we have a conjunct adverbial which has a connective function.

Conjunctions contribute to cohesion in a text by presupposing a textual sequence and signaling relationships between segments of the discourse (McCarthy 46). In spoken discourse, particularly at the beginning of turns or sentences, they have been found to also serve as discourse markers signaling changes in topic and aiding in the organization and management of extended stretches of discourse. Examples III and IV seem to be a good illustration of conjunctions playing both roles in discourse. We believe that this property of conjuncts to act as discourse markers is of significant relevance in conversation classes, since achieving a good handling of them contributes greatly to students' fluency.

Lexical Cohesion

Please see Appendix B, section II, for a transcript that has been marked for lexical cohesion.

Halliday identifies two sources of lexical cohesion within a text; reiteration and collocation. Reiteration involves restating an item in a later part of the discourse by direct repetition or either reasserting its meaning by exploiting lexicosemantic relations that exist between words (McCarthy 65). These lexicosemantic relationships are the type found in synonyms, antonyms, hyponyms, superordinates and meronyms. Our transcript contains examples of the first and last. For instance; "person" in paragraph 2, line 4, is a synonym of "people" found in paragraph 1, line 1; both "door" and "panel" (paragraph 4, lines 1 and 3 respectively) are meronyms of "elevator," (paragraph 4, line 1) and so on. In addition, the text presents a significant amount of direct repetition.

Collocation, on the other hand, does not hold semantic relations of the kind encountered in reiteration, but rather signals the tendency of certain words to appear together or close by within a text. An example of collocation can be found in paragraph 1 of the excerpt, where within the framework of politeness being introduced in the first sentence (*People aren't as considerate as they used to be, I find*) we find "please and thank you" (line 2). Not only are these words highly associated with the concept of politeness, but they also do have a marked tendency to appear together in discourse on

daily basis. The same can be noted of "*push*" and "*closing*" in paragraph 4 (lines 4 and 5 respectively), which co-occur with "*door*."

According to some authors, due to the aforementioned lack of "concrete" lexicosemantic relations with other words in the text, it is debatable whether collocation fits within the notion of lexical cohesion (McCarthy 65; Sanders and Maat, 591). However, in our opinion, and in view of the first example provided above, it does contribute to cohesion to some extent due to the cognitive associations that may arise from it.

As noted by Sanders and Matt (591) lexical cohesion is achieved by the selection of vocabulary. When it comes to reiterating information within a text, writers/speakers make conscious decisions on what words to use, or what semantic relations to exploit according to their communicative intentions. Different words have different connotations, thus, synonyms are not merely words that can be used interchangeably, for as close together in meaning as they might be, a synonym of any given word carries shades of meaning not necessarily present in its referent. In our opinion, any communicative approach to teaching vocabulary should take this into consideration, and it should allow for

students to learn and practice new vocabulary within relevant contexts.

Coherence

Although our semantic analysis is mainly concerned with cohesion, we believe that it would not be complete without touching on the topic of coherence if only briefly.

In her book *Semantics. A Discourse Analysis*, Alonso states:

Coherence along with cohesion is responsible for the global meaning of the discourse and for the meaning relations that hold the linguistic components of the discourse together, allowing it to function as a unit of communication. (112)

Cohesion, as we have seen, is concerned with semantic relations at the surface level, whereas coherence "is concerned with the ways in which the underlying components of the TEXTUAL WORLD, i.e., the configuration of CONCEPTS and RELATIONS which underlie the surface text, are mutually accessible and relevant" (De Beaugrande and Dressler, ch. I; sec. 6).

Most of the times these underlying concepts and relations are activated by markers found in the surface text which allow

for readers/hearers to make inferences. This can be illustrated with the following example from our transcript:

"... suddenly it's like a clown car led out. You are just standing there; three and four a second are streaming through" (paragraph 2, lines 4 and 5).

The mental frame that is activated by the discourse marker found above (in green), is what allows the reader/hearer to make the appropriate inferences and assign meaning to the phrase *"three and four a second are streaming through."* This activation, of course, is ultimately dependant on the hearer/reader's previous knowledge of the world, the context of the situation, and, let's not forget, their knowledge of the language.

De Beaugrande and Dressler point out, however, that sometimes the aforementioned relations are not made explicit; that is, they are not directly activated by expressions of the surface text. The authors explain that in this situation receivers will have to supply as many inferences as necessary to make sense of a text as is (ch. I; sec. 6). To this respect and regarding spoken discourse Van Dijk states: "natural language discourse, unlike formal discourse, is not fully explicit. Relationships between sentences or propositions may exist without being expressed" (qtd. in Alonso, "Semantics"

116). In our view this might account for the few instances of conjunctions found in our text.

The relations that we speak of may be local or global. The first refer to semantic relations that exist between individual propositions which are usually found physically close to one another, and which can be of different types; chronological, general-particular, cause-effect, explanation, etc (Alonso, "Semantics" 117).

An example of general-particular relation can be found in paragraphs 1 and 2 of our transcript, where the comedian goes from saying people are not as considerate as they used to be to presenting a particular example of it; people not being thankful when someone opens the door for them.

Global coherence on the other hand is concerned with the global scope of discourse meaning; a concept that is much more abstract and time consuming to tackle at this particular time. For our purposes, it shall suffice to say that ultimately cohesion and coherence are two inter-related subjects. Cohesion contributes to coherence, and both are necessary elements for textuality and for the decoding and encoding of text and discourse.

On a final note; being aware of what coherence entails should presuppose a more marked focus on students'

previous knowledge of the world and the importance of presenting language in context.

Pedagogical Contributions of Semantics in the EFL

Classroom

The most significant pedagogical contributions of semantics in EFL and ESL instruction are arguably in the area of reading comprehension and writing. We have found that a growing number of educators are incorporating semantic tools and notions (e.g. identifying reference, inferencing, lexical repetition, etc.) in the teaching of these skills with encouraging results.

Alonso for instance, proposes a summary writing and evaluation method based on the theoretical principles of semantic discourse analysis. The method was conceived with the purpose of diminishing the high level of subjectivity often found in summary writing, as well as the difficulties that this poses for, both, students and teachers.

In testing the aforementioned method, the author carried out an experimental study where 47 summaries of a given text were analyzed. The summaries were written by a group of EFL students at the University of Salamanca, in Salamanca, Spain 2/3 of those students had previous training in semantic

discourse analysis, whereas the remaining 1/3 of the group had had no previous training in the subject. The goal was to determine how semantic knowledge, or the lack of it, influenced the outcomes of the summary writing task. Results of the study showed that unlike the untrained group of subjects, students with previous semantic training radically eliminated subjective components from their summaries, thus allowing for more objective evaluation ("Summary Writing" 151).

Applications of semantic principles in the EFL classroom, however, go well beyond the areas of reading comprehension and writing. Vieira, for example, proposes adopting a semantic approach to establishing learning objectives. The author criticizes the existing tendency to overlook skills and identify learning objectives in terms of tasks such as "writing a letter." She suggests that instead of setting a particular task like this one we should ask ourselves what skills must students develop in order to do so. She explains: "if you are not able to answer this question, you cannot possibly know what your students should learn and what you should do to help them learn it."

Vieira's approach is based on the taxonomy of language skills published in Munby's 1978 book *Communicative Syllabus Design*. The following is a partially reprinted list of abilities

presented by Vieira. Examples in parenthesis were extracted by the author from Munby's original list.

- Inferencing (e.g., deducing the meaning and use of unfamiliar lexical items through contextual clues)
- Understanding and Expressing Information (e.g., expressing information implicitly through inference)
- Understanding and Expressing Conceptual Meaning (e.g., understanding conceptual meaning, especially time: tense and aspect)
- Understanding and Conveying Communicative Value (e.g., understanding the communicative value-function of sentences and utterances with explicit indicators)
- Understanding and Expressing Relations (e.g., expressing relations between parts of a text through lexical cohesion devices of repetition)
- Relating Textual to Extra-Textual Information (e.g., interpreting text by going outside it, reading between the lines)
- Understanding and Using Discourse Coherence Devices (e.g., using indicators in discourse for introducing an idea)

This subject of adopting a semantic approach to the setting of learning goals is retaken in chapter five when discussing the topic of syllabus design and teaching methodology.

Conclusions

As we hope it has been exemplified in this chapter, by examining the semantic properties of discourse, and the texts employed in the classroom, language teachers can be able to foresee possible sources of interference when presenting specific lexicogrammatical points. They may also be able to identify aspects of the English language that might be being overlooked in the EFL classroom. In addition, the questions raised regarding the differences between spoken and written discourse might encourage them to rethink their approach to teaching grammar, writing and speaking.

4. Syllabus Design and L2 Listening Teaching

Approaches to Syllabus Design

Two main approaches to syllabus design can be found in the literature. The first is a narrow approach, in which a clear distinction between syllabus design and methodology is made. The second is a much broader view on the subject. Within this view, it is argued that in communicative language teaching said distinction between content and tasks is difficult to sustain (Nunan 5).

In our opinion, both aspects of language teaching complement each other, and they are best undertaken jointly. The approach taken to design an L2 language syllabus will undoubtedly have an effect on the type of methodology employed to cover its content in the classroom.

According to the way content is selected, organized and graded, syllabuses can be divided into product-oriented and process-oriented syllabuses. Within these categories, further divisions are made, e.g. grammatical, functional-notional, task-based, etc. For the purposes of this paper, it is not necessary to provide definitions for all of them. However, it is important to point out that, as the very names conjure up, product-oriented syllabuses focus more on the actual content to be taught,

whereas it could be said that process-oriented syllabus are centered around particular tasks to be undertaken by students. Both approaches have strengths and weaknesses, and unless we are required to, teachers need not to subscribe to one particular approach or another. In fact, we can integrate different aspects of them in order to meet our students' needs and learning styles.

In our view, one particular juncture where syllabus design and methodology meet is that of establishing learning goals. The importance of establishing clear, meaningful learning aims for both syllabus design and lesson planning cannot be stressed enough. As pointed out previously, when discussing pedagogical applications of semantics, authors such as Vieira criticize the existing tendency to overlook skills and identify learning objectives in terms of tasks. Instead, they propose asking ourselves what skills students need to develop in order to do so. Once we have answered this question, we can begin working on designing activities aimed at fostering the aforementioned skills.

Teaching L2 Listening

One of the areas of English teaching that can greatly benefit from taking a semantic approach to the setting of learning goals is that of listening. Until now, the main approach to teaching listening has been a product-oriented one, where in

most instances listening activities are employed as a vehicle to teach the language, as opposed to being employed as a means for students to develop listening skills in their L2.

A growing number of authors (e.g. Thorn 5-13; Gómez Martínez 15-16) advocate for a departure from the current methodology and argue that listening lessons are best approached as training sessions where students are trained to develop specific listening sub-skills that will help them cope with real listening situations. These authors stress the importance of developing listening activities that will aid students to understand spoken language, as opposed to testing how much students have understood from a particular text (Gómez Martínez 15). To this regard, they advocate staying away from the usual multiple-choice questions, and highlight the benefits of employing authentic materials. Gómez Martínez says:

The language should reflect real discourse: first because they reflect the rhythms of natural speech in a way that scripted ones cannot, however good the actors; second because they provide an experience of real listening situations: and third because they [students] gain practice in dealing with texts where they understand only part of what is said. (15)

Despite this major shift in the way teaching listening is now viewed, practice is yet to catch up with theory. As Rost points out, "in many language curriculums listening is still often considered a mysterious 'black box,' for which the best approach seems to be simply 'more practice' " (13). Language teachers are, thus, faced with developing their own methodology, and designing their own 'listening syllabus.' If we are to do this, then, the first step to tackle the task is by asking ourselves what sub-skills must students acquire in order to develop strong listening skills in their L2.

The Intercultural Dimension in syllabus Design

In the past few decades the goals of L2 teaching have gone through a fundamental reformulation by which focus has shifted from linguistic competence to communicative competence. Nowadays, researchers and international curricula call for a new shift towards intercultural competence.

Authors such as Byram, Gribkova and Starkey, advocate for the introduction of an intercultural dimension to syllabus design, and highlight the importance for L2 speakers to develop such competence in order to effectively interact with people from other cultures. They state:

The "intercultural dimension" in language teaching aims to develop learners as intercultural speakers or mediators who are able to engage with complexity and multiple identities and to avoid the stereotyping which accompanies perceiving someone through a single identity. It is based on perceiving the interlocutor as an individual whose qualities are to be discovered, rather than as a representative of an externally ascribed identity.

(9)

The authors identify the following list of skills and knowledge as the fundamental components of intercultural competence (7-9).

Intercultural attitudes (savoir être): curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own.

Knowledge (savoirs): of social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction

Skills of interpreting and relating (savoir comprendre): ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one's own.

Skills of discovery and interaction (savoir apprendre/faire): ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction.

Critical cultural awareness (savoir s'engager): an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one's own and other cultures and countries.

The role of the language teacher in assisting students to become intercultural speakers, then, is to implement activities and exercises in the classroom that will foster the development or acquisition of the aforementioned "saviors."

L2 Listening Lesson

In this section, we present a lesson plan, in which we attempt to integrate the aforementioned intercultural dimension in language teaching, while also adopting a semantic approach to the setting of learning goals.

The lesson aims at building students' listening skills in their L2 by employing activities designed for practicing specific sub-skills that will help them cope with real listening situations. In addition, we also try to illustrate and teach cultural and pragmatic

components of spoken language which are necessary for intercultural communicative competence. The particular aims of the activities included in this lesson are thoroughly described in our description of the procedure.

Listening Material and Selection Criteria

The listening material chosen for the lesson is a short video excerpt of Anjelah Johnsons' 2007 standup routine.

Our motivation for working with standup comedy has already been stated previously in this paper. However, it is important to point out the relevance of the chosen text for our target group, and for the purposes set for this lesson. Once again, this lesson has been conceived for the group of B1 EFL students described in chapter two of this paper.

The aforementioned text was selected firstly due to its content. Students will undoubtedly relate to it because of their cultural background- the comedian in the video talks about socio-cultural aspects of Mexican and Mexican-American people. Additionally, just as the text employed previously in chapters two and three, this video excerpt contains an important amount of paralinguistic, prosodic and other contextualization cues (i.e. body language, variation in rhythm, stress, pauses, and intonation of speech), which should aid in its comprehension. At the same time, the text presents an appropriate degree of

challenge due to the presence of American English colloquialisms, rapid speech and changing accents.

Finally, as mentioned before, humor is an integral part of English speakers' everyday linguistic and social interaction. Therefore, the ability to identify and relate to humor in their L2 is a relevant skill for students to acquire in order to develop intercultural communicative competence, i.e. the ability to interact effectively with people from cultures that we recognize as being different from our own (Byram 297). For a transcript of the video excerpt please see Appendix C.

Lesson Plan: Family Oriented

Grade Level: B1 (Intermediate/Independent users)

Subject: L2 Listening

Duration: 60 minutes

Objectives:

- For Students to practice the following listening sub-skills¹:
 - Recognizing individual words in connected speech

¹ Taken from Miguel Bengoa's list of sub-listening skills.

- Recognizing and understanding phonological features of speech (especially those forms associated with supra-segmental features)
- Scanning: listening for specific details in spoken text
- Skimming: listening for main ideas in spoken text
- For students to build on their intercultural communicative competence by viewing their own culture from a critical standpoint (being critical)

Materials:

- Video excerpt
- Hand out (See Appendix D)

Procedure:

Pre- listening Activities:

Warm-up (8 -10 minutes)

We start the class by telling students that they will be watching a short standup comedy video. We, then, elicit from students what standup comedy is. Afterwards students are to watch video I, which contains the introductory passage of the listening. While students watch and listen we will write the following sentences on the board:

I am Mexican and Italian-American

There aren't any Mexicans in here.

One thing I hate about being Mexican is that we are very family oriented.

These sentences summarize the passage, but they contain factual mistakes that students will be asked to correct. If necessary we will play the video more than once, and pause and rewind as needed. After this, we will elicit the meaning of the following vocabulary:

family oriented

related (to be related to someone)

spank/spanking

to get/have an attitude

The aim of this activity is to draw student's interest and to contextualize what they are about to watch and listen to by drawing from their previous knowledge. In addition, it presents/reviews vocabulary that they will encounter in the text, and it will allow them to become somewhat familiar with the comedian's voice.

During Listening Activities:

Cloze exercise (15 minutes)

Students will be given a handout containing a cloze exercise made with the transcript of the video (Appendix D). They are to listen to the video and fill in the blanks.

This exercise is designed to train students to identify and recognize individual words in connected speech. The words that have been deleted are expected to pose segmentation and recognition problems due to the use of contractions, and instances of linking (e.g. *getting_an_attitude*) and elision (i.e. *you gonna be*). In addition, some of the gaps correspond to colloquialisms (e.g. *wanna*, *kinda*, *gotta*), and to words that are part of the students' active vocabulary, but that might cause difficulty due to the accent employed by the comedian.

We will play the video as many times as necessary for students to write down all missing words. We will also pause and rewind the video as necessary. Afterwards, we will go over the answers with students, and write them on the board. At this time, we will draw students' attention to instances of linking and elision found in the text. We will explain that these features are many times responsible for them having difficulties making out individual words in spoken English, but that being aware of said features is the first step in overcoming their difficulties. During

this time we will also ask students to provide full or "correct" forms of words involving contractions, linking and elision, and to tell us which were the words or phrases that they found more difficult to recognize².

Post-listening activities:

Pronunciation Drill (5 minutes)

We will conduct a short pronunciation drill with some of the phrases and sentences found in the text. The drill will focus on phrases involving instances of linking, elision, and unstressed forms (e.g. *tell_her*), as well as those that caused the more recognition problems.

The aim of this activity is for students to practice pronunciation of phrases and sentences that illustrate the aforementioned phonological features of connected speech.

Focus on Spoken Language (7 minutes)

We will draw students' attention to the use of fillers in the text. We will explain how these, along with false starts and pauses, are also a feature of spoken language. We will explain that fillers can be words such as "yeah" "you know," etc. as well as sounds like "er." Finally, we will have students tell us what they think of them. Do they find them distracting or confusing?

² This information will be useful for designing further exercises.

What other examples of fillers can they find in the text? Can they provide any examples of fillers used in Spanish?

The aim of this activity is for students to be able to reflect on this particular feature of spoken language.

Listening Comprehension Questions (8 minutes)

Students are to read the following comprehension questions found on side 2 of their hand outs. They are to watch and listen to the video, once again, for answers.

1. When the comedian says that Mexicans are very family oriented she gives examples. What are two of those examples?
2. What does the comedian mean when she says that her mother came out of the house "all crazy" after she broke her window?

The aim of this exercise is for students to practice skimming and scanning, as well as to check for comprehension. By employing open-end questions, we expect for students to be able to give their interpretation of the text. Differing answers will be allowed as long as students can provide a justification for them.

Class discussion (15 minutes)

We will employ students' answers to the first listening comprehension question in the previous exercise to start a class discussion. Students should have been able to come with answers along the following lines: "*we take our family everywhere,*" "*we treat everyone like family,*" etc. Students will be asked whether the statements above are true; are those positive or negative stereotypes, and why?

After this, students will be divided in groups of 3. They will have 5 minutes to talk about other common stereotypes about Mexican people, and they are to write down at least two of them as a group. They will, then, be asked to share what they wrote down with the rest of the class. At this point they will be asked questions such as: "Why do you think people believe that?" Finally, students will be asked to share their thoughts on the video and the type of humor employed by the comedian; what is funny to them? Could they relate to it? Why?

The aim of this activity is for students to build on their intercultural competence by viewing their own culture from a critical stand point. Doing so can allow them to notice how other people think and act; to distance themselves from their own ways of thinking and acting; and to be able to explain their judgments

about both. In addition, it can allow them to become aware of their own preconceptions, stereotypes and prejudices.

Follow-up Activities

Additional or follow-up activities can include:

Writing:

Writing a short monologue (1-2 paragraphs) regarding what students like (or don't like) about being Mexican. This shall be done following the model provided in the text, beginning with the following line:

One thing I like/don't like about being Mexican is that...

Following this model, students should include examples or descriptions as the comedian in the video does. In addition, they can be as humorous or creative as they like (e.g. *we are very festive, we bring Mariachis to burials*). Skills that can be practiced with this activity include summarizing, planning and organizing information.

Speaking:

Students can practice speaking by reading or performing their monologues in front of the class. Additionally, their peers can vote on their favorite monologues, and award first, second

and their places. In addition, further class discussions can be carried out with the topic of spanking kids. Since this is a pretty controversial subject it should spark enough interest for students to want to speak up. The class could be divided in two groups, one pro-spanking and the other against it. Students would be given enough time to prepare their arguments and reasoning behind them in order to start a debate. Skills that can be practiced with these activities include initiating, maintaining, and terminating discourse, and understanding and conveying meaning.

Conclusions

In this final chapter we have exemplified the implementation of a semantic approach to setting learning goals. We hope that in the process we have also been able to illustrate how targeted humor can be employed to teach both, formal linguistic and cultural and pragmatic components of language necessary for intercultural competence. As already stated, in our view, being able to identify and relate to humor in our L2 is of paramount importance for intercultural communicative competence. Videos like the one presented here can be a valuable tool to train students to develop such competence, and to do so in a motivating and entertaining fashion.

FINAL REMARKS

While L2 language learners face the many challenges of acquiring their target language, language teachers are faced with the tasks of meeting those students' learning needs. In addition, they face the demands imposed by new international curricula and recent linguistic research. Luckily, the gap between linguistics and the EFL classroom seems to be narrowing down. Many pedagogical contributions of applied discourse analysis and semantics in the EFL classroom, are nowadays more palpable and relevant than ever, as evident by their more recent classroom implementations.

Throughout this paper, we have argued that the light shed by semantic discourse analysis on the inner workings of language can be an important asset for improving our understanding of language use, and employing this broaden understanding to enhance our teaching skills. We have exemplified how a semantic analysis of the texts that we employ in the classroom can allow us to foresee possible sources of interference when presenting specific lexicogrammatical points. In addition, as concluded in chapter three, this type of analysis can allow us to identify aspects of the English language that might be being overlooked in the classroom. Moreover, a semantic approach to setting learning

objectives like the one exemplified in chapter four may motivate us to re-evaluate the appropriateness of the activities and materials that we employ in the classroom.

Researchers and language teachers from different specialty fields (e.g. listening, conversation, writing, etc.) call for the use of authentic discourse in the EFL classroom in order to foster student's language awareness, and to help students cope with real life interaction in their target language. Working with this type of texts, as the reader maybe aware, opens a whole world of possibilities for language teachers, since they are abundant and easily accessible. However, as pointed out before, these texts need to be properly exploited and targeted for specific learning purposes. Whenever we employ this type of materials in the classroom we need to evaluate their appropriateness and relevance for our target group, as well as their possible pedagogical applications.

Finally, we would like to conclude that the more students are given opportunities to see language at work in real life, and the more they are provided with opportunities to interact in their target language within realistic, relevant contexts, the better equipped they will be to achieve their desired language competence.

APPENDIX A

HAND OUT

Instructions: Fill in the Gaps with the words you hear.

People aren't as considerate as they used to be _____. I... I would not mind hearing a few more _____. That _____ anybody, would it? No

You ever hold the door open for somebody and they just _____ there? No eye contact, no "thank you", no "nothing." You're just standing there, *"Well, you are welcome your majesty! Sorry I didn't sprinkle rose petals for ya!"* But then, you just meant to hold it for that one person - suddenly it's like a clown car _____. You are just standing there; _____ are _____. Nobody will take it from ya.

You ever been running for an elevator and there's somebody in there, and they see you running. They just stand there just... like they don't want you to make it. It's awkward when you do make it, _____? *"You didn't think _____, did you? Well, I did."*

If someone is running for the elevator I'm _____ try to hold the door, I'm gonna stick my _____ until it's risky, I'm not gonna do it when it's risky. But... And then sometimes, if it's an elevator you haven't been in, you can't find the panel of the hieroglyphics of arrows of _____. But I'm gonna let them- as the doors are closing- *"I did all I could!"*

We _____ be in there by ourselves. There's nothing wrong with admitting that, _____. It's a tiny little space, close proximity to a stranger. It's silent. That's awkward! I always try to _____ by saying something, you know; *"Ah, First day of parole!"* or *"Hey, wanna smell something weird?"* _____ to me is you won't say that but you'll think about it when you're in there with somebody, and then you'll laugh, and then they'll wonder why you are laughing.

APPENDIX B

SEMANTIC ANALYSIS

I. Cohesive Ties

Color guide:

 Deictic/ Generalized Exophoric Reference	 Comparative Reference
 Personal reference	 Extended Reference
Conjunction = <u>underlined</u>	 Ellipsis/Substitution

People aren't as considerate as they used to be I find. I, I would not mind hearing a few more "please and thank yous." That wouldn't hurt anybody, would it? - No

You ever hold the door open for somebody and they just waltz right through there? No eye contact, no "thank you", no "nothing." You're just standing there; "Well, you are welcome your majesty! Sorry I didn't sprinkle rose petals for ya!" But then, you just meant to hold it for that one person- suddenly it's like a clown car led out. You are just standing there; three and four a second are streaming through. Nobody will take it from ya.

You ever been running for an elevator and there's somebody in there, and they see you running. They just stand there just... like they don't want you to make it. It's awkward when you do make it, isn't it? "You didn't think I'd make it, did you? Well, I did."

If someone is running for the elevator I'm gonna try to hold the door; I'm gonna stick my arm out until it's risky. I'm not gonna do it when it's risky. But... And then sometimes, if it's an elevator you haven't been in, you can't find the panel of the hieroglyphics of arrows of which one to push. But I'm gonna let them- as the doors are closing- "I did all I could!"

We wanna be in there by ourselves. There's nothing wrong with admitting that, you know. It's a tiny little space, close proximity to a stranger, It's silent. That's awkward! I always try to break that silence by saying something, you know; "Ah, First day of parole!" or "Hey, wanna smell something weird?" What's funny to me is you won't say that but you'll think about it when you're in there with somebody, and then you'll laugh, and then they'll wonder why you are laughing.

II. Lexical Cohesion

Color guide:

- | | |
|-------------------------------------|--------------------------------------|
| ☐ Meronym | ☐ Collocation |
| ☐ Repetition | ☐ Synonym |

People aren't as considerate as they used to be I find. I, I would not mind hearing a few more "please and thank yous." That wouldn't hurt anybody, would it?- No

You ever hold the door open for somebody and they just waltz right through there? No eye contact, no "thank you", no "nothing." You're just standing there; "Well, you are welcome your majesty! Sorry I didn't sprinkle rose petals for ya!" But then, you just meant to hold it for that one person- suddenly it's like a clown car led out. You are just standing there; three and four a second are streaming through. Nobody will take it from ya.

You ever been running for an elevator and there's somebody in there, and they see you running. They just stand there just... like

they don't want you to make it. It's awkward when you do **make** it, isn't it? *"You didn't think I'd **make it**, did you? Well, I did."*

If someone is **running** for the **elevator** I'm gonna try to **hold** the **door**; I'm gonna stick my **arm** out until it's risky. I'm not **gonna** do it when it's **risky**. But... And then sometimes, if it's an **elevator** you haven't been in, you can't **find** the **panel** of the hieroglyphics of arrows of which one to **push**. But I'm **gonna** let them- as the **doors** are **closing**- "I did all I could!"

We wanna be in there by ourselves. There's **nothing** wrong with admitting that, you know. It's a tiny little space, close proximity to a stranger, It's silent. That's **awkward**! I **always** try to break that **silence** by saying something, you know; *"Ah, First day of parole!"* or *"Hey, **wanna** smell something weird?"* What's funny to me is you won't **say** that but you'll think about it when you're in there with somebody, and then you'll **laugh**, and then they'll wonder why you are **laughing**.

APPENDIX C
TEXT TRANSCRIPT

No, but, uh. I am Mexican and Native American. Uh , any Mexicans here, any? Alright, ok, so, there's a couple, a couple... Yeah, I know.

But ah, one thing I love about being Mexican is that we are very family oriented. We take our family with us everywhere we go... right, no? Whether we couldn't find a baby sitter or whatever... They'll wait in the car, then.

Na, but, yeah. Even if you are not related to us, we'll still make you feel like you are, you know what I mean? As soon as you walk in the door, we'll make you a burrito. We'll ask you for a ride to the store real quick... Or we'll probably spank one of your kids... 'cause that's what we do, we spank kids. They don't have to be our own kid, anybody's kid; walking by, getting an attitude.

Hey, watch your mouth! Who told you you could talk like that, uh who said?

Oh, look now you wanna cry? Oh! You were a tough guy a minute ago. Get up, get up ! Go tell your mom I spanked you, go ahead. Go tell her.

"Hey lady, come get your kid! I did you a favor"

Go tell her, I don't care

No, but when you spank your own kid, though, you gotta be kinda proud of them, though, when you do it, you know what I mean? 'cause I don't have any kids, but I remember one time when my mom spanked me, Oh my God, I got a baseball and I threw it and I broke her window. She came out of the house all crazy.

Ah, ay mija, look! No, get back here! How am I supposed to fix that? That's expensive... Pero mija, you threw it from way right

here? All the way, mija? Ay mira, baseball player, ay! You're gonna be the first girl on the Dodgers, ay!

Here mija, throw the ball again, but this time to the neighbor's house.

APPENDIX D

HAND OUT

SIDE 1

Fill in the Gaps with the words you hear.

No, but, er. I am Mexican and Native American, er, any Mexicans here, any? Alright, ok, so, (1) _____ a couple, a couple... Yeah, I know.

But uh, one thing I love about being Mexican is that we are very family oriented. We take our family (2) _____ everywhere we go... right, no? Whether we (3) _____ find a baby sitter or whatever...(4) _____ wait in the car, then.

Na, but, yeah. Even if you are not related to us, (5) _____ still make you feel like you are, you know what I mean? As soon as you walk in the door, we'll make you a burrito. We'll, er, ask you for a ride to the store real quick... Or, er, we'll probably spank one of your kids...

(6) _____ (7) _____ what we do, we spank kids. They don't have to be our own kid, anybody's kid; walking by, getting (8) _____.

Hey, watch your mouth! Who told you you could talk like (9) _____, huh who said?

Oh, look now you (10) _____ cry? Oh! You were a tough guy a minute ago. Get up, get up! Go tell your mom I spanked you, go ahead. Go (11) _____ (12) _____.

"Hey lady, come get your kid! I did you a favor"

Go tell her, I don't care

No, but when you spank your own kid, though, you (13) _____ be (14) _____ proud of them, though, when you do it, you know what I mean? 'cause I don't have any kids, but I remember one time when my mom spanked me, Oh my God, I got a baseball and I threw it and I broke her window. She came out of the house all crazy:

Oh!, ay mija, look! No, get back here! How am I supposed to (15) _____ that? That's (16) _____...Pero mija, you threw it from way right here? All the way, mija? Ay mira, baseball player, ay! (17) _____ be the first girl on the (18) _____, ay!

Here mija, throw the ball again, pero this way to the neighbor's house.

HAND OUT SIDE 2

Listening Comprehension Questions

Read the following questions. Watch the video again for the answers and write them down.

1. When the comedians say that Mexicans are very family oriented, she gives examples. What are two of those examples?
2. What does the comedian mean when she says that her mother came out of the house "all crazy" after she broke her window?

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