A Look at Lecture Discourse in the EFL Classroom[*]

Ralph L. Rose

Notre Dame Seishin Junior College; Hiroshima, Japan

Abstract

This paper explores the features of EFL lectures through a systematic discourse analysis of recordings of three different content-based lectures given to nonnative students of English. EFL lectures were found to exhibit a high degree of redundancy, the use of clear discourse markers ('okay', 'all right', articulated pauses, strategic silence), the use of audio and visual aids to broaden channels of communication, the use of periodic comprehension checks by way of low-key initiation, and a discourse order designed to elicit from students what they already know by way of the target language.

Introduction

In 1992 one-fifth of the world's population was enrolled in an educational institution–one billion children and adults were formally studying in the world's classrooms (U.S. Department of Education, 1995). A central form of discourse in these classrooms is the lecture. Daily, these students and their 48 million teachers engage in such discourse. What distinguishes this discourse from any other kind of communication? What features describe it and the conventions its participants observe? Furthermore, how does this discourse differ for nonnative speakers in their study of English? This paper explores features of lecture discourse and describes features unique to lectures given in English Language Teaching.

Scope

Classroom discourse researchers distinguish between two lecture types on the basis of the degree of listener interaction. The first, the 'traditional' lecture, marked by no verbal interaction between lecturer and audience, has been further subdivided as informal vs. formal, reading style vs. rhetorical style, and memorization vs. aloud reading vs. fresh talk (Flowerdew, 1994). The second type has been called 'participatory' by Frederick (1986, cited in Flowerdew, 1994) and 'conversational' by Dudley-Evans & Johns (1981, cited in Flowerdew, 1994). Flowerdew (1994), defines the latter type as "closer to discussion" (p. 15). The remainder of this paper uses the term 'participatory lecture' in this sense. However, these two types are not mutually exclusive and may better be viewed as extremes on a continuous scale.

Content-based EFL Classes

This paper presents three extracts of authentic classroom discourse as summarized in Table 1. Extracts 2 and 3 were gathered at the author's institution using a portable tape recorder. Extract 2 is from a colleague's lesson while Extract 3 is from a lesson by the author. Extract 1 was provided as part of the Birmingham Distance MA course materials (Brazil, 1995); its origin is not known further. All three extracts come from lessons given to nonnative English speakers. However, they stand in contrast to the lessons analyzed by Willis (1992) or Sinclair & Brazil (1982) which are marked by lengthy series of eliciting exchanges, the progress of which are determined by specific language targets. The extracts studied in this paper come from lessons where the 'target' was a block of information (i.e., content) and English was the medium of conveyance. The discourse alternates between informing transactions (the 'content') and eliciting transactions (comprehension confirmation). In this respect these extracts constitute lectures and are used to exemplify features indicative of lectures given in EFL situations.

Table 1: Summary of Authentic Lecture Data

Extract	Field	Lecture Topic	Purpose	Location	Participants
1	Accountancy	Organizations	Define 'organization'	British University	Nonnative speakers of English
2	Culture	Education - Cultural Assimilation/Integration/Rejection	Review	Japanese Junior College	Native speakers of Japanese
3	Video	What makes a movie scene successful	Introduce Lesson Topic	Japanese Junior College	Native speakers of Japanese

Components of Speech Events

Hymes' speech events, defined as the largest unit of discourse analyzable by linguistic methods and hierarchically arranged above the speech act, can be described in terms of seven components: setting, participants, purpose, key, channels, message content, and message form (Coulthard, 1985). This paper uses this descriptive method to analyze lecture discourse.

Setting

The setting of a lecture depends on both space and time as well as psychological factors.

Space

A lecture most often takes place in a classroom or lecture hall or some other room that emulates these. There is likely to be a clear front towards which all seats point and where the lecturer stands. While lecturing is usually done at the front, the lecturer may roam about the room. The lecturer may quickly (re)gain dominance of the discourse (say, at the beginning of the lecture, or after some interactive student activity) by moving to the front and beginning to speak. This occurred several times in both the Culture and Video Lectures as in the following excerpt. [Note: A complete transcription of every transaction excerpted in this paper is shown in Appendix, along with an explanation of the notation system.]

```
--------------------------------------------------------------------------
lecturer is speaking to one student, others are working on a task
1  p technically he's called a bus boy
2  [bus boy]
3  p yeah
4  p the person who cleans up in a restaurant
5  p bus boy
6  p B - U - S boy
==========================================================================
lecturer moves to front of classroom
7  p okay
8  o um // p look
students discontinue speaking task, look at teacher
9  o tell me // p now tell me some of the events //
   p that you've written down
```

(Video Lecture, Transaction 3)

Time

The time-frame has likely been predetermined by the educational institution with little or no consultation with the actual participants in the discourse. However, according to almost universal custom such lectures are normally scheduled on weekday mornings or afternoons.

Psychological factors

The educational setting surrounding the lecture is institutionalized in almost every culture as the means by which youths are prepared to be efficient members of society. Thus participants are expected to observe various rules of polite discourse common throughout society. For lecturers this may include: speak continuously for the full time-frame; prepare extensively for each lecture. For listeners this may include: be quiet; do nothing to distract either the lecturer or other listeners; take notes; initiate an exchange only by raising one's hand.

One other important aspect of the psychology of a lecture in an academic context is the institution of grading and evaluation. In most cases, students will be held responsible for knowing at a later time material presented in lectures. They may be required to demonstrate this mastery in an oral tutorial, a written report, or an examination. Sometimes they may even be required to regurgitate it soon after it is delivered in the form of a 'comprehension check' or review (see Comprehension Checks below). The relevance of this to the discourse can be seen quickly by reflecting on what happens when the lecturer says something like, "Now, this won't be on the test, but...". At this point, students may put down their pens, sit back and listen for pleasure; the lecture may shift from formal to participatory and a discussion may ensue; students may even cunningly prevent the lecturer from returning to the material for which they will be held responsible.

Participants

There are two roles to be filled in every lecture: that of the speaker and the hearer or audience (as coined by Hymes, cited in Coulthard, 1985).

Speaker

There is always just one dominant speaker who is most often the lecturer or teacher. Team-teaching lectures are possible (excluding dialogue types); however, these are marked by extended sections where one speaker clearly has dominance and the other remains quiet, speaking only if the dominant speaker elicits a response. Running commentary by the non-dominant lecturer may be viewed as at least distracting, at most, rude.

Hearer

Hearers are most often students. The number of hearers may vary, and there appears to be no limit. An audience as small as ten or as large as 500 could be considered usual. However, an audience of just one student would be exceptional while an audience of 10,000 would be logistically difficult, requiring a major venue and special arrangements. As a general rule, the larger the audience, the less 'participatory' the discourse can be, and hence, the more traditional.

Switching Roles

The speaker has an exclusive right to switch the speaker's and hearers' roles to addressor and addressees, respectively, during interactive sections of a participatory lecture as in the following excerpt from the Culture Lecture.

```
=============================================================================
administrative silence:  writing "assimilation", "integration", "rejecting"
   on chalkboard
1  o do you remember these
2  r+ assimilation
```

```
 3  o do you remember // o what
 4  o um
 5  o when someone
 6  r could you please close the door
 7  p remember
 8  o we talked // r we talked on Tuesday // o about // o people who //
    o people who move // p or live in another culture
 9  r+ right
10 p you lived in America for a while
11 o um // p there are sort of // p three ways of acting
12 p three ways of being // p in another culture
--------------------------------------------------------------------------
13 r+ one is assimilation
14 r+ do you remember assimilation
strategic silence
15 o what's a word for // p what's assimilation
16 p it might be on the test
17 p Mari
18 r+ remember assimilation
19 r if I if I came to Japan // r and I assimilated // r to Japanese
   culture // p how do I act
20 o how am // p what am I like
21 r+ am I very American // p or very Japanese
22 [American]
23 p right
24 p so to
25 p yeah
26 o assimilation is // o uh // r changing // r your culture //
   p into the new culture
27 p so you assimilate
--------------------------------------------------------------------------
```

(Culture Lecture, Transaction 1)

This is the beginning of a transaction reviewing the previous lesson. Numbers 1 through 12 make up a focusing exchange. Numbers 1 to 10 appear to contain several initiations, but in fact are the statement and rephrasing of just one rhetorical question (expecting no response and follow-up): "Do you remember what we studied last week?" This serves a double purpose. First, to focus the students' attention on the purpose of this transaction (a review of terminology studied in the previous lecture). Second, to hint that students will soon be asked to respond to a teacher initiation. The repetitions of 'remember' (1,3,7) emphasize this. Next, numbers 12 to 14 clearly state the focus of this transaction. Numbers 13 to 27 then make up an inform exchange containing an eliciting series. Number 13 labels the exchange while 14 is another rhetorical question (with 'remember') to hint at the following elicit. Herein lies a significant feature of EFL lecture discourse. The strategic silence[1] frames an elicit series and suggests hearers' roles will soon be switched. Number 15 labels the following as an elicit and gives the focus (i.e., the question). Then the lecturer (now the addressor), after nominating the addressee (17), kindly provides a lengthy paraphrase of the initiation (18-21). The response (22) receives a follow-up (23-25) and then numbers 26 and 27 make up an inform move that concludes a review of the first term and the informing exchange. The transaction continues similarly for the following two terms.

The strategic silence between numbers 14 and 15 exemplifies one means by which the EFL teacher warns of an upcoming nomination and initiation.

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[1]Rounds (1987) defines the term 'strategic silence' along with 'administrative silence' and 'empty silence' as follows: administrative silence is associate with some teaching activity such as writing on the chalkboard or finding a page in a book; strategic silence is used for effect, such as to emphasize a point, or mark a stretch of discourse; and empty silence refers to "mistakes", stretches of time during which the lecture is formulating the following utterances).

Purpose

The recognized social purpose of a lecture in an educational setting is to develop in students the knowledge and skills necessary to be productive members of society. However, at a more administrative level the lecture may merely fulfill a contractual obligation: students have paid their tuition for lectures leading to course credits that qualify them for a degree. Lecturers have been engaged to teach so must prepare and lecture competently.

Key

The key of a lecture differs from other forms of discourse in its plainness. While public speakers may frequently depend on various forms of sarcasm to achieve certain effects, the lecturer is limited by the formal academic setting. The EFL lecturer is further limited in that nonnative speakers will be unfamiliar in differing degrees with such manners of speech. As a fresh EFL teacher, the author was once exhorted not to use sarcasm in a lesson: "It never works."

Channels

The primary channel of communication in the lecture is oral. However, many lecturers[2] will also make use of body language and gestures. This may be especially present, possibly exaggerated, in lectures to nonnative speakers.

Another channel that must not be ignored, particularly in EFL lectures, is that of audio and visual aids. OHPs, slides, chalkboard, posters, charts, maps, and other realia frequently cause the oral discourse to be 'reduced' such that an audiotape of the lesson cannot be understood without reference to the visual aids. For example, consider the following excerpt from the Organisation Lecture.

```
===============================================================================
1  p organisation
2  r now it's a common enough word // p and it's something which we perhaps
   need to pin down a bit for our purposes today
3  p let's look at some of the main features of organisations
-------------------------------------------------------------------------------
```

(Organisation Lecture, Transaction 1)

As an opening line, number 1 is quite bare, without much meaning beyond its focusing capacity. However, this lecture was given with the aid of an OHP. The first transparency may have consisted of this word in an eye-catching way such that the lecturer's statement emphasizes the focus, thereby activating the appropriate schema. If there was no visual signal of 'organisation' the lecturer may be obliged to elaborate by spelling the word, having students chorus the word, or some other brief technique designed to focus their attention on it.

In addition, audio aids, such as tape recorders, CDs, or even teacher-produced sound effects, can affect the discourse. Video provides both audio and visual aid, and can similarly influence the lecture discourse. Extract 3 comes from a video lesson in which video was used extensively. The following was spoken while watching a brief scene from the movie *Back to the Future*.

```
75 p this
76 p this is genius
77 p I love this scene
78 p genius
```

---

[2]This refers primarily to lecturers of western origin. Some cultures are far less likely to use gestures as aids to the spoken word; many Asian countries, for instance.

```
79 p Zemeckis is a genius
80 p okay
```

The commentary here is meaningless without the video scene to complement it. 'This' in numbers 75 and 76 could mean the whole scene or something in the scene. Genius (76, 78, 79) has the same problem: how is 'this' an example of genius? What is the basis of the lecturer's evaluation? Without the video, the speaker may have to go through a long elaborate transaction in order to communicate the same thing. However, with video, economy of speech becomes more possible: "A picture is worth a thousand words..."

Message Content

The message content of a lecture given in an academic institution is predetermined by several factors. Institutional goals have a fundamental influence followed by curriculum, course goals, syllabus, textbook, and finally lecturer. However, content is rarely decided by the student. Formal lectures may be entirely scripted with the lecturer merely reading aloud (not indicative of these lectures). However, a participatory lecture is probably detailed down only to the transaction and possibly the exchange level. The lecturer mentally organizes the exchanges, moves, and acts while speaking. This leaves the lecturer free to adjust for the unexpected, as in the following exchange from the Video Lecture.

```
================================================================================
20 o Marty // p meets Doc
21 o and Doc // o shows him // p what
22 p Jessica
23 p what
24 o Doc shows Marty
25 [car]
26 p yeah
27 o the car
28 o which // o is // o also // o a
29 ...
30 o time
31 [machine]
32 r yeah // r okay // p right
33 p a time machine
34 r which of course is also a car // p which is also a Delorean
35 p good // p that's right
36 p okay
--------------------------------------------------------------------------------
```

The lecturer, expecting the student to answer 'a time machine' in number 25 adjusts the discourse with a re-initiation with level tones in numbers 28 and 30 to get the answer sought (31).

Semi-detailed preparation of lecture discourse is perhaps the norm for many lecturers. However, there may be a few who predetermine the discourse only vaguely or not at all, depending on their natural rhetorical and interactive talents to carry them. The author even remembers a day early in his career as a language teacher when he boasted, "I never use lesson plans–they cramp my style. I prefer to wing it!" Such lecturers may indeed prove very entertaining on occasion. However, such lecturers also run the risk of digressing into a rambling discourse. At worst, this may have the effect of marking the lecturer as incompetent, incapable of adhering to the first of Grice's Conversational Maxims (see below).

Message Form (Grice's Conversational Maxims)

Grice (1975, cited in Coulthard, 1985) describes four maxims to be observed by participants in a discourse. The first, "be relevant", is what prevents lecturers from going off on lengthy, pointless tangents. The second, concerning the quality or veracity of speech, is also relevant to lecturers as professional educators and researchers. This maxim apparently prevents the lecturer from even beginning transactions on unfamiliar topics. Therefore, the lecturer's discourse is not filled with such expressions as "I think...", and "I believe...". Rather, they use more authoritative constructions. For example, notice the transitivity in this excerpt from the Organisation Lecture.

```
================================================================================
4  r well I've stated the obvious in the first one
5  p they'RE organised
6  p and what I mean by that is that they're not random
7  p they'RE not anarchy
8  p they ARE structured
9  p they ARE cohesive
10 p they EXIST as a unit
================================================================================
```

(Organisation Lecture, Transaction 1; emphasis added)

Notice also there is no hedging in this definition: he doesn't say, "...they are usually organized." He is speaking authoritatively.

The third maxim, concerning quantity, influences the discourse, but perhaps not as one might expect. In a conversation between native speakers this maxim may cause the speakers to avoid being overly unnecessarily and repeatedly redundant, hesitating to belabor a point that has already been made, cutting short an exchange that has already communicated its focus. However, the extracts exemplify an apparent contradiction here: in a lecture to nonnative speakers, the tendency is towards redundancy. Notice in the following excerpt from the Culture Lecture how often the speaker repeats, paraphrases, exemplifies and illustrates the meaning of 'integration' which to these students is a new lexical item (introduced in the previous lesson).

```
29 p what's um integration
30 r+ do you remember integration
31 together
32 p together
33 r yeah
34 p together
35 o yes // p exactly
36 p together
37 o to be uh // r to be a part of // p a part of another group //
   p or culture
38 o you integrate
39 o um // p even when you go to uh a company // p after Seishin // r if you
   get a job // r into a company // p you probably will integrate // o into //
   o that // p group of people
40 p you will be a part of it
41 o and
42 r usually what happens when you integrate // o you have to change //
   r a little bit // r maybe // o to um // p to make peace // r in a way
43 p to be um in at harmony // r in harmony // r+ harmony // r+ you know //
   p with a group
44 p but you don't have to change everything
```

```
45 r+ right
46 r so integration is still being Japanese
47 o let's say if you integrated // o into // p American culture //
   r+ you're still Japanese
48 r+ maybe you integrated // o but you um // o pay attention to //
   p American culture
49 r+ all right
50 p so [inaudible]
-------------------------------------------------------------------------------
```

In order to define the word 'integration' the speaker offers one clear definition (37), one synonym (32-36), three paraphrases (40, 43, 46), two examples (39, 47-48), and two illustrations (42, 44).

The fourth maxim concerns the manner of discourse (obscurity, ambiguity, brevity, order). This maxim is largely upheld by careful, detailed preparation prior to the lecture. However, where the discourse is not properly prepared this may produce an effect as in the following excerpt from the Video Lecture.

```
-------------------------------------------------------------------------------
12 p and there are basically four different things // o that make a scene //
   o a movie scene // p um successful
-------------------------------------------------------------------------------
13 p of course the dialog
14 r+ okay
15 p that's the most obvious thing
-------------------------------------------------------------------------------
16 r but other things too // p can make the uh scene successful
17 o um // p what are they
18 laugh
19 o uh // p okay
20 r+ of course the dialog
21 o um // o the um
22 p what is it
23 p oh
-------------------------------------------------------------------------------
24 p nonverbal things
25 p the actions or gestures // p of the characters
-------------------------------------------------------------------------------
26 o also // p  the um the location
27 r+ okay
28 p or the setting
29 p the situation
30 o um
31 o can also help // p uh to make to make the scene successful
-------------------------------------------------------------------------------
```

It may not be immediately clear, but in the middle of this transaction the speaker 'lost his place'. The questions in 17 and 22 were not initiations, but asides, and the laugh in 18 was a rather embarrassed laugh to himself. This is probably the result of a not-entirely ordered lecture.

The fourth maxim may also shed some light on the preponderance of articulated pauses in the Culture and especially the Video Lectures. This was the first presentation of each of those two lectures and they

were likely not detailed in the minds of the lecturers. Therefore, in the middle of production these lecturers occasionally used an articulated pause to stall until the next utterance was prepared. Thus, an articulated pause might be interpreted as "Wait while I decide what to say next..."

However, not all articulated pauses carry this meaning. Some may act as discourse markers. Consider the following excerpt from the Video Lecture. This is a series of eliciting exchanges to check a completed video viewing task.

```
===============================================================================
lecturer moves to front of classroom
7  p okay
8  o um // p look
students discontinue speaking task, look at teacher
9  o tell me // p now tell me some of the events // p that you've written down
10 r+ okay
-------------------------------------------------------------------------------
11 o uh
12 p just yeah // r let me just go around quickly // and please tell me
   any one of the events you've written down
13 p Christina
14 [Marty rips the telephone book]
15 o Marty
16 p okay // p yeah right
17 o he rips the uh telephone book // p to take Dr. Brown's address //
   p uh telephone // p no address
-------------------------------------------------------------------------------

28 r all right
29 o uh
30 p somebody else
31 p Laura
32 [some people enter the shop]
33 p okay good // p right
34 r some people enter the shop
-------------------------------------------------------------------------------
35 o um
36 r+ okay
37 p somebody else
38 o d-d-d-d-
39 p Aileen
40 [Marty meets his father]
41 p Marty meets his father
42 r+ okay // r+ good
43 o that's // r+ yeah // r+ that definitely happens there
-------------------------------------------------------------------------------

53 p what else
54 o uh
55 p Lucy
56 [George rides a bicycle]
57 p okay
58 p George rides a bicycle // p at the very end there
59 r+ okay
60 o that's // o yeah // r that's part of the story
-------------------------------------------------------------------------------
```

In this excerpt, each elicit exchange was preceded by a stand-alone (i.e., not nested inside another act), level tone, articulated pause. This pause appeared to warn students of the upcoming elicit. In this excerpt, 11, 29, 35 and 54 are all articulated pauses with a level tone. Each one is conspicuously placed soon before a nominating move. 'Um' is one marker that this speaker uses to indicate that he will soon choose someone to respond to a subsequent initiation.

Discourse Intonation

Discourse intonation, or tone, has significant meaning in lecture discourse and some unique features in EFL lectures.

Framing

Perhaps the most apparent use of tone is in framing moves at the boundaries of both transactions and exchanges. The following excerpt from the Culture Lecture demonstrates this very well.

```
11 o um // p there are sort of // p three ways of acting
12 p three ways of being // p in another culture
-------------------------------------------------------------------------------
13 r+ one is assimilation

[review of assimilation]

26 o assimilation is // o uh // r changing// r your culture//
   p into the new culture
27 p so you assimilate
-------------------------------------------------------------------------------
28 r+ okay
29 p what's um integration
30 r+ do you remember integration

[review of integration]

46 r so integration is still being Japanese
47 o let's say if you integrated // o into // p American culture //
   r+ you're still Japanese
48 r+ maybe you integrated // o but you um // o pay attention to //
   p American culture
49 r+ all right
50 p so [inaudible]
-------------------------------------------------------------------------------
51 r and then rejecting // o is // p not accepting the other culture

[review of rejecting]

54 o that's // p there // p that's rejecting
55 r+ okay // r+ got it
56 p+ okay
===============================================================================
```

The proclaiming tone at numbers 11, 12, and then 56 frame this transaction which reviews the previous lesson. The referring tones at numbers 13, 28, and 51 then frame the reviews of the three concepts, 'assimilation', 'integration', and 'rejecting'. It is interesting to note that numbers 13 and 28 both use a dominant referring tone while number 51 is a normal referring tone. The best explanation is probably that the dominant tone, often used by a speaker to assert dominance over the discourse, hints that there is at least one more point following the present point. Then the normal referring tone at number 51 hints that this is the last point in the transaction.

Negative evaluation

Tone is also used to give a negative evaluation in the follow-up move of an eliciting exchange.

```
================================================================================
20 o Marty // p meets Doc
21 o and Doc // o shows him // p what
22 p Jessica
23 p what
24 o Doc shows Marty
25 [car]
26 p yeah
27 o the car
28 o which // o is // o also // o a
29 ...
30 o time
31 [machine]
32 r yeah // r okay // p right
33 p a time machine
34 r which of course is also a car // p which is also a Delorean
35 p good // p that's right
36 p okay
--------------------------------------------------------------------------
```

(Video Lecture, Transaction 2)

The student responded to the lecturer's initiation with what might be considered a correct answer; however, it was not the answer the lecturer was looking for so he evaluated the answer first positively (26), but then followed with a negative evaluation (27) to indicate that he wanted a more specific response. The negative evaluation is accomplished with the level 'o' tone. He then reinitiates (28) using distinct tone units all with level tones to elicit the answer he seeks. When the student does not immediately respond he provides the first word of the answer also in an 'o' tone (30) to tell the student that she still needs to finish the answer. She finally provides the correct answer (31) and the lecturer follows-up with a positive evaluation (32) with a proclaiming tone and then a paraphrase, completing the elicit exchange.

Comprehension checks

One interesting occurrence of tone recurs often in the EFL lectures. This coincides with the presence of seemingly random 'okays' and 'all rights'. These appear almost anywhere: alongside framing moves, independent of any other moves, and sometimes in the middle of a move. Consider the following examples. (Note: in this excerpt, low, middle, and high key are indicated by placing the words slightly below, on, or slightly above the line, respectively.)

```
    first thing                                    fold
4  p            I'd like you to            // p is      this
                              do please                    page


5  r+
     okay
     fold        page     look at     left side on   //
6  p      this       and         the             // p at
                                                ly //      first
-----------------------------------------------------------------------------
administrative silence:  writing "Analyzing Scenes" on chalkboard

7  p o
     kay
      day                                    how
8  o to    I want to look at // o um // p    we analyze a movie
                                                            scene


9  r+
     okay

10 o    we're gonna look at a movie scene //
   so
           how     what what makes
   p     see      or                   that scene success
    and                                             ful


11 r+
     okay
-----------------------------------------------------------------------------
```

The low key 'okay' with a dominant referring tone (5, 9, 11) recurs frequently in both the Culture and Video Lectures and is in contrast to the proclaiming tone 'okays' which make up boundary moves (e.g., number 7). The lecturers seem to be saying, "Did you understand what I have just said?" and "Are you following my talk?" These may in fact be somewhat interactive. Both lecturers found that they made eye contact with students while uttering the low key 'okay'. This suggests they were looking for nonverbal feedback in the form of nodding heads or smiles to indicate understanding, or alternatively frowns or furrowed eyebrows to indicate confusion. If the latter had been given, the lecturer might have inserted a paraphrase, example, or illustration to clarify the inform. Such comprehension checks appear to be much more common in EFL lectures and seem to occur as a kind of discursive drumbeat to make sure students are keeping up with the lecture.

Asserting dominance and authority

Key is also used as a means to assert authority. The following excerpt from the Video Lecture demonstrates this in the use of a dominant referring tone on 'right' (15).

```
11 r the one thing the one thing I wrote down here
12 p George eats some food
13 p that event happens // p but it's not really important // o to the whole
   story // p of Back to the Future
```

```
14 r okay
15 p it doesn't really matter if George eats food or doesn't eat food //
   p in this scene // r+ right
```

<div align="right">(Video Lecture, Transaction 4)</div>

By using the fall-rise tone the speaker presumes that all hearers will agree with him.

Ordering the EFL Discourse

One basic pattern appeared regularly throughout the data. This was the presence of an informing transaction the purpose of which was to inform the students of a discretely ordered set of information. After the opening boundary exchange that introduced the information, a series of informing exchanges presented each piece of the set. Most of these inform exchanges contained an initiation - response - follow-up intended to elicit the information from the students–as if they already knew it! This may in fact be particularly appropriate to EFL lectures since language education may be viewed as the process of enabling students to say what they already know through a different language medium. The informing transaction then closes with a boundary exchange containing a brief review. Transaction 2 of the Video Lecture and Transaction 1 of the Culture Lecture exemplify this ordering particularly well (see Appendix).

Conclusion

Content-based language teaching has increased its presence steadily since its birth in the 1960s (Brinton, et al., 1989) and appears to be far more than a passing fad. Undoubtedly, one major element of a content-based EFL course will be the lecture. This paper has demonstrated some of the particular features of the discourse of such lectures. These include a) a high degree of redundancy by way of paraphrase and exemplification, b) use of clear discourse markers ('okay', 'all right', articulated pauses, strategic silence) to frame transactions and exchanges and particularly nominating moves, c) the use of audio and visual aids to broaden the channels of communication, d) the use of periodic 'comprehension checks' by way of a low-key initiation, and e) a discourse order designed to elicit from students what they already know by way of the target language. It is hoped that teacher training courses will continue to make the individual teacher familiar with these aspects of the EFL lecture: awareness of these features will no doubt make the lecturer more competent in the EFL classroom.

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The following works, although not explicitly referenced were extremely helpful in the preparation of this paper and are here listed for their implicit contribution.

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Appendix

Following is a detailed transcript of all transactions excerpted in this paper. Double lines (=) mark transaction boundaries; single lines (-) mark off exchange boundaries; and each numbered statement represents one speech act. Tone units have been separated and intonation marked according to the following system (adapted from Coulthard, 1985).

//	-	tone unit boundary
p	-	proclaiming tone (fall)
p+	-	proclaiming tone (rise-fall)
r	-	referring tone (rise)
r+	-	referring tone (fall-rise)
o	-	level tone

All utterances are the lecturer's except those in italics. Due to less-than-satisfactory recording conditions, intonation of others' utterances was indeterminate.

Organization Lecture
Transaction 1: Defining "organization"
=====================================
1 p organisation
2 r now it's a common enough word //
   p and it's something which we
   perhaps need to pin down a bit for
   our purposes today
3 p let's look at some of the main
   features of organisations
----
4 r well I've stated the obvious in
   the first one
5 p they're organised
6 p and what I mean by that is that
   they're not random
7 p they're not anarchy
8 p they are structured
9 p they are cohesive
10 p they exist as a unit
----
11 r secondly
12 p they've got purpose
13 p they're there for a reason
14 p organisations have got objectives
15 p now I'm thinking of organisations
   here in the absolutely broadest possible
   terms
16 p you as an individual are an
   organisation
17 p so are traders // p companies //
   p partners // p partnerships //
   p local authorities // r you name
   it // p using that term // p that
   will be an organisation
18 r+ well you as an organisation
   have got an objective in doing
   this course
19 p you want to pass at the end of it all
20 p companies have got objectives
21 p they've got various things that
   they might like to achieve
22 p so each organisation has a purpose //
   p it's there for a reason
----
23 r thirdly
24 p they have separate existences
25 r now the main reason I mention
   this // r is that specially when
   you get into companies // r they
   exist separately // o from the
   work force // p and the owners of
   that company
26 p let's say you belong to a squash club

27 r that's an organisation
28 r the squash club has a separate
   existence // p to the people who
   belong to it
29 p the people come and go // p but
   the squash club will basically
   carry on // p all being well
----
30 o so the organisation has a separate
   existence // p to the members of that
   organisation or components
31 r and fourthly
32 r the last point I want to make
   here // p they're dynamic
33 p they change
34 p they're not static
35 p it's got to be something different
   tomorrow to what it is today // r in
   terms of objectives // r in terms of
   who belongs to it // p et cetera
   et cetera
=====================================

Culture Lecture
Transaction 1: Review of prior lesson
=====================================
administrative silence: writing
   "assimilation", "integration",
   "rejecting" on chalkboard
1 o do you remember these
2 r+ assimilation
3 o do you remember // o what
4 o um
5 o when someone
6 r could you please close the door
7 p remember
8 o we talked // r we talked on
   Tuesday // o about // o people
   who // o people who move // p or
   live in another culture
9 r+ right
10 p you lived in America for a
   while
11 o um // p there are sort of //
   p three ways of acting
12 p three ways of being // p in
   another culture
----
13 r+ one is assimilation
14 r+ do you remember assimilation
strategic silence
15 o what's a word for // p what's
   assimilation
16 p it might be on the test

17 p Mari
18 r+ remember assimilation
19 r if I if I came to Japan // r and
   I assimilated // r to Japanese
   culture // p how do I act
20 o how am // p what am I like
21 r+ am I very American // p or
   very Japanese
22 [American]
23 p right
24 p so to
25 p yeah
26 o assimilation is // o uh //
   r changing // r your culture //
   p into the new culture
27 p so you assimilate
----
28 r+ okay
29 p what's um integration
30 r+ do you remember integration
31 [together]
32 p together
33 r yeah
34 p together
35 o yes // p exactly
36 p together
37 o to be uh // r to be a part of //
   p a part of another group // p or
   culture
38 o you integrate
39 o um // p even when you go to uh
   a company // p after Seishin //
   r if you get a job // r into a
   company // p you probably will
   integrate // o into // o that //
   p group of people
40 p you will be a part of it
41 o and
42 r usually what happens when you
   integrate // o you have to
   change // r a little bit //
   r maybe // o to um // p to make
   peace // r in a way
43 p to be um in at harmony //
   r in harmony // r+ harmony //
   r+ you know // p with a group
44 p but you don't have to change
   everything
45 r+ right
46 r so integration is still being Japanese
47 o let's say if you integrated //
   o into // p American culture //
   r+ you're still Japanese
48 r+ maybe you integrated // o but

   you um // o pay attention to //
   p American culture
49 r+ all right
50 p so [inaudible]
----
51 r and then rejecting // o is //
   p not accepting the other culture
52 o like // r if I said // o well //
   o that's what // p that's what
   Japanese do
53 o for instance // o if I //
   o decide not // r to take my shoes
   off // o and I say // p well I'm
   American // r you know // p I'm
   not Japanese // p so I don't have
   to
54 o that's // p there // p that's
   rejecting
55 r+ okay // r+ got it
56 p+ okay
====================================

Video Lecture
Transaction 1: Introduction
====================================
1 p okay
2 p first thing I
3 p ah thank you
4 p first thing I'd like you to do
   please // p is fold this page
5 r+ okay
6 p fold this page and look at the
   left side only // p at first
----
administrative silence: writing
  "Analyzing Scenes" on chalkboard
7 p okay
8 o today I want to look at um //
   p how we analyze a movie scene
9 r+ okay
10 o so we're gonna look at a movie
   scene // p and see how or what
   what makes that scene successful
11 r+ okay
----
12 p and there are basically four
   different things // o that make a
   scene // o a movie scene //
   p um successful
----
13 p of course the dialog
14 r+ okay
15 p that's the most obvious thing

16

16 r but other things too // p can
   make the uh scene successful
17 o um // p what are they
18 [laugh]
19 o uh // p okay
20 r+ of course the dialog
21 o um // o the um
22 p what is it
23 p oh
----
24 p nonverbal things
25 p the actions or gestures // p of
   the characters
----
26 o also // p the um the location
27 r+ okay
28 p or the setting
29 p the situation
30 o um
31 o can also help // p uh to make to
   make the scene successful
----
32 o and last
33 o also
34 p the camera technique
35 r+ okay
36 o like zoom
37 o or focus
38 o um
39 p or whatever
40 o these things // r all four of
   these things // p can make a scene
   particularly successful
==================================

Video Lecture
Transaction 2: Review of a movie
==================================
1 p so
2 r let's look at one scene today //
   o that // p well // r that in my
   opinion // p is successful
3 o um
----
4 p this this scene is from Back to
   the Future
5 r+ okay
6 o and um // o let's just quickly
   quickly review the beginning //
   o uh // o or about the first
   thirty minutes // p of Back to
   the Future
7 r+ okay
----

strategic silence
8 r Marty // o meets // o his
   friend // o doc // p what
9 p what's his name
10 o doctor // o doctor // o doctor
11 r Margaret
12 r do you know
13 [Doc]
14 r oh okay // p yeah
15 p Doc
16 r that's true
17 p he calls him Doc
18 p so let's just say Doc
19 r+ okay
----
20 o Marty // p meets Doc
21 o and Doc // o shows him // p what
22 p Jessica
23 p what
24 o Doc shows Marty
25 [car]
26 p yeah
27 o the car
28 o which // o is // o also // o a
29 ...
30 o time
31 [machine]
32 r yeah // r okay // p right
33 p a time machine
34 r which of course is also a car //
   p which is also a Delorean
35 p good // p that's right
36 p okay
----
37 o so
38 o then // o we know // o um //
   o Marty accidentally gets in the
   car // o and goes back to //
   p what year
39 o well // o or // p about what year
40 p about what year
41 r+ May
42 r+ do you know
43 ...
44 r+ pardon
45 [1920]
46 r+ 1920
47 o well
48 r a little higher // r a little
   higher // p a little higher
49 [1950]
50 p yeah
51 p 1950s
52 p okay

```
53 p anyway // o it's // o it's          7  p okay
   about // o it's um // p many years     8  o um // p look
   ago // p he goes back                  students discontinue speaking task,
54 p okay                                    look at teacher
-------------------------------------     9  o tell me // p now tell me some of the
55 p then                                    events // p that you've written down
56 p he goes into downtown home //        10 r+ okay
   p his downtown home // r Hill          -------------------------------------
   Valley // o and he's very              11 o uh
57 p how does he feel // p at first       12 p just yeah // r let me just go
58 p how does he feel // p in this           around quickly // and please tell
   situation                                 me any one of the events you've
59 p Patty                                   written down
60 ...                                    13 p Christina
61 r+ would you say he's happy            14 [Marty rips the telephone book]
62 r+ satisfied                           15 o Marty
63 o wow I'm                              16 p okay // p yeah right
64 r+ is he sad                           17 o he rips the uh telephone book //
65 r no                                      p to take Dr. Brown's address //
66 p how does he react                       p uh telephone // p no address
67 r+ would you say he's surprised        -------------------------------------
68 [yes]                                  18 p okay
69 r+ surprised                           19 p what else // p what else
70 r+ shocked                             20 p Amy
71 [yes]                                  21 [Marty orders a cup of coffee]
72 r+ surprised                           22 p good // r all right
73 r+ angry                               23 p he orders a cup of coffee
74 [no]                                   24 r+ okay
75 o no                                   25 o well
76 p okay                                 26 p technically he orders something
77 p surprised // p surprised                without sugar // r+ right // p but
78 o maybe // o how about // r+ confused     in the end it's a cup of coffee
79 r+ Patty                               27 p good // p that's right
80 r+ would you say he's confused         -------------------------------------
81 [yes]                                  28 r all right
82 p a little confused and surprised      29 o uh
83 p okay                                 30 p somebody else
=====================================     31 p Laura
                                          32 some people enter the shop
Video Lecture                             33 p okay good // p right
Transaction 3: Elicit events in scene     34 r some people enter the shop
(1-6 is the end of the former transaction) -------------------------------------
-------------------------------------     35 o um
lecturer is speaking to one student,      36 r+ okay
   others are working on a task           37 p somebody else
1  p technically he's called a bus boy    38 o d-d-d-d-
2  [bus boy]                              39 p Aileen
3  p yeah                                 40 [Marty meets his father]
4  p the person who cleans up in a        41 p Marty meets his father
   restaurant                             42 r+ okay // r+ good
5  p bus boy                              43 o that's // r+ yeah // r+ that
6  p B - U - S boy                           definitely happens there
=====================================     -------------------------------------
lecturer moves to front of classroom      44 p something else
```

45 p Meg
46 [Marty tears the telephone book]
47 o Marty // r+ pardon
48 tears
49 o ah // p tears
50 p okay // p okay // o yeah
51 p Christina said that one too //
   r but that's true
52 r that happens // r as well
----
53 p what else
54 o uh
55 p Lucy
56 [George rides a bicycle]
57 p okay
58 p George rides a bicycle //
   p at the very end there
59 r+ okay
60 o that's // o yeah // r that's
   part of the story
----
61 p anything else
62 p Cindy
63 [Biff orders Marty to finish his
   homework]
64 p good // p right
65 r Biff orders Marty // r to
   finish his homework
66 p okay
67 r to do his homework
68 p good
====================================

Video Lecture
Transaction 4: Task - important events
====================================
1 p okay
2 p there are many many more
   events // p that we could pull in
   pull from this scene
3 p it has it has a lot there are a
   lot of parts to this
----
4 p however
5 o I'd like you now to think of
   this scene // p and then compare
   it to the whole story // p of
   Back to the Future
6 p in this scene // o what is or
   are // o what one or two events //
   p are the most important // p in
   this story
7 r+ okay
----

8 r just just to make a simple point here
9 o um
10 p okay
11 r the one thing the one thing I
   wrote down here
12 p George eats some food
13 p that event happens // p but it's
   not really important // o to the
   whole story // p of Back to the Future
14 r okay
15 p it doesn't really matter if
   George eats food or doesn't eat
   food // p in this scene //
   r+ right
16 r okay
----
17 o what I'd like you to check is
   the events // o what events in
   this scene // o are most
   important // p to the whole story
18 r okay
19 p and circle those events
20 p go
====================================

Video Lecture
Transaction 5: Actions & gestures
(In order to preserve space, this
   transaction has been abridged.
   However, boundary and labeling
   moves remain to help identify
   the global structure of the
   discourse.)
====================================
[Task assignment exchange]
1 p how about gestures //
   p actions // p of the characters
2 p let's watch
3 r+ okay
4 o and please look for // o um //
   p actions or gestures // r and
   write those // p in the box //
   p here
5 r+ okay

10 p okay

[watch video]
11 p okay
12 p now write down now //
   p actions // p actions //
   p nonverbal actions // o that help
   to emphasize // p the main event
13 r+ okay

```
------------------------------------
[students work]
14 p okay
15 p all right
16 r since we're runnning a little
   short on time // r I wanna try to
   wanna try to get these // p and
   maybe we'll look at them on video
17 o um
18 p let's see // o one // o there's
   probably two that are // o two //
   p two at least that are very very
   important
------------------------------------
19 o um
20 p let me see if I can get one

[elicit series and inform moves
   explaining student's response]

40 p okay
41 p so that's one
------------------------------------
42 p what else // p what else //
   p helps us // p here
43 o um
44 p let's see
45 p who can I pick on here
46 p who haven't I talked to yet today
47 o hmm
48 p okay
49 r+ how about Emily
50 r how about any other
51 [Marty stares at his father]
52 p that's right // p that's right
53 p this is the other big one
54 p okay
55 p well actually here // r+ here //
   o oops
56 p this happens twice
57 p look at that face
58 r+ okay
59 p and it's very interesting
60 o think // p think about this
61 r where's the conversation
62 p where's the dialog right now
63 r Marty's not talking
64 p the dialog is over here //
   o but // p this is what we see
65 r+ okay
66 p because this is more important
   than the dialog // p at this point
67 r+ all right
68 o Marty's reaction // o to find
```

```
   out // p that this is his father
69 r+ okay
70 o that's // o this is very very //
   p this is a very important scene
71 r and again later
72 o let me get through all of this
73 o ooh [inaudible]
74 r+ okay
75 p this
76 p this is genius
77 p I love this scene
78 p genius
79 p Zemeckis is a genius
80 p okay
81 p that scene // p you know that really
   helps us // o to // p you know
82 r+ gives us time // r+ it gives
   us some time // r+ to sit //
   r+ and realize // r+ and think //
   r this is Marty // r and this is
   his father George
83 r+ okay
84 r we are realizing this
85 p we have some time to think
   about it // p and recognize it
86 p and also of course // p we get
   to see // p Marty's reaction to it
87 p nothing
88 p no conversation // p no conversation
89 o but it's still // p the action
   there is very strong // p isn't it
90 p okay
91 p all right
------------------------------------
92 p so
93 p nonverbal actions also // o help
   us to // p help to make the scene
   successful
94 o um
95 p okay
====================================
```