

RECASTS AND NONCORRECTIVE REPETITION IN THE ESL CLASSROOM

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This paper analyzes the feedback provided by teachers in three levels of English as a Second Language classes in order to answer the question: Do teachers use different features to distinguish recasts from noncorrective repetition? Three class sessions from three different levels (low-intermediate, high-intermediate, and advanced), each with a different teacher, were video recorded and transcribed. Coding included the general and specific features that teachers use when providing recasts and noncorrective repetition. Analysis and comparison of the features accompanying recasts and noncorrective repetition show that teachers in this study *do* use different features when providing recasts or noncorrective repetition. Specific features identified significantly more frequently with recasts (pointing to mouth in a certain position, leaning or moving toward student, stress, over-enunciation of one word or sound, and reduction) serve to highlight the corrective purpose of recasts. On the other hand, the features more often accompanying noncorrective repetition (written support on board or overhead, rising intonation, expansion, and praise) support different purposes such as rebroadcasting an utterance, confirming or acknowledging a student's response, or requesting more information.

## TABLE OF CONTENTS

Preface .....	vii
1. Introduction.....	1
2. Literature Review.....	4
2.1. Language Evidence, Corrective Feedback and Noticing.....	4
2.2. Recasts and Noncorrective Repetition.....	6
2.3. Features of Recasts and Noncorrective Repetition.....	14
3. Methodology .....	18
4. Results .....	26
4.1. Recasts and Noncorrective Repetition.....	26
4.2. Feature Categories of Recasts and Noncorrective Repetition.....	30
4.3. Specific Features of Recasts and Noncorrective Repetition .....	33
4.4. Uptake.....	39
4.5. Stimulated Recall Interviews .....	44
4.6. Summary.....	49
5. Discussion.....	51
5.1. Recasts and Noncorrective Repetition.....	51
5.2. Feature Categories of Recasts and Noncorrective Repetition.....	53
5.3. Specific Features of Recasts and Noncorrective Repetition .....	54
5.4. Uptake.....	61
6. Conclusion .....	64
APPENDIX A.....	67
Transcription Conventions .....	67
APPENDIX B.....	68
List of Features .....	68
APPENDIX C.....	70
Stimulated Recall Comments .....	70
REFERENCES .....	78

## LIST OF TABLES

Table 1. Total numbers of recasts and noncorrective repetition for each teacher.....	29
Table 2. Total number of specific features found in recasts and noncorrective repetition.....	34
Table 3. Number of specific features found in recasts, by teacher.....	36
Table 4. Number of specific features found in noncorrective repetition, by teacher.....	38
Table 5. Uptake for recasts.....	42
Table 6. Uptake for noncorrective repetition.....	42

## LIST OF FIGURES

Figure 1. Nonverbal, verbal, and form recasts, by teacher.....	30
Figure 2. Nonverbal, verbal, and form noncorrective repetition, by teacher.....	31
Figure 3. Overall number of recasts and noncorrective repetition in each feature category.....	32

## **Preface**

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## 1. Introduction

One of the many ways language teachers attempt to guide their students is by providing feedback to them about their use of the second language. Language teachers want their students to be able to understand and use the feedback they provide; it is essential to consider, therefore, which kinds of feedback are the most easily noticeable, unambiguous, and helpful for learners. As learners test different ways to use the second language, teachers need a way to indicate to learners that something *cannot* be said in that language, that the second language differs in some way from their native language. Corrective feedback tells learners that they have said something incorrect in the second language, allowing them to incorporate changes and make progress towards a more comprehensible or native-like use of the second language.

Types of corrective feedback that language teachers may provide to their learners include: elicitation, metalinguistic feedback, clarification requests, repetition of the error, recasts, translation, and modeling (Leeman, in press; Lyster & Ranta, 1997; Sheen, 2004). Many studies have focused on these different types of feedback in order to determine which are more or less effective for language learning. This study will compare and contrast recasts, a frequently provided yet potentially ambiguous type of corrective feedback, with noncorrective repetition.

Lyster and Ranta (1997) found that the most common type of classroom feedback – the recast – may also be the type of feedback least likely to be noticed by learners. *Recasts*, “the teacher’s implicit provision of a correct reformulation of all or part of a student’s ill-formed utterance,” accounted for 55% of all feedback given by the teachers in the study (Lyster, 1998, p. 58.) However, recasts were the form of feedback least likely to produce learner *uptake*, a response indicating that the feedback had been noticed (Lyster, 1998, p. 67). Lyster suggests



that learners may not be able to perceive the feedback contained in recasts because teachers use recasts in a similar way as *noncorrective repetition*, or repetition of “students’ well-formed utterances” (1998, p. 62). Lyster notes that teachers use both recasts and noncorrective repetition to “fulfill identical functions distributed in equal proportions,” which may make recasts a very ambiguous form of feedback for learners (1998, p. 51). Because recasts and noncorrective repetition have similar discourse functions and frequency, learners may see both as fulfilling a conversational purpose, without noticing the modifications contained in recasts.

One way to distinguish between recasts and noncorrective repetition may be to identify certain “features” of both types of feedback that could help students distinguish between them. Although past studies have mentioned possible features teachers use when providing feedback, research outlining *exactly* what teachers do when they provide recasts and noncorrective repetition is weak. My research question is: Do teachers use different features to distinguish recasts from noncorrective repetition? The null hypothesis would be that recasts occur in exactly the same manner as noncorrective repetition, supporting Lyster and Ranta’s 1997 finding that recasts are used ambiguously and are not easily noticeable by language learners.

This paper will not make claims about the effectiveness of different types of corrective feedback, including recasts or noncorrective repetition, for language learning. However, it will provide descriptive data about the specific features teachers add to recasts and noncorrective repetition in the classroom. In addition to the list of specific features, this paper will provide a study of the distribution of recasts, noncorrective repetition, and their general and specific features. These findings may be of both theoretical and practical importance. Theoretically, finding that recasts and noncorrective repetition are provided in different ways would suggest that recasts are *not* completely implicit and suggest that certain explicit features help recasts to

stand out in some way, potentially allowing language learners to “notice the gap.” Practically, this question is of interest to language teachers because we do not want our feedback to be ambiguous; it is important to know what we are doing in order to determine whether and what to change about our teaching.

## 2. Literature Review

### 2.1. Language Evidence, Corrective Feedback and Noticing

The role of recasts in second language learning can be situated within a much larger debate over whether learners can acquire a second language on the basis of positive evidence (also called input) alone, or whether acquisition also requires negative evidence (corrective feedback, including recasts). Positive evidence, according to Gass and Selinker (2001), “comes from the speech learners hear or read and is thus composed of a limited set of well-formed utterances of the language being learned,” whereas negative evidence is “information to a learner that his or her utterance is deviant with regard to the norms of the language being learned” (p. 173). Some theories about second language acquisition, such as Universal Grammar, claim that language is acquired in the same way as a child acquires the L1. Since children acquire language through input alone, L2 learners also should require only input, or positive evidence, for language acquisition.

On the other hand, other research indicates that for L2 learners, and especially for adults, positive evidence is not sufficient and negative evidence is necessary. Long, Inagaki, and Ortega (1998) state, “exposure to comprehensible samples of a target language is necessary for acquisition but insufficient if learners are older children or adults and native-like proficiency is the goal” (p. 357). Gass and Selinker (2001) provide the example of an Italian learner of English as a Second Language. Because SVO, VSO, VOS, and OVS word orders are acceptable in Italian, whereas English allows only SVO, an Italian learner of ESL must learn what *not* to do when speaking English. Gass and Selinker explain that:

in the absence of negative evidence or correction, there is no way of knowing that the many Italian possibilities are not possible in English....Learners hear one possibility (SVO order); the absence of other possibilities may mean that they do not exist or that coincidentally they have not been heard....In the case of the Italian speaker learning English, negative evidence may be necessary for the learner to realize that word order is a reliable cue in English. (pp. 197-198)

This paper will take the position that, for adult L2 learners, negative evidence (referred to as corrective feedback for the remainder of the paper) is a necessary part of second language learning. Corrective feedback is defined by Sheen (2004) as “implicit and explicit negative feedback occurring in both natural conversational and instructional settings” (p. 264). It allows learners to pay attention to, or “notice the gap,” between their speech and the target language, which in turn may “lead to reassessment, which may be an on-the-spot reassessment or involve longer-term complex thinking about the issue” (Gass & Selinker, 2001, p. 290). The concept of noticing is important to the field of second language acquisition. Philp (2003) says, “Arguably, noticing is fundamental to the potential that feedback can have for the learner. According to Schmidt’s Noticing Hypothesis, it is only what the learner notices about the input that holds potential for learning because intake – that is, the detection, processing, and storage of input – is conditional upon noticing” (p. 101).

Learners may be exposed to various types of corrective feedback depending on the learning context and teacher, including elicitation, metalinguistic feedback, clarification requests, repetition of the error, recasts, translation, and modeling. This paper will focus on recasts, which

have been found across several studies to be an extremely frequent type of corrective feedback provided in the classroom (Lyster & Ranta, 1997; Mackey et al., 2000; Panova & Lyster, 2002; Sheen, 2004.)

## **2.2. Recasts and Noncorrective Repetition**

Recasts have been defined in various ways by different researchers. Although Long (1996) was referring to recasts in an L1, his definition can also apply to a second language. He says, “Recasts are utterances that rephrase a child’s utterance by changing one or more sentence components (subject, verb or object) while still referring to its central meanings” (p. 434). Lyster and Ranta (1997) define recasts as, “the teacher’s reformulation of all or part of a student’s utterance, minus the error” (p. 46). They add that although recasts are generally implicit, “some recasts are more salient than others in that they may focus on one word only, whereas others incorporate the grammatical or lexical modification into a sustained piece of discourse” (p. 47). Sheen’s (2004) definition talks about keeping the original meaning: “Recasts refer to the reformulation of the whole or part of a learner’s erroneous utterance without changing its meaning” (p. 278) She provides this example from an adult EFL class for Koreans:

Student: Any person who is very great poet, I would be.

Teacher: Oh, okay. All right. A great poet? You would be a great poet?

Another description, from Philp (2003), calls a native speaker’s recast a provision of “a targetlike version” to a non-native speaker. She adds, “Recasts are congruent with the learner’s own production and juxtapose the incorrect with the correct” (p. 100).

Other studies use rather specialized definitions of recasts. Leeman (2003) stresses that recasts do more than simply provide negative evidence to learners. She states that recasts “not only provide implicit information regarding the unacceptability of the original utterance, but they also provide a target reformulation and thus simultaneously offer positive evidence” (p. 39). Finally, Doughty and Varela used very specifically-defined recasts in their 1998 classroom-based experiment. They provided to students a very scripted and formal type of recast, which they term “corrective recasting,” consisting of two phases: “(1) repetitions to draw attention followed by (2) recasts to provide the contrastive L2 forms” (p. 123-124).

In addition to these general definitions, recasts may be broken down into more specific categories, as in Lyster (1998). Using the data collected from Lyster and Ranta (1997), Lyster examined the function of recasts in classroom discourse, and identified four different categories. *Isolated declarative* recasts feature falling intonation with no additional meaning added. Lyster provides this example (p. 58, translations provided by Lyster):

S: Avant que quelqu'un le prendra.

“Before someone will takes it.”

T: Avant que quelqu'une le prenne.

“Before someone takes it.”

*Isolated interrogative* recasts request confirmation about the learner's utterance with no additional meaning added. For example (p. 58):

S: On pense que, qu'il est prisonnière, comme, um, quelque part.

“They think that, that he's a prisoner (feminine form), like, um, somewhere.”

T: Prisonnier?

“Prisoner?”

In *incorporated declarative* recasts, part or all of the learner's utterance has been expanded into a longer phrase by the teacher. For example (p. 58-59):

S: Ou une bateau.

“Or a boat.”

T: Oui, c'est vrai que ça pourrait être un bateau, mais là on donne des adresses.

“Yes, that's true that it could be a boat, but there they're giving addresses.”

Finally, *incorporated interrogative* recasts request more information from learners by incorporating part or all of the learner's utterance into a question (p. 59).

S: Elle changer de couleur.

“It change color.”

T: Pourquoi elle change de couleur?

“Why does it change color?”

As researchers have provided various definitions of recasts, they have also provided widely varying opinions about the effectiveness of recasts for language learners. While some researchers have concluded that learners do seem to notice and use recasts in the second language classroom, other researchers have claimed that recasts are ambiguous and potentially very problematic for learners (Lyster, 1998; Lyster & Ranta, 1997; Panova & Lyster, 2002) or that learners may have difficulty recognizing recasts as feedback (Mackey et al., 2000). For example, some research has suggested that one serious potential problem with recasts as corrective feedback in the classroom is that learners may fail to recognize them. Most notably, Lyster and Ranta (1997) found that recasts may not be perceived as error correction, and sometimes may not be perceived at all.

Lyster and Ranta (1997) studied student error, teacher feedback, and student uptake in four 4<sup>th</sup> Grade French immersion classes. They identified six types of feedback moves: explicit correction (where the teacher explicitly provides correct form), recasts, clarification requests (teacher indicates utterance was misunderstood or ill-formed and requests a repetition or reformulation), metalinguistic feedback (teacher provides comments, information or questions about utterance without explicitly providing correct form), elicitation (teacher elicits correct form from student), and repetition (teacher repeats student's incorrect utterance in isolation) (p. 46-48). They found that one-third of all student turns at talk contained at least one error, and that 62% of these errors elicited feedback from the teacher. By far, the most common type of feedback provided by the teachers was recasts, which accounted for 55% of all teacher feedback. In comparison, the next most common type of feedback, elicitation, accounted for only 14%, followed by clarification requests (11%), metalinguistic feedback (8%), explicit correction (7%), and repetition (5%).

Interestingly, while recasts were the most common type of feedback, Lyster and Ranta found that they were the type of feedback *least* likely to produce uptake, “a student's utterance that immediately follows the teacher's feedback and that constitutes a reaction in some way to the teacher's intention to draw attention to some aspect of the student's initial utterance” (p. 49). Uptake occurred in only 31% of the instances in which recasts were provided, compared to 88% of the instances of clarification requests. Also much more likely to lead to uptake were metalinguistic feedback (86%) and repetition (78%). Lyster and Ranta conclude that:

learners do not necessarily notice the modification. Indeed, our transcripts of classroom interaction reveal a large number of teacher repetitions of well-formed student utterances; teachers do this consistently so as to reinforce what students have said and to build



further on students' statements. As a result, there is a great deal of ambiguity in these communicative classrooms as students are expected to sort out whether the teacher's intentions are concerned with form or meaning. (p. 57)

Lyster (1998) further analyzed the 1997 Lyster and Ranta data, examining the "discourse contexts" in which recasts occur in order to gain detailed insight into *why* recasts seemed to be ambiguous for language learners (p. 58). He found that while recasts perform a corrective function, they also serve one of four pragmatic functions: "(a) providing or (b) seeking confirmation of the learner's message, or by (c) providing or (d) seeking additional information related to the learner's message" (p. 59). Lyster then examined the phenomenon noted in Lyster and Ranta (1997), that teachers often repeat students' correct utterances, which he termed "noncorrective repetition" (p. 62).

Lyster found that 34% of the total of learners' incorrect utterances was followed by recasts, and that 27% of learners' correct utterances were followed by noncorrective repetition. In addition, a breakdown of the discourse contexts for noncorrective repetition showed that noncorrective repetition shared the same four pragmatic functions as recasts (provide or seek confirmation or provide or seek additional information), with nearly identical distribution between the four categories. Lyster states that because recasts and noncorrective repetition occur with close to the same functions and distribution in the classroom, learners may have difficulties determining the difference between recasts and noncorrective repetition.

Finally, Lyster turned to uptake to examine whether students did seem to have difficulty distinguishing recasts from noncorrective repetition. While recasts and noncorrective repetition have similar functions and distribution, recasts were much more successful at drawing student uptake (students responded after 31% of teachers' recasts) than noncorrective repetition (students

responded to 5% of teachers' noncorrective repetitions). Lyster suggests that this may be because recasts were more likely to be reduced (24% of the time) than non-corrective repetition (9% of the time), perhaps making recasts more noticeable. In addition, he adds that teachers may have provided additional cues, not identified in the study, which may have made recasts more noticeable than noncorrective repetition.

Mackey, Gass, and McDonough (2000) also indicate that learners often fail to recognize recasts as providing corrective feedback on an utterance. They approached the issue of effectiveness of implicit corrective feedback via the ideas of interaction and negotiation, which they believe play an important role in language learning by enabling learners to notice the gap between their language and the target language (p. 473). After noticing their error, learners should be able to modify their language to be more target-like. Mackey et al. state that implicit corrective feedback is an important part of negotiation because it can help point out to learners which aspects of their language they need to modify.

Mackey et al. attempted to test whether or not learners were able to recognize feedback, and if they could identify the target of that feedback (a morphosyntactic, phonological, syntactic, or semantic error). They found that while learners usually recognized lexical or phonological feedback as being lexical or phonological, they often failed to recognize morphosyntactic feedback. They then examined the data to determine what type of feedback was given for each type of error. They found that 75% of the recasts were used in response to learners' morphosyntactic errors, while negotiation and a combination of feedback types (74% and 90%, respectively) were used most often for errors in phonology and lexis. They state that, "finding that morphosyntactic feedback was rarely perceived as being about morphosyntax becomes more interesting when we also note that morphosyntactic feedback was most often provided in the

form of a recast” (p. 491). Mackey et al. conclude that one possible reason why recasts may be less noticeable is that negotiation requires active participation on the part of the learner, while recasts do not. Learners who negotiate for correct meaning understand that their initial utterance was incorrect; learners who hear recasts, however, may just think that the native speaker is offering an “alternative” way of saying the utterance.

Other researchers have defended the effectiveness of recasts by saying that they allow teachers to provide relatively implicit feedback in the classroom; that is, teachers are able to provide feedback about the form of a learner’s language without taking the focus away from the content of the learner’s message. In addition, although they have accepted that it is difficult to confirm an immediate link between recasts and language learning, they claim that it may be that recasts are a type of feedback that provides long-term benefits which may not be measurable in the short term.

Doughty and Varela (1998) completed a classroom-based experimental study using junior-high content-based (Science) ESL classes in order to “determine whether and how learners’ attention can be drawn to formal features without distracting them from their original communicative intent” (p. 114). They decided that Varela (the classroom teacher in this study; Doughty was the researcher) would use recasts as her method of providing “implicit focus on form” to students in her class (p. 118). Varela provided recasts specifically only on past tense while the students did a science report that required them to use past and conditional tenses to report their results. Another teacher taught the control classroom, which did the report as the class normally would, with no special attention to form provided.

Doughty and Varela found that the recast group improved significantly during immediate oral and written post-tests, and a two-month post-test showed that the improvement was

sustained. On the other hand, the control group showed no change on five of the six oral and written measures and improved “slightly but significantly” on one measure (p. 133). Doughty and Varela conclude that recasts which are narrowly focused (on one element at a time) and frequent are successful in drawing learners’ attention to form without distracting them from the task at hand, as errors arise during the course of a lesson.

Sheen (2004) also found that learners may benefit from recasts, comparing results from her own study with Lyster and Ranta (1997); Panova and Lyster (2002); and Ellis et al. (2001). Sheen studied teacher feedback, learner uptake, and learner repair in an EFL classroom with older Korean adults, following the methodology used by Lyster and Ranta (1997). Sheen found that across all four studies, recasts accounted for more than 50% of all feedback moves; in her study, recasts accounted for 83% of all feedback moves. In addition, learner uptake and repair after recasts were much higher (80% and 69% respectively) in her data than in that of Lyster and Ranta (1997) and Panova and Lyster (2002). Sheen suggests that perhaps the focus on “free talking” and fluency in the classroom in her study explains why recasts occurred with such a high frequency, as teachers attempted to provide feedback while maintaining “the flow of communication” (p. 291). She concludes that different variables in the learning context (class size, learner age, proficiency, and teacher variations) may play a crucial role in determining how many recasts are provided and how well they are noticed.

Overall, recasts seem to be noticeable and useable for at least some students. Differences in the effectiveness of recasts across studies may depend on learner’s individual differences (age, proficiency level, working memory, “readiness” to acquire the form), or the study setting. Additionally, recasts may be more or less noticeable due to other “additional cues” (Lyster,

1998) accompanying them. These cues, referred to in this study as *features*, are the focus of the next section, which examines in detail what teachers have done as they provide feedback in the classroom.

### **2.3. Features of Recasts and Noncorrective Repetition**

The features which accompany teacher feedback are important because they may differ depending on whether the teacher is providing recasts or noncorrective repetition. This may in turn enable learners to distinguish when teachers are providing corrective feedback (recasts) or when teachers are commenting on, but not correcting, the learner's utterance (noncorrective repetition). The studies reviewed here provide the foundation for the list of features used to analyze the data from this study.

In Lyster (1998), recasts were coded as one of four types depending on their pragmatic function: isolated declarative, isolated interrogative, incorporated declarative, and incorporated interrogative (p. 58-59). Teachers may add rising intonation to recasts (interrogative) when they want to elicit more information from the learners or confirm the content of the message. Teachers may also use part of what the learner has said to form a new sentence, adding both a correction and new information (incorporated).

Lyster also found that noncorrective repetition had the same four pragmatic functions (p. 63), which does not help to shed much light on differences between the two types of feedback. Lyster does note, however, that the large difference in uptake between recasts and noncorrective repetition may have been due to teachers' "additional signals, which were not detected in the transcripts, that distinguished some recasts from noncorrective repetitions" (p. 67). He cites

other studies where teachers have added explicit attention by repeating with reduction or emphasis, writing corrections on the board, using hand or facial signals, and chanting or laughing the recast (p. 72).

Additionally, Lyster discusses “signs of approval,” such as affirmation (e.g., yes, okay), praise markers (e.g., very good, excellent), and repetition of the student’s repair (p. 69). He found that teachers frequently used signs of approval after student errors and after teacher recasts, in addition to after repaired student utterances. Furthermore, he found that signs of approval accompanied recasts and noncorrective repetition with approximately the same frequency. Signs of approval accompanied 27% of recasts and 26% of noncorrective repetition, which may make the differences between recasts and noncorrective repetition even more difficult for students to distinguish (p. 70-71). This study will consider these “signs of approval” as the two specific features of “praise” (verbal) and “nodding” (nonverbal) which may potentially accompany recasts and noncorrective repetition.

Panova and Lyster (2002) applied Lyster and Ranta’s model of corrective feedback types in a new context: low-proficiency, adult ESL learners. They mention that prior research has indicated that reduced and stressed recasts are “more effective at eliciting repetition of the recast and are more likely to be identified by learners as corrective feedback” (p. 578). They also note one new type of feedback that was commonly used in the classroom in their study: translation. The observed teacher often used translation, sometimes in combination with recasts, because the learners shared French as an L1 (p. 587). The feature of “translation” may be important in contexts in which the class and teacher share an L1; however, it is not likely to be applicable in this study, as learners come from many different countries and the teacher seldom shares the learners’ L1.

Sheen (2004) identified several possible specific characteristics that may have made the recasts in her study on Korean EFL adult learners more successful (in terms of uptake and repair) than the recasts analyzed by Lyster and Ranta (1997) and by Panova and Lyster (2002). Recasts in her study often focused on just one or two grammatical features and were reduced in order to draw more attention to the phrase being corrected. Rising intonation or stress was often added to the recast to further pinpoint which element of the phrase was being corrected. Finally, plenty of time for uptake was allowed, whereas in prior studies recasts were often quickly followed by topic continuation, leaving no time for uptake (p. 292). Sheen concludes that recasts may be made “more or less explicit and thus salient depending on their form” (p. 293).

In Doughty and Varela’s (1998) study, recasts were provided in a very specific way to learners. First, only simple past and conditional tense verb errors were recasted. Second, one very specific form of recast was used, which they term “corrective recasting.” Corrective recasting consisted of two “phases”: “repetitions to draw attention followed by recasts to provide the contrastive L2 forms” (p. 123-124). They give the following example (p. 124):

José: I think that the worm will go under the soil.

T: I *think* that the worm *will* go under the soil?

José: [no response]

T: I *thought* that the worm *would* go under the soil.

José: I thought that the worm would go under the soil.

In addition to addressing only one grammatical form of the L2 and following a specific format, Doughty and Varela used rising intonation and stress to draw attention to the fact that they were providing correction, not simply repeating the learner’s utterance. During class presentations, the teacher refrained from recasting so as not to embarrass the learner by stopping his/her

presentation. Instead, the presentations were video-recorded and watched the next day with the class. During this process, the teacher provided recasts with enhanced salience by stopping the video when an error occurred and asking the entire class to repeat the correct utterance (choral repetition) (p. 124). Finally, the teacher graded learners' written lab reports by circling and recasting (in writing) any errors of past tense written in the report (p. 125).

Nicholas, Lightbown and Spada (2001) reviewed both observational and experimental studies to determine the effectiveness of recasts. They note that recasts have been operationalized in many different ways in different studies, including "repetition with only the changes necessary to produce a correct utterance," "repetition with change and emphasis," and repetition of the incorrect utterance followed by a recast (p. 733). Nicholas et al. state that recasts seem to be most effective "if they are accompanied by some additional cue, telling learners that it is the form and not only the meaning of their utterance that is in focus" (p. 748).

Finally, Philp (2003) discusses the noticeability of recasts in terms of the length and the number of changes contained in recasts. She found that all learners recalled short recasts significantly more accurately than long recasts, regardless of learner level. She suggests that "shorter recasts may be of more benefit to learners because they can be accurately retained in working memory and thus made available for comparison and further processing. Lengthy recasts (over five morphemes) may overload time limitations of phonological store and are difficult to retain in working memory in precisely the form given" (p. 117). In addition, Philp found that the number of changes between the original (incorrect) utterance and the recast affected learners' ability to accurately recall recasts. Learners of all levels more accurately recalled recasts containing only one or two changes than those with three or more changes (p. 113).



Overall, many studies indicate that corrective feedback is helpful for learners, which is also the position of this paper. Across studies, one of the most frequently provided forms of corrective feedback is the recast, which may be an ambiguous type of feedback for students. Specifically, Lyster (1998) concludes that the distribution and discourse functions of recasts are very similar to those of noncorrective repetition, and that learners may not be able to distinguish between the two. Finally, the studies reviewed above indicate that teachers do add certain features to recasts, which may make them more explicit and salient for learners. Teachers in these studies have used nonverbal signals (hand or face signals, a “look,” written support on the blackboard), verbal signals (intonation, stress, a long pause, chanting or laughing), or have changed the form of the recast (to reduce or add information, to repeat and then recast). These three categories provided the preliminary list of features, discussed in greater detail in the next section, for analyzing the data collected.

### **3. Methodology**

Data were collected at the University of Pittsburgh’s English Language Institute (ELI). The ELI is an intensive English program, offering academic English as a Second Language classes to low-intermediate, high-intermediate, and advanced proficiency adults. For approximately half of the ELI students, advanced proficiency for future university study is the goal; the other half of the ELI students are studying English for work or other personal reasons (English Language Institute, p. 1). In this context, the corrective feedback provided by teachers should be an important, even necessary, part of the learning process, highlighting for learners the gap between their language and English.

The ELI is an appropriate setting for this study because it is comparable to past contexts of research on recasts (Panova & Lyster, 2002; Ellis et al., 2001; Sheen, 2004). The ELI curriculum philosophy states that students should “focus on the form of language as well as on the content of their communication” (English Language Institute, p. 1). Teachers are instructed to provide focus on form during communicative activities, so they are likely to provide fairly implicit feedback without interrupting the flow of communication. Overall, the ELI is a fairly representative ESL program with teachers representative of “principled eclecticism,” a collection of approaches including communicative language teaching (English Language Institute, p. 10). The results of my study will not, of course, be applicable to all language learning, but they may be broadly applicable to the communicative, adult ESL classroom.

The ELI classes observed were three levels of Speaking class: low-intermediate (a score of 45-59 on the Michigan Test of English Language Proficiency), high-intermediate (a score of 60-79 on the MTELP), and advanced (a score of 80 or more on the MTELP) (English Language Institute, p. 1). Incorporating three different class levels, each taught by a different teacher, ensured that the data covered a variety of proficiency levels and teacher styles. Speaking classes were chosen because ELI Speaking teachers are instructed to give both positive and corrective feedback as often as possible in the classroom, thus maximizing the potential number of recasts and noncorrective repetitions recorded.

The students observed in the three classes were generally representative of the ELI. Approximately 60% of the students were Asians from China, Korea, Japan, or Taiwan. Additionally, there were one Thai, one Nepali, one French, one Swedish, one Belarussian, one Turkish, two Malian, and one Brazilian student. The students’ ages ranged from 18 to approximately 60 and included similar numbers of male and female students.

The teachers participating in the study have varying teaching backgrounds. The teacher of the advanced class, Shay, is a 47-year-old female with an M.A. in Linguistics and TESOL Certificate. She has 18 total years of ESL teaching experience with 15 years at the ELI. Kate, the high-intermediate teacher, is a 29-year-old female with an M.A. in Linguistics and TESOL Certificate. She has six total years of ESL teaching experience and one year at the ELI. Finally, Tess, the low-intermediate teacher, is a 35-year-old female with an M.A. in Linguistics and TESOL certificate. She has 12 years of ESL teaching experience at the ELI.

Because the study did not interrupt normal class activities, it was exempt from IRB requirements, including requiring students to complete permission slips to be recorded and participate in the study. However, in order to ensure that no student was recorded without his/her permission, all students were informed by the researcher that the focus of the study would be the teacher (not them) and given the opportunity to be excluded from the video footage and data if so desired. All students agreed to be video recorded and provide their data to be used in this study.

After securing IRB exemption and informing the students of the study's general focus, three fifty-minute classes from each of the three teachers were recorded. Two teachers were recorded in the spring of 2005 and one in the summer of 2005, providing approximately eight hours of data.

ELI teachers were consulted before recording each class to be sure that students were not doing only speeches or computer laboratory activities on the day of recording, so that "typical" classes with plenty of teacher-student interaction were observed. ELI teachers were told that the

general study focus was teacher feedback (they were asked to reflect upon their feedback during post-recording stimulated recall interviews), but were given no further details except that they should “do the usual.”

It was essential to have video as well as audio footage in order to capture the nonverbal cues teachers provide in addition to verbal cues. Classes were recorded using a VHS video camera and tripod from the ELI. All three low-intermediate and two of the high-intermediate classes were recorded using a portable microphone clipped to the teachers’ shirts. However, the microphone stopped functioning before the third high-intermediate class and advanced classes were recorded; these final four classes were recorded using the video camera plus a tape player to record backup audio tapes in the case of inaudible sections of video data. Detailed notes were also taken by hand during each class session, as additional backup in the case of inaudible data, and in order to assist with transcription when the speaker was off-camera (e.g., who said what).

In addition to the classroom data, a stimulated recall interview was completed within 24 hours of each recording, in order to gain additional information and insight into what teachers were thinking or focusing on at a given point in time. Problematic and/or interesting sections of the class were shown to teachers, who were asked general questions such as, “What were you thinking when you said [X]?” and “Can you describe why you said [X]?” Teacher responses were transcribed verbatim by the researcher.

Next, each of the nine classes was transcribed (three fifty-minute classes from each teacher, or approximately eight hours total), omitting only “housekeeping” activities like taking attendance, giving directions for activities, and explaining homework. Additionally, in one session of the high-intermediate class, a section in which one student provided a formal speech

was omitted, as the teacher did not provide any feedback during that period. Classes were transcribed using an adaptation of the transcription conventions used by Sacks, Schegloff and Jefferson (1974) (See Appendix A). For the final high-intermediate and all three advanced classes, which were recorded without the aid of a teacher microphone, inaudible sections of video data were checked against the audio tapes. If a section or phrase could not be determined, it appears as [...] in the transcription. If an utterance was mispronounced but clearly audible, it was transcribed with an approximated pronunciation, indicated with diagonal brackets (e.g., /pig liber/ for “Big River”).

After the completion of the general transcripts, all instances of recasts and noncorrective repetition that occurred in the data were identified in order to count the frequency of occurrence. Recasts were operationalized following the definition from Lyster and Ranta (1997): “the teacher’s reformulation of all or part of a student’s utterance, minus the error” (p. 46). Noncorrective repetition is defined following Lyster (1998) as repetition of “students’ well-formed utterances” (p. 62). Instances of recasts and noncorrective repetition were color-coded in the transcripts for easy identification. The total numbers of recasts and noncorrective repetition were counted, both the total for each individual teacher and the total for all three teachers. A second rater checked approximately 10% of the data, including any questionable segments, to ensure higher reliability of identifying recasts and noncorrective repetition.

Next, the videos were carefully reviewed at least three times (this depended on the complexity of each segment – some very complex segments were reviewed ten or more times) specific features of recasts and noncorrective repetition were identified, and these descriptions were added to the transcriptions. A working list was created in order to help identify the *features*, defined in this paper as any addition to, subtraction from, or modification made by the

teacher to the learner's original utterance, beginning with three general categories (nonverbal features, verbal features, and form-related features) which were created based on the review of the literature.

The category of *nonverbal features*, operationalized in this study as any body movement, activity, or facial signal accompanying feedback, initially included hand or facial signals (e.g., raised eyebrows), a "look," and written support on the blackboard. As the videos were reviewed, other features were identified by the researcher and added to the list, including pointing to or touching the board, moving the head (e.g., to the side, up and back, pushing the face forward), pointing to one's mouth in a certain position (e.g., if the student had difficulty saying "v," the teacher made a "v" shape and pointed to her mouth), pointing to or touching the overhead, and leaning or moving toward the students.

The list of *verbal features*, or any change of vocal quality during part or all of the recast or noncorrective repetition, originally included stress, rising or falling intonation, and chanting or laughing. Other features identified and added to the list were: overenunciation of a sound or segment, very slow pronunciation of a word or phrase, an attention-getting noise (e.g., "uh-, uh-, uh-"), a sound effect (e.g., snorting), an exclamation (e.g., "Wow!"), and whispering a word or phrase. Additionally, the feature "chanting or laughing" was removed from the list as no instances of this feature were found during any of the recasts or noncorrective repetition.

Finally, *form features* of recasts or noncorrective repetition included any reduction of, repetition of, or addition to the student's original utterance. At the outset of the study, this list included reduction, expansion, repetition, the addition of praise, and the addition of explicit information to a recast or noncorrective repetition. Further features that were identified in the

data during transcription and added to the list include: breaking the utterance into two or more parts, and interruption of the utterance. For a comprehensive list of specific features and examples, see Appendix B.

The general feature categories and specific features accompanying each recast or noncorrective repetition were noted in the transcripts as shown in the following example of a recast taken from the low-intermediate class transcript:

Hannah (S): I made a membership card.

Tess (T): Oh, you got. You got a membership card. (NV – nods; V – stress; F – reduction, repetition of recast)

Here, the abbreviations for the general feature categories are NV (nonverbal), V (verbal) and F (form). Within each general category, the specific features are described in detail (nods, stress, reduction, and repetition of recast). It is important to note that, as in the example above, one recast or noncorrective repetition may contain several specific features and therefore was counted “once” for each specific feature. For example, in the recast example above, a total of four features were recorded: one nonverbal, one verbal, and two form features. After transcribing the features of each recast and noncorrective repetition, the total number of features of each were recorded on a sheet, first separately for each teacher and then combined for all three teachers.

In addition, uptake was noted, not as a measure of effectiveness, but because it is important to know whether learners have an opportunity, or not, to respond to recasts or noncorrective repetition with uptake. If learners do have the opportunity to respond with uptake, it is important to note whether they respond more frequently to recasts or noncorrective repetition. For this reason, uptake was coded only in the most basic terms as – “no opportunity

for uptake” (the teacher or another student immediately asked a question or changed or continued with the topic), “uptake” (the learner responded in some way) or “no uptake” (there was an opportunity, but the learner did not respond). An additional category was added as transcription progressed; there were several instances in which the entire class voluntarily responded to a recast or noncorrective repetition, and these were coded as “choral uptake.” Instances in which the teacher instructed, “Repeat [the recast or noncorrective repetition]” were not included, as they do not indicate noticing on the part of the learner, but rather a learner’s response to the teacher’s request. Finally, tests for statistical significance were completed with the aid of the Office of Measurement and Evaluation of Teaching at the University of Pittsburgh, which performed Pearson Chi-Square Tests. Tests were completed to determine whether the amounts of recasts and noncorrective repetition were significantly different in general and among teachers; whether teachers used significantly different features when providing recasts versus noncorrective repetitions, and whether uptake was different for recasts versus noncorrective repetition.



## 4. Results

### 4.1. Recasts and Noncorrective Repetition

To answer the research question of whether or not teachers use different features to distinguish recasts from noncorrective repetition, episodes of recasts and noncorrective repetition were defined and identified in the data, and types of features accompanying feedback were defined and identified. Next, the numbers of recasts, noncorrective repetition, and specific types of features accompanying each were counted and compared for all three teachers, and for all teachers total. Finally, uptake was identified, counted and compared.

The first step of analysis was counting the number of all recasts and noncorrective repetitions found in the data for each teacher (in approximately three hours of class time for each teacher), then the total number for all three teachers (in approximately eight hours of data total). Recasts were defined as “the teacher’s implicit provision of a correct reformulation of all or part of a student’s ill-formed utterance,” (Lyster, 1998, p. 58). For example, from the low-intermediate class:

Harry (S): But I don’t see them.

Tess (T): I’ve never seen them.

In addition, several recasts were broken into two (or more) separate parts, but corrected one student turn or utterance. These cases were counted as one recast and identified as the specific feature “break feedback into two (or more) parts,” because the original error being addressed was contained in one “unit.” In this example from the low-intermediate class, two students and the teacher are discussing a musical one student saw:

Jill (S): /pig liber/.

Tess (T): What was it called?

Jill: /pig liber/. /pig liber/.

Kate (S): Musical's name is /big liber/.

Tess: Big?

Jill: /liber/

Tess: How do you spell it?

Kate & Jill: R-I-V. River. River.

Tess: Aaah. Big.

Jill: Big.

T: River.

Jill: River.

Noncorrective repetition was defined as repetition of “students’ well-formed utterances” (Lyster, 1998, p. 67). For example, from the high-intermediate class:

Julie (S): You know, cold feet, we say in Portuguese, it's when someone has bad luck.

Kate (T): Bad luck? Oh, when they say cold feet for bad luck. Oh, okay! So, in English it means scared about getting married, cold feet.

Other phenomena identified in the data could be strictly classified neither as a recast nor a noncorrective repetition and were excluded from the data. For example, several episodes were ambiguous because they contained both a recast and a noncorrective repetition. In this example from the advanced class, one student pronounces the word correctly while his group member does not:

Ian (S): How do you feel about Communism? What stance?

Mari (S): Stan-?

Shay (T): Stance. Your attitude. Your position.

Because these “mixed” episodes could not be classified definitely as one or the other, they were omitted from the data.

Also identified in the data, but unable to be classified as a recast or noncorrective repetition, were episodes in which the teacher repeated all or part of an incorrect utterance (but stopped short of providing correction) in the attempt to get a student to correct him/herself. For example:

Ian (S): Because it’s not [...] like love. I don’t believe to love.

Kate (T): You don’t believe...?

Although these “clarification requests” contained repetition, they could not be identified as recasts as the teacher did not provide a correct reformulation of an error, and they could not be identified as noncorrective repetition as the student’s utterance was incorrect. These instances were also omitted from the data.

Table 1 shows the total number of recasts and noncorrective repetition, by teacher as well as for all three classes together.

Table 1.

Total numbers of recasts and noncorrective repetition for each teacher

	Recasts	Noncorrective Repetition
Shay (advanced)	88 (42.5%)	119 (57.5%)*
Kate (high-intermediate)	28 (30%)	66 (70%)*
Tess (low-intermediate)	120 (66%)*	63 (34%)
Totals	236	248

Note: \*p < .001

First, Pearson Chi-Square tests show that the three teachers provided significantly different relative proportions of recasts and noncorrective repetition in the data. Tess, the low-intermediate teacher uses significantly more recasts (120) than noncorrective repetition (63), whereas Kate, the high-intermediate teacher provides significantly fewer recasts (28) than noncorrective repetition (66). Shay, the advanced teacher uses significantly fewer recasts (88) than noncorrective repetition (119). Differences between overall numbers of recasts and noncorrective repetition the teachers provided may be attributed to different teaching backgrounds or because of individual teaching styles. It is interesting to note that Kate, the teacher who provides the least amount of recasts (28) overall to her students, has the least experience of the three teachers, at six years. Tess and Shay have 12 and 18 years of teaching experience, respectively. It is possible that provision of feedback to students increases with teaching experience.

Second, the three teachers were not responsible for equal proportions of recasts and noncorrective repetitions. Two teachers provide approximately half of the feedback in each category: Tess provides 51% of the total number of recasts, and Shay provides 48% of the non-corrective repetition. Finally, Kate provides few recasts, only 12% of the total amount. When

totalled, the numbers of recasts and noncorrective repetitions are similar: 236 recasts and 248 noncorrective repetitions are contained in the eight hours of data.

#### 4.2. Feature Categories of Recasts and Noncorrective Repetition

Next, the general feature categories of both recasts and noncorrective repetition were identified. First, features were divided into three broad categories identified through the review of the literature: verbal, nonverbal, and form. Figure 1 shows the breakdown, by teacher, of these three categories for recasts.

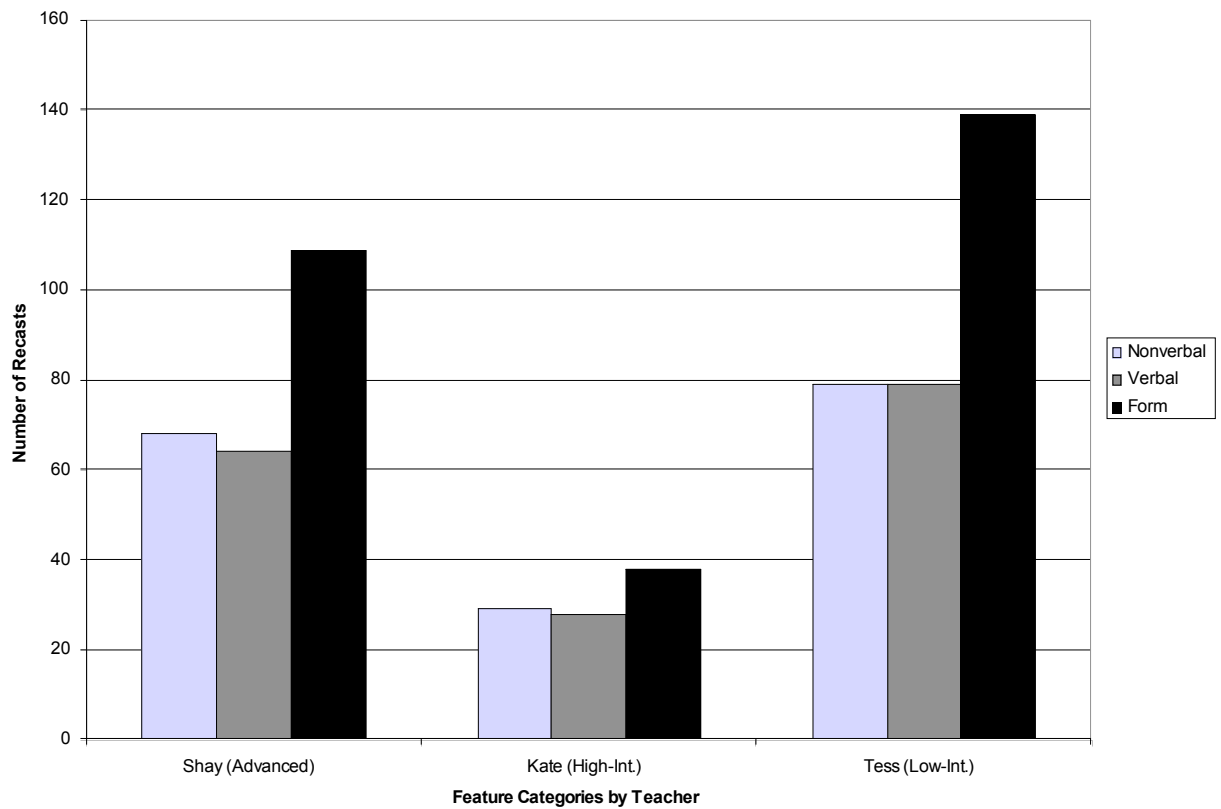


Figure 1. Nonverbal, verbal, and form recasts, by teacher.

According to Pearson Chi-Square tests, teachers used significantly more form features than nonverbal or verbal features to accompany recasts, and they used about the same amount of nonverbal and verbal features. The relationship of distribution across the three categories is consistent between teachers, even though the absolute numbers for each teacher are different. Kate provides the least amount of features accompanying recasts, which may be due to the fact that she also provides the fewest total recasts, only 12% of the total amount of recasts. Finally, in the data for all three teachers, one recast was identified with no accompanying features.

Figure 2 shows the breakdown, by teacher, of the three general feature categories for noncorrective repetition.

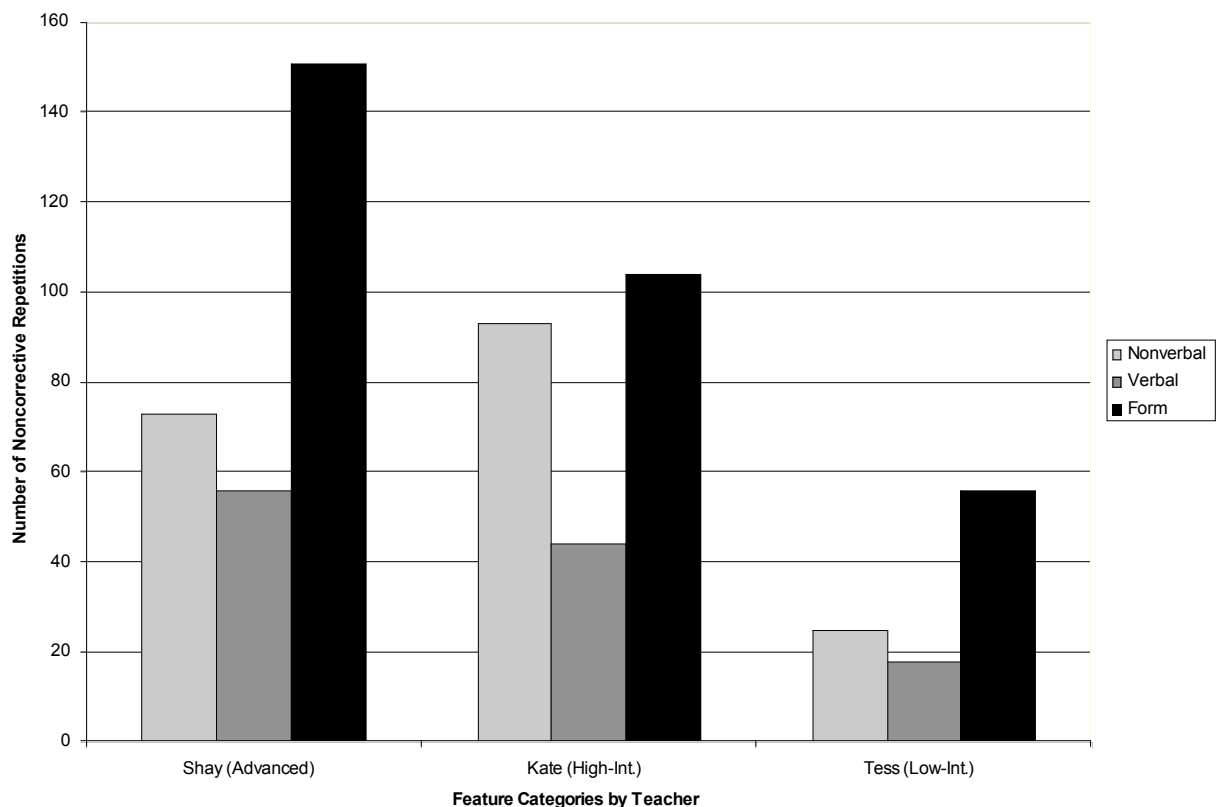


Figure 2. Nonverbal, verbal, and form noncorrective repetition, by teacher.

As with recasts, Pearson Chi-Square tests showed that all teachers provided significantly more form features than nonverbal or verbal with noncorrective repetition. However, unlike with recasts, teachers also provided significantly more nonverbal than verbal features with noncorrective repetition. Also, unlike the results for recasts, all three teachers provided more noncorrective repetition with nonverbal features than verbal features. Finally, 24 noncorrective repetitions occurred without any features added by the teacher, differing from the one recast found without features.

Next, the overall numbers of features in each category were totaled and compared for recasts and noncorrective repetition, as shown in Figure 3.

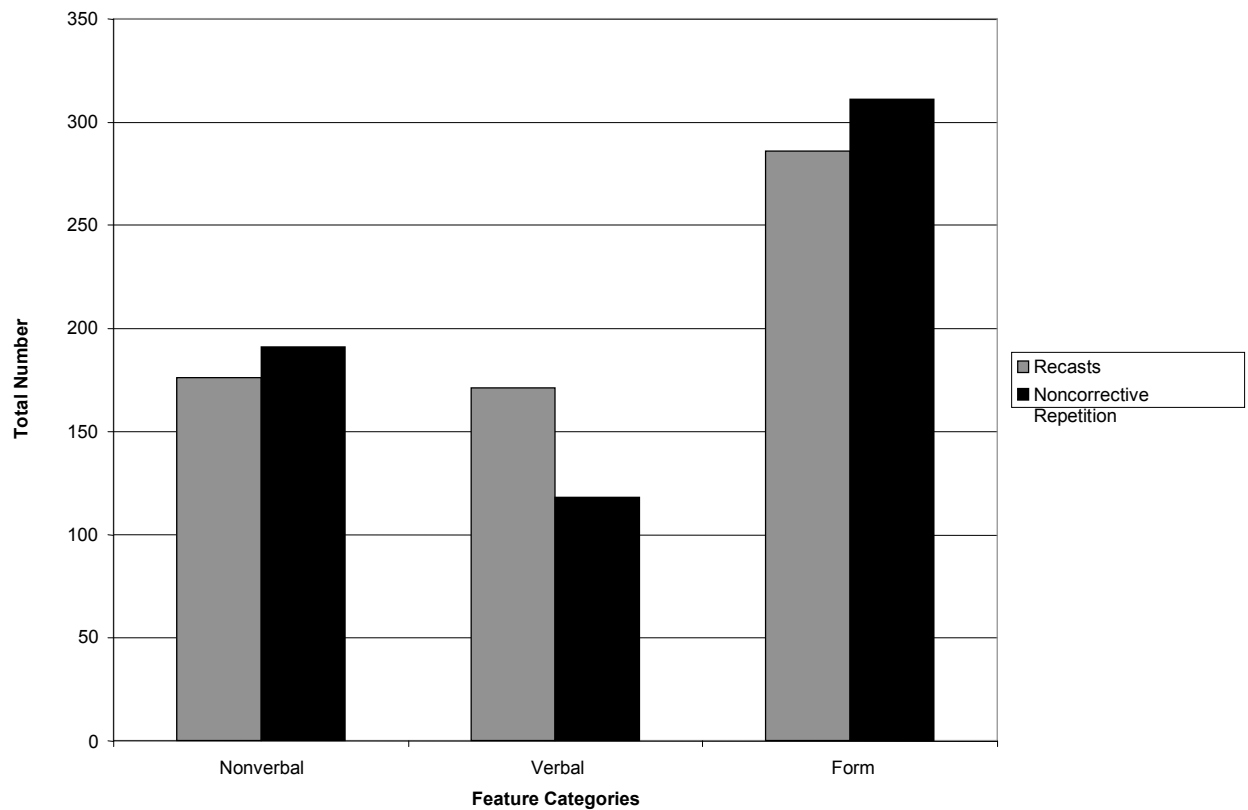


Figure 3. Overall number of recasts and noncorrective repetition in each feature category.

In terms of general feature categories (nonverbal, verbal, and form), the 236 recasts follow roughly the same proportions for each teacher. Teachers provide approximately the same amount of nonverbal and verbal features with recasts, and approximately a third more form features with recasts. The proportions of noncorrective repetition in each feature category show more variance than for recasts. All teachers provide the fewest amount of verbal features with noncorrective repetition, and the highest amount of form features with noncorrective repetition. In fact, the amount of form features is approximately twice as high as verbal features provided.

#### **4.3. Specific Features of Recasts and Noncorrective Repetition**

Next, the number of specific features accompanying recasts and noncorrective repetition was counted. The numbers provided below are the totals of specific features for all three teachers. Again, because some recasts and noncorrective repetition contained multiple features, one recast or noncorrective repetition may have been counted multiple times for multiple features. The numbers below reflect the total number of times that each feature was found in a recast or noncorrective repetition. See Appendix B for definitions and examples of each specific feature.



Table 2.

*Total number of specific features found in recasts and noncorrective repetition*

<b>Feature</b>	<b>Total number found in 236 recasts</b>	<b>Total number found in 248 noncorrective repetitions</b>
<b>Nonverbal</b>		
Hand signal or gesture	41	54
Facial signal	5	5
Pointing to mouth in "X" position	16***	6
Written support on board or overhead	10	37*
Pointing to/touching board or overhead	20	17
Nod or other head movement	28	44
Leaning or moving toward student	42*	9
<b>Verbal</b>		
Stress	97*	58
Rising intonation	15	40**
Over-enunciation of one sound/word	28**	12
Very slow pronunciation of word/phrase	9	3
Sound effect (e.g., snorting)	2	0
Exclamation	0	3
Attention-getting sound or word	9	0
Whisper	4	0
<b>Form</b>		

Reduction	98*	25
Expansion	24	82*
Repetition of recast or non-corrective rep.	67	61
Repetition of error plus recast	4	0
Praise	46	101*
Explicit information	31	39
Break feedback into 2 (or more) parts	8	0
Interruption to stop student	4	0

Note: \*p<.001, \*\*p<.01, \*\*\*p<.05

The five most common specific features found for recasts were reduction (a total of 98 instances), stress, (97), repetition of the recast (67), praise (46), and leaning or moving toward the student (42). The five most common specific features found for noncorrective repetition were praise (a total of 101 instances), expansion (82), repetition of the noncorrective repetition (61), stress (58), and hand signal or gesture (54). Recasts and noncorrective repetition share three common features: stress, repetition, and praise; however the frequency of these features is not identical. While both recasts and noncorrective repetition feature approximately the same amount of repetition, stress is significantly more common with recasts, and praise is significantly more common with noncorrective repetition. In addition, Pearson Chi-Square tests for statistical significance showed significantly more pointing to mouth in “x” position, leaning or moving toward student, over-enunciation of one sound, and reduction are found with recasts than noncorrective repetition. Also, significantly more written support on the board, rising intonation, and expansion are found with noncorrective repetition.

In addition, some features were identified solely for recasts and did not occur with noncorrective repetition: the use of sound effects (2 times), an attention-getting sound or word (9 times), whisper (4 times), repetition of the error plus the recast (4 times), breaking a recast into two or more parts (8 times), and interruption to stop a student at the point of error (4 times). One feature occurred in the data solely with noncorrective repetition and never with recasts: the use of exclamation (3 times).

Table 3 breaks down the amount of specific features accompanying recasts, by individual teachers.

Table 3.

*Number of specific features found in recasts, by teacher*

<b>Feature</b>	<b>Shay (advanced)</b>	<b>Kate (high- intermediate)</b>	<b>Tess (low- intermediate)</b>
<b>Nonverbal</b>			
Hand signal or gesture	22	7	12
Facial signal	0	2	3
Pointing to mouth in “X” position	10	0	6
Written support on board or overhead	1	2	7
Pointing to/touching board or overhead	1	6	13
Nod or other head movement	7	6	15
Leaning or moving toward student	18	4	20
<b>Verbal</b>			
Stress	36	14	47
Rising intonation	6	2	7
Over-enunciation of one sound/word	14	5	9

Very slow pronunciation of word/phrase	2	5	2
Sound effect (e.g., snorting)	0	0	2
Exclamation	0	0	0
Attention-getting sound or word	3	2	4
Whisper	3	0	1
<b>Form</b>			
Reduction	36	6	56
Expansion	14	2	8
Repetition of recast or non-corrective rep.	25	10	32
Repetition of error plus recast	0	3	1
Praise	19	9	18
Explicit information	7	6	18
Break feedback into 2 (or more) parts	1	3	4
Interruption to stop student	3	0	1

Although different teachers provide somewhat different amounts of specific features, overall most specific features are used by all three teachers when providing recasts. Only in one instance does one teacher provide the only examples of that specific feature; Tess provides the only two examples of sound effects. Additionally, one specific feature never accompanied recasts in this study, the use of exclamation.

Table 4 shows the amount of specific features accompanying noncorrective repetition, broken down into individual teachers.

Table 4.

*Number of specific features found in noncorrective repetition, by teacher*

<b>Feature</b>	<b>Shay (advanced)</b>	<b>Kate (high- intermediate)</b>	<b>Tess (low- intermediate)</b>
<b>Nonverbal</b>			
Hand signal or gesture	28	19	7
Facial signal	0	5	0
Pointing to mouth in “X” position	0	5	1
Written support on board or overhead	12	21	4
Pointing to/touching board or overhead	2	15	0
Nod or other head movement	12	22	10
Leaning or moving toward student	7	1	1
<b>Verbal</b>			
Stress	23	27	8
Rising intonation	23	9	8
Over-enunciation of one sound/word	7	5	0
Very slow pronunciation of word/phrase	1	2	0
Sound effect (e.g., snorting)	0	0	0
Exclamation	1	2	0
Attention-getting sound or word	0	0	0
Whisper	0	0	0
<b>Form</b>			
Reduction	10	8	7

Expansion	44	25	13
Repetition of recast or non-corrective rep.	34	19	8
Repetition of error plus recast	0	0	0
Praise	43	37	21
Explicit information	16	18	5
Break feedback into 2 (or more) parts	0	0	0
Interruption to stop student	0	0	0

As with recasts, the distribution of specific features for noncorrective repetition is fairly well spread-out between the three teachers. In one instance, only one teacher provides all of the examples; Kate provided the only five examples of using a facial expression or signal. Finally, no instances of sound effect, attention-getting sound or word, whisper, repetition of error plus recast, breaking the recast into 2 or more parts, and interruption to stop student were found for noncorrective repetition.

#### 4.4. Uptake

Uptake was noted in order to identify whether more or less topic continuation was present for recasts or noncorrective repetition and whether learners respond more to recasts or noncorrective repetition. Six instances of recasts and six instances of noncorrective repetition were eliminated from the total number of recasts and noncorrective repetition used to calculate uptake because the student response could not clearly be heard and therefore identified as uptake.

The total numbers of recasts and noncorrective repetition used to calculate uptake have been adjusted accordingly (a new total of 230 recasts and 242 noncorrective repetitions).

Uptake was coded as yes (uptake), no (no uptake), no opportunity for uptake (topic continuation by the teacher or another student), and choral (repetition by most or all of the class after a teacher utterance). The “yes” category included any voluntary utterance made by the student in response to the teacher’s recast or noncorrective repetition or his/her initial utterance. This included repetition of all or part of the teacher’s recast or noncorrective repetition as well as other responses such as “yeah,” “yes,” “no,” or a combination of the above. In this example, a student is working on pronouncing a vocabulary word, flatter, but her “l” sound is not quite native-like. Her response to the teacher’s recast was coded as “yes” uptake:

June (S): Flatter.

Kate (T): Good. /fl/. /fl/

June: Aah. Fl:::atter.

*Not* included as “yes” uptake were instances in which the teacher requested a student to repeat the teacher’s correction, as in this example of a recast:

Harry (S): Yeah. She wants to buy some vegetables.

Tess (T): Yeah. Fresh vegetables. What does she want to buy?

Harry: Some vegetables.

These episodes were not included as students did not have a voluntary choice in whether or not to respond. Because the teacher directly requested the student to repeat, it is therefore impossible to determine whether or not the student may have “noticed” the feedback on his own.

“No” uptake included any instance in which the student had an opportunity to respond in some way to a teacher’s recast or noncorrective repetition, but chose to move on to another topic.

For example, from a noncorrective repetition:

Rose (S): X, triangle, circle.

Tess (T): X, triangle, circle. X- X, triangle, circle.

Rose: Four stairs on the right.

Instances in which it was not possible for the student to respond to the teacher due to topic continuation by the teacher or another student were classified as “no opportunity” for uptake. In this example, Wendy has mispronounced the word “plump” as /plum/. Before Wendy can respond to the teacher’s recast, however, Tim jumps in with a question.

Wendy: /plum/ /plum/

T: What’s the meaning?

Wendy: Fat.

T: Fat. So you mean, plump. Plump. Not plum.

Tim: Plumb is a iron, right?

Finally, during several segments, part or all of the class responded to a recast or noncorrective repetition. This may or may not have included the student making the initial utterance, but it is important to note as it shows student awareness of teacher feedback. In this example, a student corrects her own mispronunciation. The teacher provides a noncorrective repetition following the student’s correction, and the whole class repeats:

Jamie (S): Collocation.

Kate (T): Yeah, there you go. Collocation.

Class: Collocation.



Table 5 shows the total instances of the four possibilities for uptake, for each teacher, for recasts.

Table 5.

*Uptake for Recasts*

	Yes	No	No opportunity	Choral
Shay (advanced)	50 (58%)	18 (21%)	18 (21%)	0 (0%)
Kate (high-intermediate)	17 (65%)	1 (4%)	6 (23%)	2 (8%)
Tess (low-intermediate)	82 (69%)	15 (13%)	13 (11%)	8 (7%)
Totals	149 (65%)	34 (15%)	37 (16%)	10 (4%)

The total percentage of recasts leading to uptake in this study is statistically significantly higher at  $p < .001$  (using a Pearson Chi-Square test) than the amount of uptake found by Lyster and Ranta (1997), 31%. Additionally, teachers did not allow the opportunity for uptake 16% of the time. Removing instances in which students did not have an opportunity to respond changes the uptake rates to “yes” uptake 81% of the time and “no” uptake 19% of the time, when uptake was possible. In addition, at times the whole class repeated recasts that the teacher provided: this occurred most often in the advanced class, and two times in the high-intermediate class.

Next, the uptake for noncorrective repetition was examined.

Table 6.

*Uptake for Noncorrective Repetition*

	Yes	No	No opportunity	Choral
Shay (advanced)	25 (21%)	22 (19%)	68 (59%)	0 (0%)
Kate (high-intermediate)	15 (24%)	3 (5%)	39 (62%)	6 (10%)
Tess (low-intermediate)	8 (13%)	38 (60%)	16 (25%)	2 (3%)
Totals	48 (20%)	63 (26%)	123 (51%)	8 (3%)

For noncorrective repetition, uptake was lower than for recasts. Students responded following a noncorrective repetition only 20% of the time, which is also significantly more often at  $p < .001$  (using a Pearson Chi-Square test) than in Lyster and Ranta (1997) (5% of the time). Also, in over half of the noncorrective repetition, topic continuation took place immediately following the noncorrective repetition and students had no opportunity to provide uptake. This occurred only 16% of the time with recasts; with noncorrective repetition, it is the most likely outcome; students had no opportunity to respond to 51% of the noncorrective repetition. Recalculating uptake when it was possible (i.e., eliminating instances of “no opportunity”) reveals that students responded 43% of the time and did not respond 57% of the time to noncorrective repetition. Finally, as with recasts, part or all of the class repeated several noncorrective repetitions. The percentage of choral repetition is approximately the same for recasts (4%) and noncorrective repetition (3%).

In general, students provided more significantly more uptake to recasts than noncorrective repetition. Recasts were responded to 81% of the time when uptake was possible whereas noncorrective repetition was responded to 43% of the time when uptake was possible. This suggests that students can differentiate between the two types of repetition. This difference in uptake may be related to the fact that it was highly likely (51% of the time) that students did not have the opportunity to respond following a noncorrective repetition, due to topic continuation by the teacher or another student. It is possible, although beyond the scope of this study to examine, that the time allotted by teachers following feedback is itself a “feature” distinguishing recasts and noncorrective repetition. Teachers may provide more wait time for recasts and more topic continuation for noncorrective repetition in order to differentiate between the two forms of feedback and signal to learners whether uptake is desired or not.

#### 4.5. Stimulated Recall Interviews

Transcripts can describe what teachers did and said in the classroom and how students reacted, but they cannot provide insight into teachers' thoughts and intentions when providing feedback. In order to gain as much information as possible about the feedback process, teachers were interviewed in stimulated recall interviews in the 24 hours following each class recording. The following section presents the teachers' comments on the feedback they provide during specific class segments as well as on their general methods of providing feedback.

The teachers themselves are able to provide insight into the feedback they provided during these classes through stimulated recall interviews. The teachers seem quite aware of different purposes for their feedback. For example, when commenting upon instances in which they provide recasts, teachers indicate awareness of providing language feedback about pronunciation, grammar, syllable stress in individual words, general stress patterns (the low-intermediate class had been studying stress patterns in compound words), content, and vocabulary. The following example of a recast comes from the high-intermediate class, where students were discussing their dream jobs:

Julie (S):                Uh... I want to be a diplomatic.

Kate (T):                A what?

Julie:                    A diplomatic.

Kate:                    A diplomat. A diplomat. Uh-huh. Okay... a diplomat.

During the stimulated recall interview, Kate commented that during this episode, she was aware of Julie's pronunciation issue:

At first I didn't understand her pronunciation. Then, I got it and repeated the word so that she could hear the correct pronunciation, and she repeated after me. This time with good pronunciation.

Teachers also mention using repetition (both recasts and noncorrective repetition) in order to provide feedback *quickly* because an activity is taking too long, or because it was not important to emphasize the word or language point at that time during the class. For example, Tess recasted both the pronunciation and stress of the word "bulldog":

Kay (S):       /burdog/

Tess (T):       Bulldog. Yeah, I guess that's supposed to be a bulldog, which is a type of dog.

During the stimulated recall interview, Tess states that her corrective focus was on stress (the class had been working on stress patterns in compound words) rather than meaning, and that she wanted to provide "fast" feedback in order to quickly finish this activity:

It wasn't so important to learn the word bulldog, because it's just one type of dog. So I repeated bulldog for the stress, but I didn't emphasize it again. To hear it, so they could hear it, but it had the same stress as the other ones, so I just said it hoping that they would notice, but I didn't want to spend a lot of time because I had already spent a lot of time on the other words. And hopefully by this time it was in their mind – that pattern was in their mind – and hopefully they would pick up on that.

Kate also expresses a desire to provide feedback quickly. Here she describes her general approach to providing feedback:

If I hear a student make a mistake, I usually repeat it back to them but with a correction.

If they're saying a sentence and they say one of the words incorrectly, I'll just say it kind of quickly as they're talking and then they usually correct it and keep going.

Overall, the teachers in this study seem aware of the need to provide timely but not time-consuming feedback to their students.

Finally, teachers also mention the desire to *not* interrupt a student in order to provide explicit corrective feedback and to provide feedback without discouraging a student from talking. In this example from the advanced class, Shay discusses a recast she provided in response to one particular student:

Ian has a confidence problem for a reason, but it's not a good reason, in my opinion. The consequence of this problem is that he does not express himself in English, so he does not feel good about speaking spontaneously. He always wants to read what he says, be able to prepare. So when he started to read, the big thing was to get him to take this information and express it himself, without reading. He made one or two small grammar mistakes, which I did not really correct in a way that I insisted that he get it, because I wanted to encourage his successful expression, spontaneous expression. 'Cause that's the biggest problem he needs to overcome right now.

When asked to provide comments about examples of noncorrective repetition, teachers talk about a very different set of issues, including rebroadcasting a student's answer to the class, confirming or acknowledging a student's answer, reemphasizing something the class had previously studied, requesting more information, ensuring the class has the same understanding of material or is on the same page, offering encouragement, and helping students "map aural-visual components" (when word was written on board and the teacher repeated). For example,

all three teachers mention rebroadcasting a student's answer so that the class could hear, as Kate describes it, "loudly and clearly." In the example below, Shay describes one instance of noncorrective repetition:

I was very aware of what he said, but nobody else except maybe Missy could hear him. I always make it a practice to repeat and say yes if it's correct. Otherwise people on the other side of the room are lost or not involved – don't have the opportunity to be. Because he was quiet. And plus also because it's my practice. I don't even think about it.

Another reason mentioned for using noncorrective repetition is in order to get more information from students, as in this example from Shay's class:

Shay (T): And who has stronger feelings in your opinion?

Students: David.

Shay: David. Why? Why do you say that? Does anybody agree? Yeah? Why.

During the stimulated recall interviews, Shay said that her students often provide a correct answer or correctly use English, but without fully thinking about or understanding it. In regards to the example above, Shay says that she wanted students to think about *why* they were providing the answer they gave:

So I'm asking "why" because I want them to tell me more specifically what it is they're basing their opinion on. I want them to look at the language. And does everyone agree, if everyone doesn't agree, that gives me information I can use to focus on the language because I can put the "disagrees" and the "agrees" against each other.

One purpose common to both recasts and noncorrective repetition that teachers highlight is the desire to provide feedback about a specific issue on which the class has recently been

focusing. For example, Kate's class had been working on vocabulary about love. One student had said "get marriage," and other students corrected this phrase. Kate provided a noncorrective repetition of the students' correct phrase. She says that:

So, we've talked about this before and I just kind of wanted to reinforce the phrase, "get married." I tried to reinforce the phrase by repeating it quite a few times, having them repeat it to me, making sentences with it, and by having them repeat the sentences to me.

The teachers' awareness of provision of feedback about one issue extends to even an individual level; they discuss providing specific recasts for specific students. For example, Shay recasted a student's mispronunciation of "gamble," that student's vocabulary word for the week. This student had been practicing the word on three prior days. Shay says:

She's been working on how to pronounce that word all week. The first pronunciation was a little off. I repeated it, she repeated it. She's also somebody I've been working with for two terms. The second repetition was good, therefore I gave her positive feedback.

Tess also discusses providing "individualized" recasts to meet different students' needs. She says:

He did something wrong that I've been working on that's an individual problem for him and I think it's something like he mashed everything together, plus pitch or syllable stress, plus the "v" was not very clear, and he knows he has these problems because I've pointed them out to him before and he's very good at hearing his problems. Once he thinks about it, he can get it. Jim [another student] cannot, I think because he's older, he can't hear his problems. But, Harry, in focused practice, can hear his problems and can correct them by himself. And I think he probably realized he made a mistake the first

time but he just wanted to get the message across, he wasn't so concerned about the pronunciation so I made him repeat it, just for practice and the correct pronunciation.

Finally, in addition to a detailed awareness of the purposes of recasts and noncorrective repetition, the teachers in this study are aware of using specific features to highlight the feedback they provide. In this example, Shay discusses a recast she provided to one student:

That was definite correction. And I did not go on until she repeated it, which is important for me. How did she know I was correcting? One- eye contact. Two - gesturing. Three - my repeating until she repeated – I repeated it again, with a knowing look. And then she got the point and she repeated it.

In addition to eye contact, “a knowing look,” and gesture, Shay also mentions “modeling correct mouth articulation,” indicating the number of syllables by counting 1-2-3 with fingers, and the fact that “my hand goes up or I hit harder when that's the stressed syllable.” Tess mentions “writing on the board as a sample sentence,” emphasizing word stress, and “pointing out spelling,” and Kate mentions using board support. Overall, all three teachers frequently mention providing explicit information to students about pronunciation, grammar, or vocabulary.

#### **4.6. Summary**

In summary, the teachers in this study use different proportions of recasts and noncorrective repetition in their classrooms, which may reflect individual teaching differences, differences in teaching experience, or other factors. A breakdown of the features of recasts and noncorrective repetition into the general categories of nonverbal, verbal, and form features shows that form features are the most common feature for both recasts and noncorrective repetition.



For recasts, teachers provided approximately the same amount of nonverbal and verbal features, but for noncorrective repetition, teachers provided slightly more nonverbal than verbal features.

In answer to the research question, “Do teachers use different features to distinguish recasts from noncorrective repetition?” the teachers in this study do use different types of features, in different proportions, when providing recasts or noncorrective repetition. Recasts are commonly accompanied by features such as reduction, stress, and leaning or moving toward the student, pointing to the mouth in a certain position, pointing to or touching the board, over-enunciating one sound or word, pronouncing a word or phrase very slowly, and using an attention-getting sound or word. On the other hand, noncorrective repetition is commonly accompanied by the features of praise, expansion, written support on the board or overhead, nodding or head movement, and rising intonation.

Additionally, students provided more uptake after recasts than noncorrective repetition, which may be because the different features accompanying recasts and noncorrective repetition help students distinguish between the two types of feedback. Students also may have provided uptake less often to noncorrective repetition because of immediate topic continuation by the teacher or another student. Finally, the stimulated recall interviews reveal teachers’ thoughts about instances in which they provided recasts and noncorrective repetition. The teachers are aware of different purposes for recasts, noncorrective repetition, and some of the features which accompany them. They express consciousness of making choices about how to provide feedback to students, based on factors such as time, *not* hindering students’ communication, and individual students’ needs. Implications of these findings are discussed in the following section.

## 5. Discussion

### 5.1. Recasts and Noncorrective Repetition

Overall, approximately the same number of recasts (236) and noncorrective repetitions (248) were provided in the approximately eight hours of data in this study. This is quite different from the proportion reported by Lyster (1998), who found a total of 377 recasts and 617 noncorrective repetitions in approximately 18 hours of data (p. 60, 64). Lyster states that the high number of noncorrective repetitions in his classroom may be due to the fact that “there were twice as many error-free turns in the database as erroneous turns” (p. 64). It is possible that there was a higher proportion of erroneous student turns in this study; however, the total of student turns was not calculated, so it is difficult to compare with Lyster (1998). The factors of learner age and context may also play a role in the differences in the proportion of recasts and noncorrective repetition found between this study and Lyster (1998). For example, the data used in Lyster (1998) came from 4th-grade students, whereas the data from this study features adult students. Additionally, Lyster (1998) studied content-based French-immersion courses, where French as a Second Language was taught through Science and Social Studies classes. Language Arts courses, in which the content focus was the French language, were specifically excluded from the Lyster (1998) data as they focused explicitly on language. On the other hand, the ELI courses examined in this study focus specifically on the English language, rather than using English as a medium to teach other content. Because of this difference in context, teachers in this study may have been more likely to be explicit and provide feedback about the English language, and students may have been more likely to attend to features of the English language.

In addition, the three teachers in this study provided very different amounts of recasts and noncorrective repetition; it is possible that one of these teachers provides atypical feedback, which would influence the numbers of recasts and noncorrective repetition. A breakdown of recasts and noncorrective repetition by individual teacher reveals quite varied total numbers and proportions of recasts and noncorrective repetition. For example, Shay (advanced) provides 88 recasts and 119 noncorrective repetitions; Kate (high-intermediate) provides only 30 recasts and 66 noncorrective repetitions; and Tess (low-intermediate) provides 120 recasts and only 63 noncorrective repetitions. The large difference in the number of recasts and noncorrective repetition between teachers may reflect differences in teaching experience or individual preferences about how to best provide students with feedback. For example, Mackey et al. (2004) compared nine “experienced” teachers (with an M.A. in TESOL) and nine “inexperienced” undergraduate teachers (with a background of one introduction to TESOL course) and found that the experienced teachers provided significantly more incidental feedback (including recasts) to students than the inexperienced teachers. Although all three teachers in this study have a Master’s degree in Linguistics and a TESOL Certificate, the teacher providing the both fewest recasts and noncorrective repetition is also the least experienced teacher (six years, compared to 12 and 18 years for the other two teachers). It is possible that this relative difference in experience is a factor in the difference in the number and proportion of recasts and noncorrective repetition provided. The proportion and number of recasts and noncorrective repetition varies among teachers; however, the focus of this study is which features accompany these forms of feedback, so overall numbers should not impede making conclusions about the research question.

## 5.2. Feature Categories of Recasts and Noncorrective Repetition

Before the specific features of recasts and noncorrective repetition were analyzed in great detail, recasts and noncorrective repetition were broken down into one of three broad “feature categories”: verbal, nonverbal, and form features. Of the three feature categories, teachers provide more form features than nonverbal or verbal features, for both recasts and noncorrective repetition. Form features, such as reduction, expansion, and repetition, may be the most common perhaps because these features play an important role in conversational discourse in general. Spoken language is the medium of feedback in this study, and it is natural for teachers to make some changes to the form of students’ utterances when responding. In addition, form features may allow teachers to manipulate the language being provided to students in more subtle and nuanced ways than verbal and nonverbal features. Furthermore, because one recast or noncorrective repetition may contain many features, it is possible that form features commonly occur in conjunction with verbal or nonverbal features; perhaps they form a combination that is particularly salient for learners.

For recasts, the exact number of features provided in each general category varies greatly among teachers. For example, since Kate used many fewer recasts than the other two teachers, she also adds fewer features to her recasts than the other two teachers. However, the proportion of each general feature category remains consistent across all three teachers. All three teachers add about the same amount of nonverbal and verbal features, and approximately one third more form features than nonverbal and verbal.

For noncorrective repetition, teachers provide the most form features, and they provide more nonverbal than verbal features. This may be because teachers use verbal features like stress, over-enunciation and slow pronunciation to help students notice recasts, but these features

are not as important for noncorrective repetition. For noncorrective repetition, the proportion of each feature category differs between the three teachers. Although all three teachers provide more form features than nonverbal and verbal features, Kate provides more nonverbal than verbal features and Shay provides more verbal than nonverbal features. This difference may be due to individual differences in teaching style. For example, an informal assessment of the classroom videotapes by the researcher shows that Kate uses extensive hand and arm gestures and dramatic facial expressions in general during her classes, even when not providing feedback to students. The next section will discuss in-depth the specific features which may be found in the general categories of nonverbal, verbal, and form features.

### **5.3. Specific Features of Recasts and Noncorrective Repetition**

In answer to the research question, “Do teachers use different features to distinguish recasts from noncorrective repetition?” the null hypothesis, that recasts occur in exactly the same manner as noncorrective repetition, can be rejected. Teachers do use different features when providing recasts versus noncorrective repetition. When providing recasts, teachers commonly use reduction, stress, repetition of the recast, praise, and leaning or moving toward the student. When providing noncorrective repetition, teachers commonly use praise, expansion, repetition of the noncorrective repetition, stress, and a hand signal or gesture. Although recasts and noncorrective repetition commonly share three features (stress, repetition, and praise), the frequency of these features is not identical. While both recasts and noncorrective repetition feature the same amount of repetition, stress is significantly more common with recasts. Also, praise is significantly more common with noncorrective repetition, which differs from Lyster’s (1998) finding that “signs of approval” occur with similar frequency for both recasts and

noncorrective repetition in the classroom. In Lyster (1998), teachers provided signs of approval with 27% of recasts and 26% of noncorrective repetition. However, in this study, teachers provided significantly more praise with noncorrective repetition (41%) than with recasts (19%).

Recasts and noncorrective repetition share other features; however, the proportion is often very different. For recasts, for example, teachers provide significantly more instances of pointing to the mouth in a certain position, leaning or moving toward a student, over-enunciating one sound or word, and reduction. For noncorrective repetition, however, teachers provide significantly more instances of written support on the board or overhead, rising intonation, and expansion than for recasts. In addition, although the differences were not significant, teachers provided more pointing to or touching the board, very slow pronunciation of a word or phrase, and repetition with recasts and more hand gesture or signal, nodding or head movement, and explicit information with noncorrective repetition. Finally, some features occurred *only* with recasts or noncorrective repetition. Occurring only with recasts were sound effects, attention-getting sounds or words, whisper, repetition of error plus recast, breaking feedback into two or more parts, and interruption to stop a student while he/she is speaking. Also, one feature, exclamation, occurred only with noncorrective repetition.

A possible explanation for the differences in features (and amount of features) accompanying recasts and noncorrective repetition relates to the different purposes of these types of feedback. Recasts provide correction, which teachers want students to notice, even if that noticing occurs fairly implicitly. The features accompanying recasts seem to serve as attention-getters and encourage students to notice the differences between their language and the target language. For example, leaning or moving towards a student, pointing to one's mouth or the board, stress and over-enunciation, and reduction, all of which are found more often in recasts

than in noncorrective repetition, help to draw students' attention to the language of the utterance. These features may also serve as a verbal "highlighter" for students, indicating where and what the difference is between what the student said and what the teacher is saying. With recasts, the teacher even occasionally stops a student mid-sentence to catch her attention. In this example from the advanced class, Shay calls a student's attention to a recast of word choice and third-person "s":

Nina (S):       Somebody discuss- [

Shay (T):                               [Talks:::]

Nina:            Talks to you.

During this recast, Shay adds the nonverbal features of pointing to her mouth in "s" position and pointing to Nina, the verbal feature of over-enunciation of "s," and the form features of interruption and reduction. Nina responds to the recast with uptake, indicating that she has noticed Shay's recast.

Noncorrective repetition, however, serves no corrective function; it is often used by teachers in this study to rebroadcast an utterance, confirm or acknowledge a student's response, or request or add more information. First, in the stimulated recall interviews, teachers indicated a desire to rebroadcast an utterance so that all students could hear a student utterance or share the same information. For example, in this noncorrective repetition:

Hana (S):       An article in the newspaper.

Shay (T):       She talks about an article she read in the newspaper. Right, good.

Shay adds the nonverbal features of nodding and hand gesture, and the form features of expansion and praise. In the stimulated recall interview, Shay states that her intention in this segment was to say what Hana had said again so that:

everybody had the same information. I often reiterate what the students say when we come together like that so everybody hears what was said, and I hope everybody has the same understanding. ‘Cause sometimes when students speak they don’t hear each other or they don’t understand each other.

In addition, the features of nodding and praise, as in the above noncorrective repetition, speak to teachers’ desire to confirm a student’s answer or simply acknowledge that they have heard students. As well as Shay’s stated goal of rebroadcasting Hana’s answer, her addition of praise (“Right, good.”) and nodding serve to confirm the answer.

Also, noncorrective repetition is accompanied by rising intonation significantly more often than recasts are. This may be due to the fact that teachers often use noncorrective repetition to *request* more information from students. In the following example, a student is explaining her ideal job:

Helen (S): [...] I was dreaming about...inside a doll...

Kate (T): What?

Helen: Inside a doll.

Kate: Inside a doll?

Helen: When I was a [...] Disneyland [...]

Kate: Oh, inside a doll. Oh, you want to be a Disney character.

Because Kate could not understand what Helen was trying to express, her noncorrective repetition serves the purpose of obtaining more information from Helen as well as confirming that Kate had, indeed, heard correctly. In the stimulated recall interview about this segment, Kate indicated that her noncorrective repetition worked to require Helen to confirm and explain her original utterance:



I had no idea what she meant at the beginning. So I couldn't really guide her towards the right terminology. But I had her explain and as she explained I started to understand and I told her the term that I thought described what she was saying. And then when she agreed, we talked a little more about it and explained what she meant.

Additionally, the features of expansion and explicit information may be used when teachers want to *add* information for students. In another example from the same class segment, a student's answer is received with particular excitement because another student in the class is actually doing her ideal job.

Yasmin (S): A social worker.

Kate: A social worker! That's Jamie's real job, being a social worker. Yeah, you should talk to Jamie.

Kate explains the purpose of her feedback during this segment in the stimulated recall interview:

Again, there seemed to be no question about meaning. My students are really good about asking about what they don't understand. So I didn't explain it. But I thought my students would like to know that someone in the class was actually working in the profession that she felt was ideal.

The possibility that the different features of recasts and noncorrective repetition stem from their different functions is further supported by analyzing the features that accompany *only* recasts or *only* noncorrective repetition. For example, the following features occurred *only* with recasts: sound effects, an attention-getting word or sound, whisper, repetition of the erroneous utterance plus recast, breaking the recast into two or more parts, and stopping the student at the point of his/her error. The features of sound effects, attention-getting word or sound, stopping the student at the point of his/her error and whisper (provided during a student presentation in

order to not interrupt the presentation) serve to attract students' attention to the recast, as in the following example in which students are discussing their fears:

Aaron (S): Yes, I'm petrified of reading- [

Tess (T): [uh- uh- uh- /ri/

Aaron: Riding in elevators.

In this example, Tess adds the features of an attention-getting sound and stopping the student at the point of his error, in addition to reduction, a feature commonly found with recasts. These features serve to draw Aaron's attention to the recast, and he incorporates the correction into his next utterance.

The features of repetition of the erroneous utterance plus recast and breaking the recast into two or more parts, also occurring only with recasts, may serve to make the recast more easily digestible and noticeable for students. In this example, students are discussing natural disasters:

Jim (S): Jill, she was talking about tsunami disaster. It happened in December 26, two zero zero four. It was in South Asia. Especially in Indonesia and Thailand. Many people died in the tsunami disaster. And a lot of heartbreak. [...] Eight dot nine Richter scale.

Tess: Good. That's good. Eight point nine, we say... On the Richter scale.

Tess breaks her recast into two corrections, "eight point nine," and "on the Richter scale." These corrections are separated by a short phrase, "we say," and a pause, which may help Jim to notice that there were two corrections to his utterance, not just one.

Finally, the feature of exclamation was provided *only* with noncorrective repetition, which supports the idea that noncorrective repetition is used when teachers want to acknowledge,

rebroadcast, and add information to a student's utterance. Kate, for example, uses exclamation three times during her classes, to respond to an interesting or surprising student comment (as in the 'social worker' example above). This example comes from a segment in which groups of students are discussing the question, "Do you think marriage ends a person's independence?"

S:                My husband didn't wash anything. So I washed everything.

Kate:            Everything! What a nice girl!

Kate responds with an exclamation to show her surprise at the student's comment and rebroadcast it for the group, as it is very noisy in the class at this time.

Overall, an analysis of the specific features does show that different features (or proportions of features) are linked to recasts and noncorrective repetition, which may be due to the different functions of recasts and noncorrective repetition. Teacher comments from the stimulated recall interview also reflect the idea that repetition has different purposes in recasts versus noncorrective repetition. A frequent criticism of studies about recasts is that they are not "really" able to study recasts because recasts were accompanied by other explicit features. However, feedback does not occur in a vacuum. It occurs in a classroom where many different things are happening all at once. Past studies have suggested that recasts are *implicit* feedback; however, this study shows that recasts do not often occur in isolation, but are almost always accompanied by other "attention-getting" features. Further research should explore and reconsider the idea of the recast as "implicit feedback."

#### 5.4. Uptake

Researchers have suggested that recasts are inferior to other types of feedback which rely on learners to play an active role in the repair. However, students *do* play an active role in feedback when they provide uptake to a teacher's utterance. Uptake may be an important part of recasts and noncorrective repetition because it does indicate some effort on the part of the learner to be involved in the teacher's feedback. In addition, although uptake cannot tell us whether or not students have learned something, it can tell us when students have noticed the teacher's feedback.

In this study, learners responded with significantly more uptake than no uptake for recasts. Learners responded to 81% of all recasts when there was opportunity for uptake. This is quite different from the percentage of uptake for recasts found by Lyster (1998), only 31% (p. 66). This higher rate is supported by the results of other studies: Sheen (2004) reported 83% uptake for recasts and Ellis et al. (2001) reported 73% uptake for recasts. The differences in uptake for recasts between this study and Lyster (1998) may be due to several factors such as the context or age of learners. For example, Lyster (1998) studied learners who were young (4th-grade) and enrolled in a French immersion program which used French to teach content courses such as Science or Social Studies. On the other hand, the ELI students in this study are adults focusing specifically on English language learning. The factors of age and learning context in this study may have made students more capable or desirous of attending carefully to features of English. Finally, individual teacher's feedback preferences in the ELI may play a role in the

difference in uptake. Teachers in the ELI may have been more likely to provide rather explicit and direct feedback in the classroom, which may encourage students to notice and respond to feedback.

Although the frequency of uptake for recasts in this study is not as high as that in other studies, students still provide significantly more uptake to recasts than noncorrective repetition. This is similar to Lyster (1998), in that students in his data provided less uptake for noncorrective repetition (5%) than for recasts (31%), although students in this study provided significantly more of both than Lyster (1998) reported. This difference in uptake between recasts and noncorrective repetition could be due to the specific features of recasts that aim to attract students' attention. Previous sections have shown that recasts, more frequently than noncorrective repetition, are accompanied by the specific features of reduction, stress, leaning or moving toward the student, pointing to the mouth in a certain position, pointing to or touching the board, over-enunciating one sound or word, pronouncing a word or phrase very slowly, and using an attention-getting sound or word. On the other hand, noncorrective repetition, more frequently than recasts, is accompanied by praise, expansion, written support on the board or overhead, nodding or head movement, and rising intonation.

A final finding about uptake in this study is that there were significantly fewer opportunities for uptake with noncorrective repetition. There was no opportunity for students to provide uptake 51% of the time with noncorrective repetition, compared with 16% of the time with recasts. In sum, it is beyond the scope of this study to make a conclusion about whether learners provide more uptake to recasts and less to noncorrective repetition due to the specific features of both types of feedback. It is difficult to determine which features may be more or less "useful" for students because the specific features cannot be isolated in each recast or

noncorrective repetition. Therefore, a student may provide uptake, as in the following recast (with features coded), but it is not possible to link the uptake to one, or many, of the specific features:

Jon:           ...low /birsrate/.

Shay (T):      Low birthrate. Low birth~~th~~::. Birthrate. (Nonverbal – leans towards student, points to mouth in “th” position; Verbal – overenunciation of “th”; Form – reduction, repetition)

Jon:           Birthrate.

In other words, although the student responded, it is impossible to say whether he noticed the recast because of the leaning, pointing, overenunciation, reduction, or repetition (or a combination of these, or all of them together) provided by his teacher. Additionally, it is possible that learners provide more uptake to recasts simply because they have more opportunity to do so (less topic continuation), and that learners provide less uptake to noncorrective repetition because they often lack the opportunity to do so (more topic continuation). It is also possible that topic continuation is a “feature” in itself. Future studies could examine topic continuation as a feature of negative and positive feedback and attempt to analyze the role that topic continuation by the teacher or other students plays in uptake.

## 6. Conclusion

In conclusion, the teachers in this study *do* use different features when providing recasts or noncorrective repetition. Although both recasts and noncorrective repetition can serve to provide or seek confirmation and can take the form of questions or statements – Lyster’s “pragmatic functions in classroom discourse” (1998) – this study reveals that the features accompanying recasts and noncorrective repetition have different purposes, at least for the teachers in this study. Recasts provide correction, which teachers want students to notice, even if the noticing occurs rather implicitly. The features accompanying recasts seem to serve as attention-getters. Noncorrective repetition, however, serves no corrective function; it is often used by teachers in this study to rebroadcast an utterance, confirm or acknowledge a student’s response, or request more information.

These different functions of recasts and non-corrective repetition are supported by the finding that each type of feedback is accompanied by different features, or a different proportion of features. Recasts are accompanied significantly more often by “attention-getting” features such as pointing to the mouth in a certain position, leaning or moving toward the student, stress, over-enunciation of one sound or word, and reduction. On the other hand, noncorrective repetition is often accompanied by features that help rebroadcast, acknowledge a student’s utterance or request more information. The features found to occur significantly more with noncorrective repetition in this study include written support on the board or overhead, rising intonation, expansion, and praise.

This study suggests that students can produce a large amount of uptake when recasts are accompanied by “attention-getting” features in the classroom. Conversely, students do not

provide as much uptake to noncorrective repetition, which may be due to differing features of recasts and noncorrective repetition, or another factor such as topic continuation. A tentative practical suggestion for teachers who want to differentiate recasts from noncorrective repetition would be to add one or two distinguishing features when providing either recasts or noncorrective repetition. For example, when providing a recast, teachers could reduce and stress the recast for maximum noticing. For an utterance with multiple errors, teachers could repeat the incorrect utterance and then provide the recast so that students can compare their language with the target model, or break the recast into two or more parts for easier digestion. Finally, when teachers provide noncorrective repetition, they could profusely use praise and head nodding to indicate to students that their utterance is not in need of correction but that the teacher has heard and accepted the answer. In addition, immediate topic continuation may express to students that no correction has been provided, as time for uptake is not allotted by the teacher.

Of course, the findings of this study describe one student population and group of teachers, and cannot be overgeneralized to apply to all ESL teaching. Future studies could test and modify the list of specific features against a new student population or in a different context. In addition, the list of features could be checked against different forms of corrective feedback such as elicitation or modeling. Further study should examine the role that individual differences (age, proficiency) and context (adult ESL, EFL) may play in the general and specific features accompanying recasts and noncorrective repetition. Also, an experimental study may be able to tease apart the different features of recasts and noncorrective repetition in order to see which specific features result in more uptake and/or learning. Additionally, studies featuring a greater number of teachers, a mix of female and male teachers, and teachers with more widely varying teaching experience could uncover further interesting differences between features provided with



recasts and noncorrective repetition. Finally, future studies should examine teacher wait time and eye gaze, which are two possibly important features that were not possible to analyze within the limits of this study. These features may play an important role in students' recognition of recasts and noncorrective repetition and may encourage or discourage uptake.

In conclusion, this study has described differences in how three teachers provide recasts and noncorrective repetition naturalistically in an ESL classroom. The specific list of features created in this study is far from exhaustive and could provide a springboard for deeper analysis of recasts and noncorrective repetition, as well as other types of feedback. Further examination of the specific features accompanying different types of feedback is warranted; for it is not until we understand what teachers *do* do in the classroom that we can really begin to discuss what teachers *should* do.

## APPENDIX A

### Transcription Conventions (adapted from Sacks et al., 1974)

[ ] – square brackets show overlapping speech

Yeah. – period shows falling, stopping intonation signaling end of thought

Yeah, - comma shows continuation, thought not finished

Yeah? – question

Underline – underline shows where emphatic stress is located

Oka:::y – colons show length of prior sound

I wanna sh- hyphen shows utterance was cut off

[...] – ellipsis shows that the researcher could not determine what was said

/tellible/ - slashes show phonetic transcription of utterance

( ) – parentheses show type and detail of feature accompanying recast or NCR

V – verbal feature

NV – nonverbal feature

F - change in the form of the recast or NCR

## APPENDIX B

### List of Features

#### Nonverbal Features

- hand signal, gesture (T. moves fingers, hands, or arms)
- facial signal (T. furrows brow, raises eyebrows)
- board/overhead support (T. writes on board or overhead)
- head movement (T. moves head to side, up or back or pushes face forward)
- point to mouth in “X” position (T. makes the position of a sound with her mouth and gestures toward mouth with finger or hand. For example, T. makes a “v” shape with teeth and lip and points to mouth.)
- point to/touch board/overhead (T. points to or touches word on board)
- lean toward S., move toward S. (T. leans body toward S., or steps or walks toward S.)

#### Verbal Features

- stress (T. repeats word or phrase more loudly. For example:

S: /kwisin/

Shay (T): Cuisine. Cuisine.

- overenunciation (T. repeats one sound with extreme mouth position. For example:

S: [...] Low /birsrate/.

Shay: “Low birthrate. Low birth::: Birthrate.”

-very slow pronunciation (T. repeats word or phrase very slowly. For example:

Kay (S):                    /terr-ble/

Tess (T):                  Ter-ri:-ble.

- rising intonation (T. provides recast or NCR in question form)

-attention-getting noise (T. uses word or phrase to catch student's attention. For example, -uh-uh- uh-)

- sound effect (T. makes sound or noise to demonstrate some aspect of the recast or NCR. For example, snorting for word "snorkeling")

-exclamation (T. repeats utterance as an exclamation. For example, "A doctor!")

-whisper (T. repeats utterance in quiet voice)

### Form Features

-reduction (T. repeats only part of S. utterance)

-expansion (T. incorporates S. utterance into a new sentence or question)

-repetition of error plus recast (T. repeats S. error verbatim, then provides recast)

-repetition of recast or NCR (T. repeats all or part of recast or NCR more than one time)

-plus praise (T. offers praise to S. For example, "Good," "Yeah," or "Uh-huh.")

-plus explicit information (T. provides explicit information about the usage, pronunciation, or grammar of an utterance)

-break utterance with 2 or more errors into 2 or more parts (For an utterance with multiple S. errors, T. provides two or more short recasts instead of one long recast)

-plus interruption (T. stops S. from completing utterance at the point of error)

## APPENDIX C

### Stimulated Recall Comments

#### RECAST COMMENTS

##### Shay (advanced class)

**Activity. Activity.** She has a “v”/”b” problem. She says “b” when she should say “v” as many Korean speakers do. She’s not making the correct mouth articulations, so I made it myself, showed her, modeled it for her, and when she did it I gave her positive feedback so that she knows that she did it.

**He interrupts. So, if you interrupt, you have stronger feelings?** Again, I’m reiterating what the student said so everybody hears.

**He keeps asking Why, why, why?** Again, saying what the student was saying so everybody hears the same thing.

**He- He feels more strongly... More strongly than...** That was definite correction. And I did not go on until she repeated it, which is important for me. How did she know I was correcting? One- eye contact. Two - gesturing. Three - my repeating until she repeated – I repeated it again, with a knowing look. And then she got the point and she repeated it.

**Plump** I was intending to correct her pronunciation. This particular speaker has a tendency to leave off the d of the word, so she was not coming through with the voiceless aspirated p, it sounded more like a b. This speaker, also, I have been teaching for 2 terms. That means we have shared knowledge of her leaving off the ending of words, and I don’t have to – the shared knowledge makes it quicker to make that correction.

**Rainforest** She said the word. I misunderstood her completely. So then, when Son wrote it on the board, she indicated that that was the wrong word. I looked at my notes, and realized that she was trying to say “reinforce.” I misunderstood her because of omission of the 2<sup>nd</sup> syllable. I expect her to omit either all or part of the final syllable, because it’s her nature as a Thai speaker and also because I’ve also been working with her for 2 terms. My expectations got in the way, and unfortunately my memory did not inform me that of course she did not say rainforest, that was a new word. Because they gave me the words on Tuesday.

**Reinforce** There’s two corrections there. One was grammatical. When I said “reinforce,” and I did something like this (counting on fingers, 1, 2, 3 syllables) She said, “It have three syllables.” I said it has three syllables, and she said “It has three syllables.” The pronunciation of “reinforce,” that was the first correction. That’s why I indicated the number of syllables, and there was no visual indication of stress, but there was audio- indication of stress. I could have avoided a miscorrection, had I looked at my paper, which has everybody’s words on it.

However, she understood that I made the wrong correction, and she questioned that, which I welcome. And so then we could go back and make the correct correction. She was certainly aware that there was a big pronunciation mistake, because I didn't understand her at all.

**Austere Stress.** Stress was the problem. I guess some of my gestures are to indicate that. For me, my gestures are kind of intuitive. That my hand goes up, or I hit harder when that's the stressed syllable.

**Jammed packed** Just a demonstration of the pronunciation. Her pronunciation wasn't so bad, but she didn't make the vowels last long enough. I think two things, actually. She didn't put the endings on and she didn't make the vowels long enough, I mean in duration, so they became the wrong vowels, actually.

**We have to use I'm sorry** It was a half-intention to make a correction. He used *have to*, and I said *should* and I stressed should. I didn't follow up on whether or not he understood that correction for multiple reasons. One, he never talks. So I'm just trying to encourage him to talk. Two, the focus in this activity is primarily the re-expression of the content. And he did a fair job of that.

**Really feeling** She said really feeling. And I corrected her – real feeling. She repeated, so I know that she got the correction. She probably wanted to say sincere, but she didn't want to say sincere, because that was the word in the book and I'd asked for their own expression.

**Yeah, you can't help someone** Same. Reiterating what the student said so that other people could hear.

**Yeah, if you have to tell bad news** There I am making a half-correction because he said if you *want* to tell bad news and my feeling is people don't usually *want* to tell bad news, but *have to*. I didn't follow up to see whether he understood that explicitly, because at this point this activity is taking too long for me, and for everybody else.

**Yeah, If you can't accept an invitation** Just reiterating what I think he was expressing. I'm aware that even when I reiterate what people express I am changing the grammar. Using correct grammar where they may not have. Because I should not use incorrect grammar, but provide them with a model. But I don't usually push it when that's not necessarily the focus of the lesson or that particular activity. It depends on the history with the student, and if we've had this point before or...

### **Kate (high-intermediate class)**

**Diplomat** At first I didn't understand her pronunciation. Then, I got it and repeated the word so that she could hear the correct pronunciation, and she repeated after me. This time with good pronunciation. And then someone asked what a diplomat was, and another student started to explain, which is what I prefer. Instead of feeding them everything, I like other students to be able to explain, to use their knowledge of vocabulary to help the other students. Then I reinforced the definition the student gave with a little definition of my own.

**General comments about error correction** If I hear a student make a mistake, I usually repeat it back to them but with a correction. If they're saying a sentence and they say one of the words incorrectly, I'll just say it kind of quickly as they're talking and then they usually correct it and keep going. I like to put incorrect sentences that I've heard them say on the board and then elicit corrections as well as the reasons for those corrections from the students and put that on the board. "cause I don't want to just tell them. I want them to know why, not just how to correct it, but to be able to explain the verb tense they're choosing for ex. Why they would use it and what it means in that sentence.

### **Tess (low-intermediate class)**

**Skyscraper** We've been working on word stress and pitch so I noticed some of them were not emphasizing the stressed syllable enough so I practiced that with them. Based on what we've done before. i\_e, a\_e – you have a long vowel. [Teacher is talking about spelling where the word has i, another letter, then e, and the vowel is long.] So I'm trying to give them hints so if they see a word they can make a best guess about pronunciation rather than having to reason – so that's why I pointed out about the spelling. And of course it's a vocabulary lesson so I wanted to make sure they get the vocabulary.

**Oxygen** Again, emphasizing word stress. This is a similar pattern, starts with high pitch and goes to low.

**Flight attendant** It's almost the same thing, we looked at compound phrases, kind of compound words like classroom, conference room. I told them to think if it as one word, so then it has same stress pattern.

**Bulldog** It wasn't so important to learn the word bulldog, because it's just one type of dog. So, I repeated bulldog for the stress again, but I didn't emphasize it again. To hear it, so they could hear it, but it had the same stress as the other ones, so I just said it hoping that they would notice but I didn't want to spend a lot of time because I had already spent a lot of time on the other words. And hopefully by this time it was in their mind – that pattern was in their mind – and hopefully they would pick up on that.

**Microphone** Same stress pattern. So I emphasized the stress pattern again. Similar to bulldog except when I was walking around they seemed to have no problem with the meaning of that word and since I already did the stress again, I wanted to emphasize vocabulary more than pronunciation.

**What will you** I don't know what was going on in his head, he was getting mixed up between the question I had put on the board, "What are you going to do this weekend" – using what are you doing and what are you going to do, so I just wanted to encourage him to use the correct tense - of course, that was one of the focuses of the exercise. I just was more direct, 'cause I wanted him to communicate and not necessarily focus on the grammar, especially when I don't think he usually has grammar tense issues. He might be in level 4 grammar.

**Walnut** I gave them a lot of information, because the Koreans have that problem where they do one of their “l”s which is more like a dark l, the back l, which is too far back, too tense, so I wanted them to really feel how our “l” needed to be, so I made them repeat it and repeat it and sometimes context – they can get the “l” in some contexts, but they can’t get it in others. And the context where there’s a vowel before and a consonant after – when “l” is syllable-final and there’s a new syllable – so that’s why I separated it by syllable so they could see that it’s just like wall – w-a-l-l and then nut is totally separate. And then I brought in Bellefield, because these are words they’re going to be saying a lot, because they’re popular words in Pittsburgh so I just wanted to point out that it was like Bellefield. So if they had to tell an American something about those roads, they would be clear.

**Theater** I just repeated it so that, so she would know exactly how it should sound, but I don’t think she had a major pronunciation problem with it, and again, it’s that “er” sound, so it wasn’t so much our focus.

**Strip** I just didn’t want to go into it too much, the strip, ‘cause that’s usually what we call it. And we’ve mentioned the strip district, at least a few times, several times, just in general, what they’re gonna do, or what they did that weekend.

**Vegetables** He did something wrong that I’ve been working on that’s an individual problem for him and I think it’s something like he mashed everything together, plus pitch or syllable stress, plus the “v” was not very clear, and he knows he has these problems because I’ve pointed them out to him before and he’s very good at hearing his problems. Once he thinks about it, he can get it. Jim cannot, I think because he’s older, he can’t hear his problems. But, Harry, in focused practice, can hear his problems and can correct them by himself. And I think he probably realized he made a mistake the first time but he just wanted to get the message across, he wasn’t so concerned about the pronunciation so I made him repeat it, just for practice and the correct pronunciation.

**Rose’s description of the picture** We had described pictures before so we had practiced using continuous when describing a picture so I wanted to remind them of that. The focus actually of course was on using the place words so that’s why I focused more on that. And why I wrote “there is a” on the board as a sample sentence type thing so they could practice describing things. I didn’t focus on pronunciation at all, I don’t think. Normally I would definitely have mentioned box.

## **NONCORRECTIVE REPETITION COMMENTS**

### **Shay (advanced class)**

**She talks about an article she read in the newspaper. Right, good.** I was not offering any correction at that point. I was making sure that everybody had the same information. I often reiterate what the students say when we come together like that so everybody hears what was



said, and I hope everybody has the same understanding. 'Cause sometimes when students speak they don't hear each other or they don't understand each other.

**David.** So I'm asking why because I want them to tell me more specifically what it is they're basing their opinion on. I want them to look at the language. And does everyone agree, if everyone doesn't agree, that gives me info. I can use to focus on the language because I can put the "disagrees" and the "agrees" against each other.

**Retirement homes might be useful just for some people.** Ian has a confidence problem for a reason, but it's not a good reason, in my opinion. The consequence of this problem is that he does not express himself in English, so he does not feel good about speaking spontaneously. He always wants to read what he says, be able to prepare. So when he started to read, the big thing was to get him to take this information and express it himself, without reading. He made one or two small grammar mistakes, which I did not really correct in a way that I insisted that he get it, because I wanted to encourage his successful expression, spontaneous expression. 'Cause that's the biggest problem he needs to overcome right now. (What was your purpose for saying this?) So all of the students could hear. They at least have access to the same info.

**Proliferate** His pronunciation was okay, but Son couldn't get it. So I said it again for his benefit, but it was clear at that point that Son was no longer listening. He was looking at the paper. He wasn't trying to get it from hearing. It was a completely new word for Son, so, that kind of mapping is difficult.

**Insipid** In that case, I'm repeating it for the benefit of the other students, just to reinforce how the word sounds, and so they get more experience with hearing the word, and mapping those aural-visual components. The speaker, the person who gave this word, said it right the first time. Which I visually confirmed.

**Insult** I am trying there to evoke something we have gone over before - insult, offend. (So what was your intention.) "Yes, insult." (Repeats what she told the student in the videotape.) She said the right word. I was being encouraging.

**Make it seem like** No correction intended. I'm acknowledging that I heard, but I'm asking what else because I'm not satisfied.

**His concern** Just providing vocabulary for something I think he wants to express but is not coming up with the word himself. But I think he knows it, and I feel when he says, "Yeah, sympathy," that he does know it.

**She cannot help him** I'm just reite- I give positive feedback. "Yes, right answer," reiterate so everybody hears. Or has the opportunity to hear, if they're listening.

**Maybe it's rude** I'm not making a correction as much as I am posing other possibilities. Because I want them to think more about context and how different language is appropriate in different contexts, that it is not all formulaic.

**When someone is ill** I was very aware of what he said, but nobody else except maybe Mi Jin could hear him. I always make it a practice to repeat and say yes if it's correct. Otherwise people on the other side of the room are lost or not involved – don't have the opportunity to be. Because he was quiet. And plus also because it's my practice. I don't even think about it.

**It's a situation you can't change** Yeah, there I asked N. to do the 3<sup>rd</sup> one because the 3<sup>rd</sup> one pertained to the 3<sup>rd</sup> dialogue and provided her with language to express what she was trying to express before. Better language to express what she was trying to express before. And I said, "Like bringing the dog into the supermarket," so she could make that connection. So it wasn't a correction per se but leading her to language that could be helpful for her expression, vocabulary.

### **Kate (high-intermediate class)**

**A nurse** She pronounced it correctly and so there was no need for FB and at that level everyone pretty much knows that word. If anyone had a question about it I would have explained it or asked them to explain it.

**Inside a doll** I had no idea what she meant at the beginning. So I couldn't really guide her towards the right terminology. But I had her explain and as she explained I started to understand and I told her the term that I thought described what she was saying. And then when she agreed, we talked a little more about it and explained what she meant.

**Designer** Again, she knew the word and so I didn't need to correct her or comment on it, her pronunciation was good. And since this wasn't the focus of our discussion, I didn't feel the need to talk any further about it.

**Journalist** Same thing as above, I mean, she said the word correctly and no one seemed to have a problem with the meaning. And again, just because this was a quick little discussion, I didn't want to waste time stopping after every word. Unless someone had a question.

**A social worker** Again, there seemed to be no question about meaning. My students are really good about asking about what they don't understand. So I didn't explain it. But I thought my students would like to know that someone in the class was actually working in the profession that she felt was ideal.

**Discrimination** She said it okay but her stress was a little bit off and she said it a little slowly, so I could understand her but I just wanted to say it once so she could hear the correct stress. And so that I could check that that was what she did indeed mean.

**"Then-den"** I wanted them to work on the voiced "th" sound and I wanted them to become aware of the problem they could have with pronouncing that word. I just wanted to show them the meaning of this word in comparison to the word "then." So first I asked them if they knew what it meant. They didn't, so I explained.

**“Family-famiry”** With that, I wanted to ask them, again, what they thought the problem could be with this word ‘cause I want to kind of raise their awareness of possible pronunciation difficulties. So I wanted to contrast the incorrect pronunciation. with the correct pronunciation and it seemed like they were really aware when we were talking about it. I don’t always do corrections that way but this is a sound that we had practiced many times and so I wanted them to be able to see what they were doing and really become aware of it.

**All of them are important.** I just like to elicit corrections from the students rather than putting the incorrect sentence on the board and correcting it myself. After they give me the correct answer, which they usually do in this class, I like to ask them *why* it’s the correct answer. And I always do that, *why*.

**I don’t believe in love.** This is the same as the above question, I really like to elicit corrections from the students and then maybe talk about other instances where this phrase is used. (Why did you repeat after Ian?) My student said the correction and I like to repeat it so that everyone can hear my voice loudly and clearly. And to confirm what he said was correct.

**Love is more important than money** So again, I elicited the correction from the students. They got it immediately, and then I wanted to point out to them that they need to use the word “more” when they compare things. They already know this grammar point, I’m sure, so I just wanted to briefly remind them of it.

**Everybody should get married** I wanted to look here at the form of the word and I wanted to try to get them to recognize the problem, which they did immediately.

**Get married** I just kind of wanted to focus on this as a phrase because I think a lot of students don’t know that these words go together. So, we’ve talked about this before and I just kind of wanted to reinforce the phrase, “get married.” I tried to reinforce the phrase by repeating it quite a few times, having them repeat it to me, making sentences with it, and by having them repeat the sentences to me.

**You can enjoy your married life** This one again, I just tried to elicit the correction from the students. And I wanted to point out the grammatical form that was incorrect in the sentence. After they pointed it out, I kind of reinforced their answer by reviewing some grammar rules. And kind of ask them questions along the way – kind of like rhetorical questions... Like “this is a noun, right?” Then I show they why the word before the noun needs to be an adjectival form.

**Sometimes I feel dependent on my husband** So I wanted to elicit the answer from the students and this time look at the preposition. I wanted to show them that “dependent on” is kind of just a phrase that goes together, and so I gave them lots of examples of this phrase. Like dependent on my husband, dependent on my friends., etc.

**If people get married, they can help each other** I wanted to reinforce something that we talked about earlier in this part of the lesson. So it’s good that the students caught that (the marriage part) because it kind of reinforced the phrase I taught earlier. And then as far as the each other part, again I just wanted them to correct it. I think recognition is the first step to

understanding the grammar or to anything, being able to recognize whether something is correct or incorrect. After they recognize something and give the correct answer I want to always make sure that they know why the answer is as it is.

### **Tess (low-intermediate class)**

**Spider** I just repeated it so everybody could be clear, to make sure everybody knew where we were. I had mentioned spiders before so I assumed they already knew what spider was.

**Will** For the tapes, they had to do something with the future and some of them had said, when I go back to my country I will get married. And then the day after, after I had listened to four of the tapes, I made a comment because so many people, probably all of them at this point... so I mentioned that will, you aren't absolutely positive. Will is, you have the intention, you want to do it, so maybe they were confused about that. The difference between will and want to.

**May** I had asked them the day before this if they had studied modals, 'cause they came up for something else, and so I knew they knew modals, and I figured you had been asking them similar questions so it should come to mind and wasn't totally out of the blue, out of context. It's interesting that, I think a good way to get at what they're thinking is ask an open ended question, so we can see what's going on in their heads, like when Harry suggested will instead of something else, we can see where the confusion is.

**Grove City** Rose has real problems with r and l, especially with another consonant, so I wanted to make sure it was clear and she was doing it correctly 'cause we were just practicing it earlier but there was something strange about it so I made her repeat to, to I guess, feel how the r felt, to have her focus more on how her tongue was moving, and reinforce the correct pronunciation.

**Church** No, I noticed that he said it incorrectly, but since we were focusing on "r" and "l"... And a comes from French. He is more understandable than the rest of them to begin with, so I didn't get into the "r" sound. He said the "r" right, but the vowel before it incorrectly. We had looked at "er" a long time ago, so since I was focusing more on how to shape your tongue and use your mouth, we just weren't working on "er." So I just kind of repeated it to have the S. hear it in the correct way but I didn't bring their attention to it at all.

**Incredibles** That was just information, it had nothing to do with pronunciation. I think I was just surprised because it's an old movie and he thought it would be at Loews. Plus, we had just bought that movie the day before so I was surprised he said it.

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