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Juliane Regina Trevisol

INVESTIGATING L2 LEARNERS' ORAL PRODUCTION AND PERCEPTION OF A CYCLE OF TASKS WITH DIGITAL STORYTELLING: AN EXPLORATORY STUDY IN TECHNOLOGY-MEDIATED TBLT

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Orientador: Profa. Dra. Raquel Carolina Ferraz Souza D'Ely

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Esta Tese foi julgada adequada para obtenção do Título de Doutor e aprovada em sua forma final pelo Programa de Pós-graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina.
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____
Prof. Celso Henrique Soufen Tumolo, Dr.
Coordenador do Curso

Banca Examinadora:

____
Prof.ª Raquel Carolina Souza Ferraz D'Ely, Dr.ª
Orientadora e Presidente
Universidade Federal de Santa Catarina (UFSC)

Prof. Dr. Celso Henrique Soufen Tumolo
Coordenador do Programa de Pós-Graduação em
Inglês: Estudos Linguísticos e Literários
Universidade Federal de Santa Catarina
Portaria nº 1895/2017/GR

p/ _________________________
Prof.ª Marta González-Lloret, Dr.ª
University of Hawai'i at Manōa (UHM) (videoconferência)

____
Prof.ª Janaina Weissheimer, Dr.ª
Universidade Federal do Rio Grande do Norte (UFRN)

Xhafaj

Prof.ª Donesca Cristina Puntel Xhafaj, Dr.ª
Universidade Federal de Santa Catarina (UFSC)

Prof. Celso Henrique Soufen Tumolo, Dr.
Universidade Federal de Santa Catarina (UFSC) (suplente)

Para Ariel,
Silvana, Júlio
e Luciane -
minhas fortalezas -
with all my love.

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ABSTRACT

INVESTIGATING L2 LEARNERS' ORAL PRODUCTION AND PERCEPTION OF A CYCLE OF TASKS WITH DIGITAL STORYTELLING: AN EXPLORATORY STUDY IN TECHNOLOGY-MEDIATED TBLT

JULIANE REGINA TREVISOL
UNIVERSIDADE FEDERAL DE SANTA CATARINA
2019
Orientadora: Raquel Carolina Ferraz D'Ely

Considering the importance of unveiling the potentials of adequately integrating technology through tasks in the language learning classroom, this study aimed to investigate: a) the impact of a task cycle with digital storytelling on L2 learners' oral production; b) the processes learners' underwent while carrying out each task in the cycle; and c) learners' perceptions of digital story creation in terms of technology use, L2 learning and (prospective) teaching, among other aspects. Digital stories are multimodal creations which involve voiceover, imagery, music, as well as other elements, and which integrate different (language) skills. In this study, digital story creators were fourteen L2 learners from an English teaching program at a public university in Bahia. The task cycle was conducted in a genuine (intact) classroom during a three-week period. Quantitative data regarding L2 oral narratives were collected through *Whatsapp* in three moments: pre-test, immediate and delayed post-tests. Qualitative data were collected through several questionnaires — a profile, a during-task and a post-task perception questionnaire — all administered online in learners' L1. Data from the L2 oral productions were analysed by considering the speech dimensions traditionally employed in TBLT research: complexity, accuracy, lexical density and fluency, with a total of 9 measures. In addition, the digital stories individually created by participants were also assessed using Pallotti's (2009) more discourse-oriented measure of communicative adequacy. Data from questionnaires were assessed in a subjective and exploratory manner. Overall, results suggest L2 oral production may be enhanced, to a certain extent, mainly for fluency, accuracy and lexical density, irrespective of how heterogeneous (in terms of proficiency) the group is. However, no statistically significant difference was found for any of the speech measures in the three moments investigated. Even so, small differences were observed for all learners, suggesting a slight improvement on L2 oral production on some variables. This might have been due to task repetition: the chance to rehearse and remodel performance in some tasks triggered instances of awareness raising, noticing gaps and focus on form. Also, learners perceived the task cycle as both enriching and challenging, for the opportunities provided of decision-making as well as language and digital skill fostering, in general. This way, digital storytelling may be a favorable tool for enhancing L2 production, while fostering real-world L2 use with technology, among other issues. Hence, experimenting with such authentic multimodal tasks can be a productive road to be taken in the attempt to adapt technology-mediated TBLT into real (heterogeneous) L2 pedagogical spaces.

Keywords: Oral production. Task cycle. Digital storytelling. Perception. Second language. Classroom.

RESUMO

INVESTIGANDO PRODUÇÃO ORAL E PERCEPÇÃO DE APRENDIZES DE L2 EM UM CICLO DE TAREFAS COM HISTÓRIAS DIGITAIS:
UM ESTUDO EXPLORATÓRIO EM TBLT MEDIADO POR TECNOLOGIA

JULIANE REGINA TREVISOL
UNIVERSIDADE FEDERAL DE SANTA CATARINA
2019
Orientadora: Raquel Carolina Ferraz D'Ely

Considerando-se a relevância de se compreender os potenciais usos de tecnologia integrada a tarefas no contexto de sala de aula de línguas, a presente pesquisa buscou investigar: a) o impacto de um ciclo de tarefas com histórias digitais na produção oral de aprendizes de L2; b) os processos pelos quais os aprendizes se engajam ao desenvolver cada uma das tarefas do ciclo; c) suas percepções sobre a criação da história digital com relação à tecnologia, aprendizagem e (futuro) ensino da L2, dentre outras questões. Histórias digitais são construções multimodais que envolvem narrativa oral, imagens, música, dentre outros elementos, e integram diferentes habilidades (linguísticas). Neste estudo, os criadores das histórias foram quatorze licenciandos de um curso de Letras-Inglês de uma universidade pública na Bahia. O ciclo de tarefas, desenvolvido em uma sala de aula genuína (intacta), durou três semanas. Dados das narrativas orais em L2 foram coletados por meio do *Whatsapp*, em três momentos: pré-teste e pós-testes imediato e posterior. Dados qualitativos foram também coletados por meio de questionários online — de perfil, das tarefas e de percepção pós-tarefa. As produções orais em L2 foram analisadas considerando-se as dimensões de fala tradicionais na pesquisa em TBLT: complexidade, acurácia, densidade lexical e fluência, em um total de nove medidas. Além disso, as histórias digitais foram avaliadas considerando-se sua adequação, seguindo Pallotti (2009). Os questionários foram, por fim, analisados de modo subjetivo e exploratório. Em geral, os resultados sugerem certa melhora na produção oral em L2, em especial para fluência, acurácia e densidade lexical, apesar da heterogeneidade do grupo quanto à proficiência. Contudo, nenhuma diferença estatisticamente significativa fora observada para quaisquer das medidas nos três momentos. De todo modo, uma pequena diferença foi observada na fala de todos os participantes, o que sugere melhora, por mais que pouca, na produção oral em L2 para algumas variáveis. Tal resultado possivelmente se deu pela repetição da tarefa: a oportunidade de ensaiar sua produção por meio de algumas tarefas desencadeou episódios de conscientização, percepção de lacunas e de foco na forma. Além disso, os aprendizes perceberam as tarefas como instigantes e desafiadoras, pela oportunidade de tomada de decisão e desenvolvimento tanto de língua quanto de habilidades digitais, em geral. Deste modo, entende-se que histórias digitais podem ser uma ferramenta vantajosa ao desenvolvimento da (fala na) L2, uma vez que fomentam o uso autêntico da língua, dentre outras questões, por meio de tecnologia digital. Logo, a adaptação de tais tarefas multimodais ao aprendizado pode ser um caminho produtivo na tentativa de se aliar tecnologias com TBLT em espaços pedagógicos de L2.

Keywords: Produção oral. Ciclo de tarefas. Histórias digitais. Percepção. Segunda língua. Sala de aula.

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LIST OF ACRONYMS AND ABBREVIATIONS

AS-unit - analysis of speech unit
CAF - complexity, accuracy, fluency
CALF - complexity, accuracy, lexical density, fluency
CALL - computer-assisted language learning
CAPES - coordenação de aperfeiçoamento de pessoal de ensino superior
CG - control group
DS - digital story
CEFR - common European framework of reference
CMC - computer-mediated communication
DST - digital storytelling
DSTG - digital storytelling group
EFL - English as a foreign language
EG - experimental group
FL - foreign language
FTF - face to face
ICT - information and communication technology
L1 - first language
L2 - second language
LREs - language-related episodes
NA - needs analysis
OP - oral production
PIBID - programa institucional de bolsas de iniciação à docência
P - participant
PPT - power point presentation
PQ - perception questionnaire
Q - questions
RQ - research question
SLA - second language acquisition
TBA - task-based approach
TBLT - task-based language teaching

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1. INTRODUCTION

1.1 CONTEXT AND SIGNIFICANCE OF THE STUDY

It seems to be well accepted that the overall goal of any language learner is to be able to use the target language in an accurate, fluent and context-appropriate manner (Ellis, 2003), that is, use it for ‘functional purposes’ (Van den Branden, Bygate & Norris, 2009). However, being able to develop such communicative skills fully has been a challenging endeavor for several learners. In the classroom, teachers try their best to compartmentalize time in a way to provide enough opportunities for learners to develop listening, reading, writing and speaking skills, as well as vocabulary, intercultural awareness, among other important elements, in a successful way. Nevertheless, the ability to produce oral language at a high proficiency level seems to be one of the greatest challenges for learners in a second or foreign language[1] context. This is because speaking is a complex cognitive skill (Levelt, 1989) which requires practice[2] to be fully developed. It is due to practice that a skilled behavior is able to evolve and change from controlled to automatic process (Schmidt, 1990).

Besides the complexity of L2 oral production[3], the time of practice in the classroom seems not to be enough for learners to become successful L2 speakers (Appel & Borges, 2011), especially in contexts where the target language is a FL, such as the case of English being taught in Brazil — being even more difficult in large and/or heterogeneous groups (Bergsleithner, 2009, p. 114). Therefore, additional opportunities for oral production in the target language seem to be necessary as well. In my short experience as an English as a foreign language (EFL) professor in Bahia, a state in the northeast of

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[1] Foreign language here differs from second language in a way that the former refers to contexts in which the learner’s main form of input comes from the classroom (for instance, a Brazilian Portuguese native speaker learning English in Brazil), while in the latter the learner is somehow surrounded by the language and receives input not only inside but also, and most importantly perhaps, outside the classroom (for instance, a Brazilian Portuguese native speaker learning English in the United States of America). In this paper though, the terms foreign language (FL) and second language (L2) will be used interchangeably.

[2] Practice, in an information-processing perspective, is seen as “the opportunity to encounter an item in the environment and interact with it” (Anderson, 1995; Sternberg, 2003 in Weissheimer, 2007, p. 39).

[3] In the present study, the terms speaking, speech production or oral production, refer to the ability to perform orally in an L2 (or in an L2 narrative task) (D’Ely, 2006; Weissheimer, 2007).

Brazil, I have personally experienced the difficulty of enhancing oral proficiency[4] together with my undergraduate learners of English, future teachers of the language. One way to overcome such a challenge was to offer opportunities for them to practice speaking through weekly conversation meetings outside of the regular class hours; also, they were invited to design and adapt tasks, following the task-based language teaching (TBLT) approach, that provided opportunities for English use (and interaction), for their future learners in public school classrooms. This attempt was made possible through our participation[5] in the PIBID program (Programa Institucional de Bolsas de Iniciação à Docência)[6], and it was inspired by the work of Mota, Schadech and Cardoso (2011).

The work with tasks has rendered learners all around the globe several opportunities to enhance L2 performance while interacting with a real purpose. A task is generally understood as "an activity that requires learners to use language, with emphasis on meaning, to attain an objective" (Bygate, Skehan & Swain, 2001, p. 11). By taking part in a task, learners are required to produce language in a practical, pragmatical manner, in order to reach a goal (e.g., decide on the best room to book for a trip, among a number of options), while their primary focus is on meaning. For that, they may use whatever linguistic resources they have at hand (Ellis, 2003). Since the 80s, tasks have been researched following different perspectives (e.g., interactionist (Long, 1989), cognitive (Skehan, 1998), sociocultural (Lantolf, 2000)) and attending to a variety of task-related elements (e.g., task phases - pre-task planning, task repetition, rehearsal, post-task effects; task types – interactive versus monologic, focused versus unfocused tasks; (Skehan, 2003)), in contexts such as face-to-face, hybrid or virtual classrooms/laboratories.

In Brazil, studies involving tasks have attempted to investigate, among other aspects, the impact of strategic planning (with different variables or conditions) on L2 oral performance (D'Ely, 2006; 2011; Specht, 2014, 2017; Zaccaron, 2018), the design and implementation of tasks for elderly EFL learners (Pereira, 2015), 9th grade learners' perceptions of a cycle of tasks on the first chapter of 'Harry Potter and the Sorcerer's Stone' (Afonso, 2016), as well as the effect of using tasks with games, such as Magic the gathering, on EFL learning (Filho, 2018). Other pieces of research under the TBLT paradigm have also discussed critical pedagogy, for instance, to see how tasks can foster critical thinking and empower learners (Farias, 2017; Silva, 2017, 2018; Silva, Farias & D'Ely, 2017).

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[4] L2 proficiency can be defined by "a person's overall competence and ability to perform in L2" (Thomas, 1994). Also related, L2 development refers to "the changes in the L2 proficiency of a learner over time" (Bulté & Housen, 2015, p. 50). Traditionally, proficiency might be inferred by looking at learners' performance, such as oral or written productions (Bulté & Housen, 2015).

[5] Results of this participation in PIBID can be found in Trevisol and Lima (2014) and Trevisol, Moreira and Alves (2014).

[6] This program derives from the drive to improve and raise the value of teaching education courses (Licenciaturas) for basic education. Through the concession of grants, funded by CAPES (Coordenação de Aperfeiçoamento de Pessoal de Ensino Superior), it aimed at anticipating the connection and engagement of future teachers with the public school classroom/context (Portal do MEC). For more information, check <http://portal.mec.gov.br/pibid> and <http://www.capes.gov.br/educacao-basica/capespibid/pibid>.

Tasks have also been investigated in integration with certain technological resources or environments, and have explored, for instance, the ways in which L2 learners interact searching for emeralds[7] in a virtual environment (González-Lloret, 2003) or as avatars in virtual worlds (Sykes, 2014), how they might develop language skills through web-conferencing or Skype sessions (Guo & Möllering, 2016; Salbego & Tumolo, 2015; Yanguas, 2010, 2012), and how collaborative tasks may aid writing (Oskoz & Elola, 2014) and intercultural awareness raising (Canto, de Graaff & Jauregi, 2014). In addition, attention has also been given to how L2 oral production may be fostered by using iPads to facilitate out-of-class interaction (Lys, 2013) or by producing digital stories in the L2 using applications such as *Voice Thread*[8] (Lee, 2014). These learning opportunities essentially involve a multimodal experience, available through the affordances of the internet combined with these technology-mediated movements.

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[7] In this multimedia task named 'en busca de emeraldas', González-Lloret (2003) experimented with a computer-assisted language learning (CALL) activity based on the second language acquisition (SLA) principles (proposed by Doughty & Long, 2003). The task invited EFL learners (first language (L1) Spanish) to immerse themselves in a virtual game in which, in pairs, they would give and follow directions (one learner was the direction giver and the other the navigator) in order to help find a certain document which was hidden somewhere (overall aim of the activity). Through this activity, learners were able to interact in the L2 (though some interaction happened in the L1), negotiating for meaning, in order to complete the task. The relevance of such a task, among other aspects, is the fact that negotiation may facilitate comprehension and, therefore, lead to L2 acquisition.

[8] Voice Thread is a type of 'multimedia interactive album' (Weir, 2008, cited in Duarte, 2011, p. 33) or an online application that allows "collaborative asynchronous interactions together with an image, a document, a video, or a combination of these three, without the need for a specific software to be installed, and thus similar to several Web 2.0 tools" (Duarte, 2011, p. 33) [my translation]. In addition, due to its interactive/collaborative basis, the learning movement undergone when using a tool such as this seems to be centered on the socio-constructivist (Vygotskian) perspective, for instance, considering it requires participants to collaborate throughout the process, as Lee (2014, p. 339) explains.

Technology, then, seems to be everywhere. It is part of everyone's daily life - there is no dispute in that. Now, regarding education, the potential impact of the Web 2.09 tools — such as blogs, wikis, social networking sites, video-making and video-sharing sites, among others — is understood to be 'revolutionary' due to the massive amount of educators and learners who have started to experiment with them (Wang & Vásquez, 2012). Considering L2 teaching and learning in special, digital technology10 has allowed learners to experience the learning process in different and more resourceful ways. By making use of some of these communication devices (e.g., chats, forums and video or teleconferences, for instance), the possibility of the integration of the four skills — speaking, listening, reading and writing — might be enhanced, as well as of language to be used in a more meaningful and authentic manner (Tumolo, 2006; 2015; 2017). One such possibility for integration, combined with careful task design and implementation, is to bring digital storytelling (in)to the L2 classroom.

Digital Storytelling (DST) is a type of asynchronous[11] computer-mediated communication (CMC) technology which has been massively employed and investigated in the field of Education, and more often nowadays in the field of L2 pedagogy (e.g., Baghdasaryan, 2012; Diaz, 2016; Dong, 2015a; Gregori-Signes, 2014; Lambert, 2007; Lee, 2014; Robin, 2006, 2008; Robin & McNeil, 2012; Sadik, 2008; Smeda, Dakich & Sharda, 2013). In general terms, DST refers to "the process of creating a short, emotional, and compelling story through the

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[9] The definition of the term Web 2.0 is still a controversial one. Overall, it is seen as a new version of the existing Web technology, through which users may expand their creativity by collaborating with other users when sharing information.

[10] The term digital technology is here used as a synonym of information and communication technology (ICT), the former term being more used in the USA and the latter in the UK (Evans, 2009). In addition, digital technology in the present study is also related to 'digital media', which refers to "the internet, mobile phones, computer games, interactive television", as Buckingham (2007, p. 112) exemplifies.

[11] Computer-mediated communication is understood as any form of communication in which people interact through the use of two (maybe more) electronic devices (McQuail, 2005), which can be through a computer or any other device (e.g., a cell phone). *Synchronous* refers to when this communication happens at the same time between the two parties, as in online chatting; there, the two (or more) interactants are exchanging messages online in real time over the internet. Differently, when this communication is *asynchronous,* it does not happen in real time between the interactants - an example is an email exchange.

combination of different technological modes, such as images, music and sounds, video clips, text, and/or narration" (Christiansen & Koelzer, 2016, p. 2). Because such a combination of resources is possible, and especially because L2 learners are usually required to narrate orally part of their own stories, the assumption is that all language skills are integrated in a multimodal manner. In addition, as Lee (2014) explains, other important skills may also be at play when a digital story is created:

> Different from the traditional form of writing with paper and pencil, digital storytelling involves several skills from the organization of the script of a story, to the writing and rewriting of it all, to selecting elements of image and music, as well as an oral narration to be attached to it, all elements intertwine so that a final product - the digital story - can be finally presented or published online. (Lee, 2014, p. 339).

Thus, by actively engaging L2 learners in DST production, chances are that not only language-related aspects are enhanced, but also other types of abilities — such as digital skills, critical thinking[12], interpersonal and collaborative skills, among others — might be developed (Nishioka, 2016; Yuskel, Robin & McNeil, 2011). And this learning engagement may only be made possible through the affordances of this multimodal digital technology-mediated venture, as well as the implementation of tailor-made plans by teachers — since "technology is not a panacea in itself. It urgently needs the teacher to harness it properly if it is to help learners achieve the ultimate goal of foreign language learners", as Kramsch advises (2013, p. xii).

Research that has used DST as a pedagogical tool has been able to show learning benefits predominantly for L2 writing (Castañeda, 2013; Herrera-Ramirez, 2013; Pardo, 2014; Rahimi & Yadollahi, 2017), especially because constructing a digital story involves writing a *script*, which usually receives teacher (or peer) feedback. This process of textual writing-rewriting, to be orally recorded in the L2 subsequently during the *Storyboard* construction, is assumed to be positive for enhancing this skill, as the studies above have found. Now, considering a possible impact on L2 oral performance — once digital stories are also orally recorded as part of the process — several studies have attempted to investigate that (Abdolmanafi-Rokni & Qarajeh, 2014; Hwang, Shadiev, Hsu, Huang, Hsu & Lin, 2016; Pardo, 2014; Razmi, Pourali & Nozad, 2014; Sadik, 2008), though their results and overall claims are to be seen with care.

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[12] Though there is a vast number of definitions, considering interest of different areas of expertise on the topic (Philosophy, Psychology and Education, mainly), *critical thinking* may be here understood as "an application of skills such as reasoning, evaluating or analyzing, to one's thinking, in the process of making judgments and solving problems" (Dong, 2015b, p. 16). The terms *reflective thinking, problem-solving skills, higher order thinking,* and *rational thought* are sometimes used as synonyms (p. 9). For a complete discussion on this issue, see Dong's (2015b) investigation of critical thinking and L2 writing.

One of the foci of investigations with digital stories in relation to L2 oral production has been pronunciation, to which it has been found to be beneficial in some cases (Yuskel, Robin & McNeil, 2011). Some studies claimed to have found positive gains for L2 oral production, especially for fluency[13]. For instance, Razmi et al., (2014) stated their EFL learners improved L2 oral performance and could "develop better oral skills and competence" (p. 1541) after having 3 raters assess vocabulary, grammar, *fluency* and pronunciation (p. 1543); however, even though we endorse subjective evaluations, there is no further information as to how exactly these four measures were assessed in the study. Also, Lee (2014) advocated her Spanish as an L2 learners "improved their speaking *fluency*" (p. 338), finding which derives from the participants' interviews and own perceptions of their stories. Overall then, most studies involving DST have been constructed following a qualitative stance, with more holistic analyses of questionnaires, interviews and the final product - the digital stories. This is certainly not a negative aspect, even though, in doing so, the claims made should be seen with a great amount of caution[14]. Furthermore, to the best of my knowledge, no studies have attempted to look into whether learners' L2 oral production might improve quantitatively — for instance, when referring to *fluency* or grammar — by using measures such as those of accuracy, fluency, complexity[15], and lexical density (Skehan, 2003). Therefore, this is one of the gaps this study aims to fulfill. The second gap concerns the fact that no studies have either aimed to unveil what sort of processes L2 learners engage when creating their digital stories, how they manage problems on the way and get the final task done. Thus, the present study is also an attempt to observe some aspects of the entire DST construction process through a more qualitative perspective as well.

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[13] Fluency is here understood as a phenomenon "reflecting the capacity to cope with real time communication" (Foster & Skehan, 1996, p. 304). In general terms, it refers to the ease, smoothness and also eloquence of speech, which is produced without much pausing, hesitation or reformulations (Michel, 2017).

[14] One of the main problems I have found when reviewing studies in the area is that they generally lack a more detailed description of how data was collected, and specially analyzed, what makes it extremely difficult for future studies, such as the present one, to have a clear overview of what specifically has been done. In addition, this lack of definitions and descriptions also hinders the understanding of whether, for instance, DST has in fact been able (or not) to impact on L2 oral production, especially in terms of accuracy, fluency and complexity. However, I do understand that this (inability to provide further information in studies) may be due to space constraints, since most of the publications reviewed are from journals which in general have a tight frame (i.e., limited number of pages) for research socialization.

Assuming Evans' (2009) claim that "language teaching and learning, at all levels, can benefit from the mediation of technology" (p. 28) might be true, the present piece of research seems to be relevant because, as González-Lloret and Ortega (2014) have pointed out, "the questions of how to integrate new technologies and language tasks in an organic and mutually informative whole remains thus far largely under-researched" (p. 4). Therefore, taking all that has been presented into consideration, the goals of this investigation are: a) to investigate whether L2 oral production might be enhanced after a task cycle with digital storytelling; b) to explore the processes learners undergo while creating their stories, considering each task in particular; and c) to unveil learners' perceptions regarding the entire experience of digital story creation, as well as the use of technology and its relation to L2 learning and teaching. Goals will be reached by: (a) comparing learners' L2 speech in pre and post-tests, that is, before and after treatment; (b) analyzing during-task questionnaires to understand what happens during task performance; and finally (c) analyzing the post-task perception questionnaire in order to unfold participants' main impressions on digital storytelling, technology use and possible effects on L2 learning and future teaching practices.

1.2 ORGANIZATION OF THE DISSERTATION

Having said that, the present doctoral study is organized in the following manner: a) Chapter 2 presents the **Review of the Literature**, exposing the main constructs and the relevant literature in which the study is grounded, going from tasks and technology, towards digital storytelling, focusing on L2 oral production; b) Chapter 3 refers to the **Method**, bringing the Research Questions (RQs) that have guided the study, together with information about the participants, instruments and procedures for data collection, among other elements; c) Chapter 4 comprises the **Results and Discussion**, explores the quanti and qualitative analysis of data, in light of theory; d) and Chapter 5 presents the **Final remarks,** in which main findings are summarized, limitations and suggestions acknowledged, and main pedagogical implications considered, with the aim to elucidate pertinent aspects about the blending of tasks, technology and L2 pedagogy.

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[15] Complexity is usually related to issues such as size, elaborateness, richness, and diversity of the L2 performance (Michel, 2017).

2. REVIEW OF THE LITERATURE

2.1 SETTING THE GROUNDS FOR TASK-BASED LANGUAGE TEACHING

Task-based Language Teaching, term coined in the 80s, is a language teaching framework that makes use of *tasks* as a central unit of classroom work or curriculum design. It is through tasks that learning needs can be set, as well as the curriculum, classroom activities and the competences to be developed in the L2 (The TBLT Homepage[16]). TBLT is grounded on sound empirical research in the area of SLA and, because of that, nowadays it seems to occupy an important place not only in SLA but also in language pedagogy research (Ellis, 2003).

The approach is also known as being *learner-centered*, following a more holistic perspective that emphasizes *learning by doing* and *l'education integrale,* one of its phylosophical underpinnings, which essencially understands the importance of 'educating the whole person' (Long, 2015a). Despite being learner-centered, the teacher plays a fundamental role in TBLT, working not only as a mediator of the process, guiding learners towards L2 development, but also as a researcher, when implementing the approach, reflecting upon it and actively collaborating with the further advancement of the area (Van den Branden, 2016).

The framework has its roots on the communicative approach and it values a meaning-focused learning with a place for a *focus on form*[17] (Long, 1991; henceforth FonF) where meaning and form are combined and linguistic aspects are thus attended to in a contextualized unprioritized manner. For Long, FonF may assist learners in noticing (Schmidt, 1990; 2001) items in the input which might not have been perceived otherwise, or "mismatches between the input and deviant forms in their output, especially when there is no resulting communication breakdown that may serve the purpose" (Long, 2015b, p. 7). Also, it allows for these problematic language issues to be considered or worked upon when they are more likely to be optimal for acquisition because they tend to emerge from learners' own (perceived) difficulties (Long, 2015b). Thus, the place FonF occupies in TBLT is of paramount importance.

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[16] Retrieved from <http://www.tblt.org>. Additional info available on the new webiste of the International Assosication for Task-Based Language Teaching: <http://www.iatblt.org/>.

[17] In general terms, "focus on form entails a focus on formal elements of language, whereas focus on formS is limited to such focus, and focus on meaning excludes it" (Doughty & Williams, 1998, p. 4). For Long (1991), *FonF* tends to occurs incidentally while learners' focus is primarily on meaning during communicative events. In addition, Ellis (2001, p. 20) has proposed some *pre-planned FonF*, in which the teacher may intervene, for instance, by planning activities - which might be focused *tasks* (Ellis, 2003) - that may provide learners with 'enriched input' and thus 'induce noticing of the target form' while interacting with a meaningful purpose, for instance.

The task-based approach was made popular in the 80s by Prabhu's (1987) 'Communicative Teaching Project' in Bangalore, India. In this project, instead of specifying a linguistic syllabus, tasks were used as the basis for instruction. Then, experimentations with tasks have started to multiply, especially since Jane Willis[18] outlined a framework for task-based language learning (Willis, 1996), and then kept on growing with the work of Rod Ellis, as well as many others who have contributed to the expansion of the TBLT scenario (Laborda, 2003). This has helped strenghtening it up to a point where today TBLT is legitimized and well incorporated in the teaching practices of several contexts worldwide (i.e., in Flanders, Belgium, for instance, it is institucionalized as the guiding principles for L2 teaching in all regular schools).

Considering that L2 learning contexts are not the same and that students' needs may vary depending on that, the approach aims at "identifying and satisfying diverse communicative L2 needs in a rational, efficient, psycholinguistically defensible manner" (Long, 2015b, p. 2). For that, one of the requirements for task-based programs[19] in general is to begin by conducting a *needs analysis* in order to verify what sorts of tasks involving language use learners will need to carry out (Long, 2005, 2015b; Van den Branden, Bygate & Norris, 2009). Target language *use* is an assential aspect of the approach also, considering languages are learned 'by' using them and 'in order to' use them, as Van den Branden (2006) acknowledges. This emphasis on purposeful language use differentiates TBLT from input-based perspectives, such as Krashen's (1985) Input Hypothesis, and it more adequately relates to views which understand the relevance of both output or language production (Swain, 1985, 1993, 1995; Swain and Lapkin, 1995) and interaction (Long, 1991) for SLA.

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[18] For those interested, Jane Willis shares insightful ideas - from lesson plans to published articles - in her website: <http://www.willis-elt.co.uk>.

[19] It might be interesting to clarify that different approaches exist under the TBLT umbrella term: mainly tthe task-*based* versus task-*supported* ones. The former, 'genuine TBLT' or 'upper case TBLT' (Long, 2015b, p. 3) refers to those programs which have the whole curriculum grounded on TBLT and for which tasks are the central unit (see, for instance, the programs in Flanders/Belgium, in which L2 teaching for regular schooling, funded by the government, is overall task-*based* from beginning to end). The latter, thus, refers to pedagogical instances which might occasionally use tasks for classroom work, but which are not soley centered on TBLT as a whole. Ellis (2003) also categorizes as task-*referenced* those (examples of) contexts in which tasks are used as 'additional' to the curriculum (e.g., Nunan, 2001).

Over the decades, tasks have been investigated under a great number of perspectives. Researchers have been interested in issues such as how tasks are designed and implemented for younger (Afonso, 2016) and older L2 learners (Pereira, 2015). Research on some metacognitive processes[20], such as task repetition — that is, the "repetition of the same or slightlly altered tasks - whether whole tasks or part of a task" (Bygate & Samuda, 2005, p. 43) — has been quite fruitful in the TBLT literature (e.g., Birjandi & Ahangari, 2008; Bygate, 1996; 1998; 1999; 2001; 2009; Bygate & Samuda, 2005; D'Ely, 2006; D'Ely, Mota & Bygate (in press); Finardi, 2008; to cite but a few).

Under the information-processing perspective, task repetition is known to be a type of metacognitive process which, in general terms, understands that repeating a task might ease learners' cognitive load (to perform the task), making possible for learners to attain some balance among the competing goals of performance — fluency, accuracy, complexity, or lexical density. For Bygate (2001, p. 29), task repetition is "the kind experienced by learners when they find themselves repeatedly in highly similar communication situations and with the opportunity to build on their previous attempt at completing the task". Studies overall show that repeating the same task may help both adult and younger EFL learners to perform better in the L2, enhancing mainly fluency, but also at times complexity and/or accuracy (Sample & Michel, 2014).

On this issue, D'Ely (2006), for instance, in a study with Brazilian EFL learners, found repetition to be beneficial to foster L2 oral production. Following Bygate (2001) — aknowledging repetition as "a form of integrative planning, in which learners will be able to retrive and integrate crucial information from long-term memory when performing a task for a second time" (D'Ely, 2006, p. 4) —, D'Ely found a positive impact of repetition on learners' speech fluency, lexical density and accuracy when they had to do a monologic video-based narrative task a second time. According to the researcher, repeating this task “enabled learners to reorganize knowledge and practice made the learners’ speech more effective in terms of retrieval of information” (p. 211), which made possible for them to produce more fluent, accurate and lexically dense speech.

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[20] According to D'Ely (2006), pre-task planning, strategic planning, and repetition are types of metacognitive processes (p. 6). As D'Ely explains, "although planning is a cognitive process inherent to the speech act, it gains the status of a metacognitive process when it is used strategically by the learner." (p. 32). Also, repetition is a metacognitive process considering "learners may exert some control, guidance and regulation over what they know by integrating previous knowledge in a subsequent encounter with the same task thus, building a path towards the proceduralization of declarative knowledge, which, in turn, may lead to qualitative changes in learners' performance (cf. Bygate, 2001b, Bygate & Samuda, 2005)." (p. 6-7).

Another aspect of interest have been other metacognitive processes such as pre-task planning (Guará-Tavares, 2008, 2013, 2016) and strategic planning (D’Ely, 2006, 2011; Specht, 2014, 2017) in studies which attempted to understand in which ways these elements impact learners’ L2 performance. This may inform teachers, for instance, to make better pedagogical choices, among other issues, in order to assist L2 learning and teaching. What is known, in general, is that giving learners time to plan before performing a task, such as producing an oral narrative in the L2, is essential, for planning can “help learners overcome limitations in attentional resources and improve L2 performance” (Guará-Tavares, 2016, p. 80). The vast majority of pre-task planning studies is proof of that (e.g., D’Ely, 2006; Guará-Tavares, 2016; Ortega, 1999; Ortega, 2005).

Considering the performance dimension specifically, research in TBLT has been able to show that “planning time seems to support conceptualizing (pre-task) and monitoring (within-task), which has the potential to lead to higher scores on all three CAF dimensions” (Michel, 2017, p. 18). Even though, trade-off effects (Skehan, 2009) may be usually expected — that is, while accuracy is increased due to more monitoring, it may happen at the cost of fluency, for instance. This happens due to our limited attentional resources (Van Patten, 1990), which overall explains why learners cannot attend to various aspects of speech performance (i.e., accuracy, complexity, fluency) all at once[21].

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[21] In contrast with Skehan’s tradeoff hypothesis, which overall understands that our attentional capacity is limited and, consequently, some competition between performance dimensions is expected, Robinson (2001, 2011) has proposed the cognition hypothesis, which considers attention not in terms of its limited but flexible nature, in general. For the scholar, attention can be differently allocated during performance depending on task complexity, a key element in Robinson’s hypothesis. Thus, the cognition hypothesis in general claims for a ‘multiple-resource view of attention’ (Vasylets, Gilabert & Manchón, 2017, p. 399), with two task complexity variables being proposed: “(a) performative/procedural *resource-dispersing* variables, which tax cognitive resources and, as a result, detract attention from language-related concerns during task performance, and (b) cognitive-conceptual *resource-directing* variables, which are supposed to foster attention to language and hence enhance L2 performance and L2 development.” (Vasylets, Gilabert & Manchón, 2017, p. 399-340). Both the tradeoff and the cognition hypotheses have instigated a growing number of studies, steering some relevant debate in task-based research.

Keeping in mind that planning in advance what to perform in the L2 is a positive pre-task activity (as research has shown), another focus of investigation has been on what exactly learners do during planning time. On that, Ortega's (1999) investigation on the processes L2 learners undergo during pre-task planning have been able to show that, for instance, giving learners planning time may guide them to focus more attention towards form, producing, thus, more fluent and complex language. In addition, knowing what happens during planning time, that is, understanding more about the process itself and not concentrating solely on the final product of planning (the performance of the task), seems also relevant. In other words, understanding the process of planning "might be an effective means for making out whether learners take advantage of the pre-task condition" (Specht, 2017, p. 7).

Guará-Tavares' (2016) study, for instance, brings evidence of that, since findings have been able to show that L2 learners employ a series of different strategies when planning a narrative prior to performing a given task. Because being strategic seems to be also one important element for successful L2 learning in general, as well as to task performance in particular, this issue will be further discussed in setion 2.1.2. Now, after mentioning the word 'task' so many times, it is time for us to formalize its definition: what is a task, afterall?

2.1.1 Task as a key construct: definition and main aspects

After contextualizing briefly the TBLT approach to L2 pedagogy and some of its general research, it is about time that its main construct — *task* — is defined. The literature in the area has proven the impossibility of reaching a consensus on this matter. Therefore, a plethora of definitions exist and each may fit a particular context, a particular experiment, a particular case. Here, some definitions which seem more appropriate for the present study will be presented, as follows, as well as relevant aspects related to the construct, including for instance some challenges for task design. In general terms, a task is seen as a communicative activity with a primary focus on meaning and a well-defined outcome; also, it should involve real-world language use and it could be related to any language skill. Among other aspects, it is relevant to reinforce that TBA is learner-centered, since it views the need for 'greater learner autonomy' to be developed, and it fosters learning by doing through these meaning-focused, interactional and real-world tasks (Van den Branden et al., 2009, p. 4).

On the introduction of 'Domains and directions in the development of TBLT', Bygate (2015) defines tasks as "classroom activities intended to develop language learning, in which learners use language, orally or in writing, with a focus on meaning"; language is thus used “in order to create, communicate, or derive non-linguistic understanding — information, feelings, ideas or social relations” (p.xvi). In addition, one of the most well-known task definitions is provided by Rod Ellis (2003, pp. 9-10):

> A task is a workplan. A task involves a primary focus on meaning. A task involves real-world processes of language use. A task can involve any of the four language skills. A task engages cognitive processes. A task has a clearly-defined communicative outcome.

Ellis (2003, p. 16) further explains his conceptualization of a task stating that:

> A task is a workplan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed. To this end, it requires them to give primary attention to meaning and to make use of their own linguistic resources, although the design of the task may predispose them to choose particular forms. A task is intended to result in language use that bears a resemblance, direct or indirect, to the way language is used in the real world. Like other language activities, a task can engage productive or receptive, oral or written skills, and also various cognitive processes. (Ellis, 2003, p.16).

Regarding the first characteristic of his definition, Ellis points out that the task is a plan, one that the teacher or task designer has envisioned, that is organized probably following a step by step order, and that serves to guide the implementation phase of the activity. It does not mean that it is carved on stone: that is, during task implementation, the process may take different forms and routes depending on the learners and how engaged with it they are. Thus, the outcome may be slightly different from the expected when the plan was organized, but having a plan to begin with is essential.

The second aspect might be one of the most important ones, in my point of view - the focus being primarily on meaning: every task must engage learners in doing something meaningful, which drives them to think, (re)consider, select, produce something contextualized; thus it somehow moves away from previous teaching methods that emphasized the listguistic form at all times and that had every aspect of the class surrounding grammar per se (perhaps even leading to an overdose of it), for instance. This is not to say, however, that attention to linguistic form is not important. Attend to the fact that it is the *primary* focus that should be on meaning - after that is prioritized, grammar may also have its place, but here in a contextualized manner, through a *FonF* - so, there is plenty of room for attending to linguistic form in the classroom as well.

The third aspect - real world language use - is also fundamental, because tasks are supposed to reflect activities that learners would be expected to do outside of the classroom (as well), that is, in the 'real world'. But these are not activities such as 'painting a fence' simply, as Long (1985) has first proposed as a possibility; these must be activities that involve language use, and language use in any form - be it in writing, reading, listening or speaking, as the fourth of Ellis' characteristics states. Tasks also involve cognitive processing, and mostly higher order ones, because during communication learners are engaged in selecting/analyzing, for instance, the best route to a given destination, finding out prices of a hotel to choose what fits their budget, interacting with friends to set plans for a trip together, planning on what the main points of a story they are about to narrate are so that the listener is able to retell it if necessary, decide on what the best move on a game is, so on and so forth. And last, but not least, is the fact that for every task, an outcome is expected. And that is another key element when dealing with task design and implementation — there is no task if there is no clear outcome.

An outcome, therefore, is a final product; it can be the itinerary of the trip organized by the group, a poster to be presented individually with relevant information on a given topic, a final decision on which items were chosen to be taken on a backpack trip, a video describing the story of your life or of an important site on your hometown, among a million possibilities. Thus, these criteria raised by Ellis (2003) tend to be respected when one attempts to design tasks under the TBLT approach.

Taking a more global stance and considering 'language for a larger purpose', Samuda and Bygate (2008) try to extrapolate on the criteria just presenting an attempt to view tasks more as 'holistic activities'. Hence, besides considering Ellis' (2003) focus on the pedagogical intention (task as a workplan), "we need also to reflect on task as action and process" (p. 65), on what students actually do when they engage with the task, that is, attend to the issue of 'task-in-process', as claimed by Samuda and Bygate (2008). This way, the scholars suggest, going beyond Ellis' proposal, that a task should not be seen as a workplan solely, but as "a holistic type of pedagogical activity" (p. 66). In other words, there is more to it that the sketch itself, and this (what happens during task implementation) should also be considered — especially since the conditions of the context (in 'pedagogical spaces'), can influence the process, final outcome and the ways in which people act, overall, as the researchers point out.

Therefore, regarding the attention given to the task-as-process element, Breen (2009) contemplates the beauty of the unpredictability of task outcome, that is, the mismatch at times between what one expects and what actually happens during task performance. The author states that “any learning outcome is the result of a fairly unpredictable interaction between the learner, the task, and the task situation”. Thus, the reality is that the outcome is actually “shaped by the learners’ own perceptions” (p. 334). This is to say that the learner will always reinterpret the task according to his own experiences, expectations, needs, and so on, and that is why, one might wonder that the ‘task’ might always be seen as a workplan afterall (since the process depends on how the learners will act upon it). In addition, that is why different outcomes might be possible, of course, depending on how open a task is, and this is also proof that learners are indeed individuals that differ from one another. So, the relevance of ‘learner reinterpretation’ or learner contributions should be also of consideration when evaluating a task after its completion (p. 335). However interesting Breen’s point is, research investigating learners’ perceptions on the process of task engagement has already been able to show that a close connection does happen between what is planned and what is actually implemented (e.g., Pereira, 2015; Afonso, 2016), even though further research on that aspect might still be welcomed.

Samuda and Bygate (2008) raise several aspects which may also be of relevance to keep in mind. One is that of language use, which is key for TBA, and the implication that “language is socially and interpersonally mediated”, as the authors emphasize (Samuda & Bygate, 2008, p. 66). In addition, when reflecting on the issue of cognitive processes, which tend to generally imply problem-solving, the scholars suggest ‘challenge’ as a key word. Thus, for them “a task is used to create some challenge aimed at promoting language development” (p. 67). Regarding the issue of outcome, they suggest it be viewed as “an explicit non-linguistic outcome, that is a language (and/or semiotically) mediated outcome that is not in itself a language focus” (p. 68). By non-linguistic they mean pragmatically-related, such as “laughter, the communication of information, the production of a persuasive stretch of talk or writing, a poem, a list, a brochure, a meal, a T-shirt design, a mural, a song, a diagram, a map, a chart, and so on” (p. 68). Considering what has been explained, their own definition is thus presented:

> A task is a holistic activity which engages language use in order to achieve some non-linguistic outcome while meeting a linguistic challenge, with the overall aim of promoting language lear-

> ning, through process or product or both. (Samuda & Bygate, 2008, p. 69).

All in all, these definitions and fundamental aspects seem to get a good grasp of what a task is, what its main features are and overall expectations for those working under the TBA and designing tasks for the L2 classroom. Thus, for the purpose of this study and in line with Pereira (2015) and Afonso (2016), a task is here understood both as a 'workplan' in which design issues will be considered more carefully, and as a 'process', because unveiling what happens during task implementation (e.g., how learners appropriate the tasks and mold it to their own learning benefits) also matters.

There seems to be a consensus that — due to its base on SLA research (and evidence from information processing studies (Bygate, 2001)), and because it implies individualization of instruction and consideration of learners' differences and needs (among other aspects already mentioned) — TBA has been successful in terms of research and pedagogical applications worldwide (Mackey, 2015; Van den Branden, 2009). Nevertheless, some teachers may find it difficult dealing with tasks "since the language work will be relatively more complex and less predictable" as Samuda and Bygate (2008, p. 17) pointed out. Also, some researchers imply that teachers are unwilling[22] to adopt a more communicative approach for being more 'traditionally-oriented' and/or more teacher-centered. This might be the case; however, one should also consider that teachers may indeed be willing to try it out but have not enough time at their disposal (in addition to plenty of other reasons) to undergo the demanding and time-consuming job of designing creative tasks for their (sometimes numerous) classrooms — and this is just considering a task-supported context, not a whole task-based curriculum.

This way, in order to assist with some of the issues just mentioned, Skehan (1996; 2009a) proposes a framework for task implementation in which he presents a set of three methodological stages, here in Table 1[23], with their respective goals and common techniques. His poposition begins with the *preemptive* or *pre-task* stage, whose goal is to "increase the chance some restructuring will occur in the underlying system”, considering the pre-task activities to be used must then function “to teach, or mobilize, or make salient language which will be relevant to task performance” (Skehan, 2009b, p. 99). One type of pre-task activity in this stage could then be, for instance, having learners observe similar tasks to be familarized with it, so they can activate previous knowledge on that later on, when performing the actual task. The second stage, *during the task*, mainly regards the choice of the task and the consideration by the teacher of its level of difficulty, so it is appropriate for learners.

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[22] Van den Branden (2009, p. 666) also suggests that teachers tend to "teach in the way they themselves were taught, and show strong resistance toward radically modifying the teaching behavior that they are so familiar with". Even though this might be true in general, I believe this is not the rule. Teaching contexts, beliefs, learning purposes and needs are so different, so 'localized' sometimes that the overall picture should be seen as more complex than simply teachers' resistance towards 'innovation', for instance.

[23] This table was retrieved from Skehan (2009a, p. 99).

Finally in the third stage, *post-task* activities, teachers may remind learners that “fluency is not the only goal during task completion”, and that they should also focus on accuracy and restructuring (p. 99). Common post-task activities are public performances, analysis or tests. In addition, teachers may work with similar tasks containing “similar language and cognitive demands”, so that learners will be more successful in language analysis and restructuring.

Table 1 — Skehan’s framework for task implementation

Stage	Goal	Typical techniques
Pre-emptive work	Restructuring — establish target language — reduce cognitive load	Consciousness-raising Planning
During	Mediate accuracy and fluency	Task Choice Pressure Manipulation
Post 1	Discourage excessive fluency Encourage accuracy and restructuring	Public Performance Analysis Testing
Post 2	Cycle of synthesis and analysis	Task Sequences Task Families

Also aiming to assist teachers working with tasks, Doughty and Long (2003) suggest ten methodological principles (MP), which are “universally desirable instructional design features”, grounded on sound research from the areas of SLA, education, psycholinguistics, philosophy, among others, known to be “either necessary for SLA or facilitative of it” (p. 51). They should be seen as a guiding reference for teachers to adapt, since their realization implies ‘systematic variation’ for contexts differ and thus, pedagogical procedures “are particular - local matters best decided by teachers”, who are ‘experts’ in that given environment (Long, 2015b, p. 13). For being universal, they could be considered as a part of any course or methodology in language teaching, including those involving technology, such as distance learning courses. The MPs are:

> MP1 Use tasks, not texts, as a unit of analysis
> MP2 Promote learning by doing
> MP3 Elaborate input
> MP4 Provide rich (not impoverished) input
> MP5 Encourage inductive ('chunk') learning
> MP6 Focus on form
> MP7 Provide negative feedback
> MP8 Respect "learners syllabuses" / developmental processes
> MP9 Promote cooperative, collaborative learning
> MP10 Individualize instruction

As it can be observed, tasks are the core element for curriculum considerations and implementation. Also, MPs 8 and 10 claims for the issue of learner-centeredness to be considered, which is also key to task-based instruction, as well as the need for a focus on form (MP6). Understanding that, for instance, as individuals, learners have different paces for learning and may go through the learning process differently from one another, is something to be taken into consideration. According to Dörnyei (2005, 2007), learners' individual differences may be related to various aspects such as motivation, aptitudes, cognitive and learning styles, as well as language learning strategies. Thus, being aware of that when designing tasks for either the physical or the virtual L2 classroom may render the final goal — L2 learning — more successful.

Now, because the present study aims to link task and tehcnology by looking at L2 oral production, it seems also relevant to briefly consider the movements learners engage in while dealing with tasks such as this technology-mediated narrative task — digital storytelling, to be further discussed by the end of this chapter — for instance. For that, understanding a little about the strategies learners may employ when planning a task might be an interesting start to reflect about how they are able to get the job done.

2.1.2 Mental processes: how learners strategically engage in task planning

Because strategies seem to be of relevance in learning contexts in general — be it presential or distance environments — and specially in the L2 classroom, some researchers (e.g., O'Malley & Chamot, 1990;

Oxford, 1990) have attempted to categorize and better understand what types of strategies learners usually employ when they go about learning the L2. Now, considering task-based research which is interested on this issue, in a study with Brazilian L2 learners, Guará-Tavares (2016) investigated, among other aspects[24], which mental processes L2 learners' engage while planning an oral narrative task in English (for 10 minutes). Aiming to unveil that, the researcher found the presence of a series of metacognitive and cognitive strategies being used by learners during planning time. In general, more than ten strategies have been reported by her 25 intermediate EFL learners, through verbal protocols[25] and retrospective interviews, during the pre-task planning phase. They were all divided into metacognitive, cognitive, and social/affective strategies, following O'Malley and Chamot's (1990) framework, which is one of the most influential classifications of learning strategies in the SLA area, according to Gimeno (1997).

In order to clarify the terms, *metacognitive strategies* refer to "higher order executive skills that may entail planning for, monitoring, or evaluating the success of a learning activity" (O'Malley & Chamot, 1990, p. 44), while *cognitive strategies* are more limited to the task at hand and they involve direct manipulation of the information. *Social/ affective strategies,*on the other hand, involve some sort of mediation or interaction with others, such as asking for the help of peers, asking for clarification, working in collaboration, and exert overall "control over affect", in a way "reduce anxiety" in order to get the job done (O'Malley & Chamot, 1990, p. 45). In her investigation, Guará-Tavares' (2016, p. 82-3) exemplifies and (re)defines[26] the strategies just mentioned in a more comprehensible manner. Because these strategies may help us further understand the ways in which learners' engaged in the cycle of tasks pertaining to the present study, the following table (Table 2), based on Guará-Tavares' (2016, p. 82-3), is thus presented. The table is divided into 6 metacognitive strategies, 6 cognitive strategies, and 2 social / affective strategies. After the table, some essential aspects of her study will then be briefly discussed.

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[24] Another goal of Guará-Tavares' (2016) study was to investigate whether individuals with a high or low working memory span differred in terms of the mental processes they engaged in during planning (results showed in general they did).

[25] This form of verbal protocols - retrospective on-line protocols — happens while learners are planning (Guará-Tavares, 2016, p. 84). The researcher interrupts them from time to time (e.g., every one minute) to ask what they are thinking/doing at that given moment (e.g., if they erase something from the draft). This somehow better informs what sort of mental processes are happening online, at the moment of planning for the task to be performed.

[26] Because the definitions presented by Guará-Tavares seem to be more comprehensible and more directly related to the context of pre-task-planning, they are the ones directly cited here, instead of those of O'Malley and Chamot's (1990).

Table 2 — Metacognitive, cognitive and social-affective strategies

Metacognitive strategies	1	*Organizational planning*: concerns the planning of the parts, sequence, and main ideas to be expressed;
	2	*Problem identification*: concerns awareness of a problem to be solved, which may not be restricted to language problems but also when learners had doubts of what to do in general;
	3	*Monitoring*: concerns production checking while it takes place. During planning, it concerns checking and correcting language production during the process of planning performance;
	4	*Evaluation*: regards judging how well one has accomplished the task, or how well one is planning oral performance;
	5	*Selective attention*: regards attending to or scanning key words, phrases, sentences, linguistic markers, sentences, or types of information;
	6	*Rehearsal*: concerns practicing the language to be used, or practicing oral narrative either by reading what was planned or by practicing the narrative mentally.
	1	*Writing/summarizing/outlining:* grouped together for the purpose of simplification. This concerns all types of written production during planning: writing words, sentences, paragraphs, outlines, and summaries;
	2	*Grouping:* regards classifying words, terminology, number, and concepts according to their attributes;
	3	*Imagery:* regards using visual images (either mental or by drawing) to understand and/or remember information;

Table 2 — Metacognitive, cognitive and social-affective strategies

Cognitive strategies	4	*Lexical compensation:* regards substituting words unknown, whereas *avoidance* concerns circumventing an intended word or idea of being expressed. An example of lexical compensation is when a learner does not know how to say ‘peas’ and decides to substitute the unknown word by a familiar one ‘beans’. An example of avoidance is when a learner wants to express that ‘a man is not brave’ and decides to change this idea by expressing the idea that the ‘man doesn’t like to argue and never answers to what his wife says’. Lexical compensation and avoidance seem to interact;
	5	*Lexical search:* was added to the analysis of the present study to refer to lexical searches which are solved by means of successful retrieval of the lexical item being searched
	6	*Elaboration:* concerns improving one’s performance by relating new information to prior knowledge, and by making meaningful personal associations with the new information.
Social-affective strategies	1	*Question for clarification* (or *appeal for help*): instances when learners are not able to cope with the demands of a task by themselves and ask others for help;
	2	*Lowering anxiety*: concerns using mental techniques that help one feel comfort or competent.

Regarding the strategies presented, Guará-Tavares (2016) found, for instance, that *organizational planning* was the initial step during planning prior to performing an oral narrative task; that is, “learners try to have a general organization of ideas before they actually think of the specific formal aspects of the language they are going to use” (p. 89). Thus, first learners tend to concentrate on, or think about the content of what to say; then, as they progress in this organizational phase, they go on to focus on, for instance, what vocabulary to use. Thus, searching for appropriate vocabulary seems to be generally the following step when attempting to get a story together, as in the oral narrative task for this investigation. As the author explains, “speech production is lexically driven”, which means that “knowing words is the paramount condition for expressing ideas orally (Levelt, 1989)” (p. 89). In addition, data from the verbal protocols have also shown these strategies as those most frequently employed by learners during planning: lexical search (96%), writing/summarizing/outlining (84%), organizational planning (64%)

monitoring (60%), rehearsal (44%) and elaboration (40%) (p. 87). Other strategies, such as translation[27] (L1 use to compensate for L2 difficulties), has also been reported, though not often employed (only 8% of learners used it).

Furthermore, the scholar explains that while attending to meaning, trying to convey the message of the story, the participants also focused on form. Evidence is found, for instance, in one of her participants excerpts: "I'm still thinking in the things that the man thought, I was trying to remember the pictures...I was thinking in the correct word to use...I think in using *make* but I think *do* is better" (p07, Guará-Tavares, 2016, p. 90). Finally, thus, what the scholar observed is that there was a 'shift' of attention from meaning to form in instances such as this, since learners were, at times, considering the issue of content and then moving to grammar to consider which linguistic aspects should be then used and why to communicate the intended message (p. 90).

Altogether, Guará-Tavares' (2016) study is quite enlightening since it brings evidence of the types of mental processes L2 learners engage in when planning for an oral task performance. Studies such as this one are able to inform us - teachers, researchers, learners -, among other aspects, how complex, laborious and cognitively demanding it actually is to produce language in an L2 (especially for non-advanced speakers), which is something we might usually take for granted. Therefore, these aspects are to be considered for the analysis of L2 oral data in the present study. Now, another aspect which would enrich teachers' pedagogical knowledge regards the possibilities of synergy between tasks and technology. As González-Lloret and Ortega (2014) have claimed, there are plenty of questions still unanswered; thus, the area is craving for investigations that may enlighten practitioners of TBLT and L2 pedagogy, among other fields of study.

2.2 TASKS & TECHNOLOGY: HOW THE LINK HAS BEEN EMPIRICALLY STIMULATED

Technology is embedded in contemporary life in all social domains. The access to different technological devices (or even the lack of it) has changed the way people communicate, interact, work, and also study. Such changes may have both a positive and a negative impact in our lives. On the one hand, one may argue that technology has created a 'digital divide' (Norris, 2000) that ends up promoting (further) exclusion for marginalized social groups. In Brazil, for instance, fifty percent of the houses do not have access to the Internet (G1, 2015[28]). On the other hand, it is also possible to argue that the access to Internet and other technologies – such as the cell phone – has grown exponentially in the last few years. Consequently, many people have used digital technology for learning purposes - in order to have a degree or learn languages, for instance - through distance modes of education.

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[27] Translation, or using the L1 to assist comprehension or production of L2, is another cognitive strategy for L2 learning (O'Malley & Chamot, 1990, p. 120).

Regarding this expansion of learning environments through technology, Al-Marooqi and Troudi (2014, p. 2) point out some of the benefits for the integration of computer technologies with education:

> The application of computer technologies in language instruction provides a student-centred learning environment. It enables course administrators and teachers to vary lesson presentation styles to motivate students of varying interests, provides learning opportunities outside the classroom (hence increasing learner interaction with the language), and is perceived to cater more for individual differences. According to Yaverbaum, Kulkarni and Wood (1997), integrating multimedia into the traditional learning environment not only enriches the styles of presentation, but also has the advantage of increasing language retention. (Al-Maroqi & Troudi, 2014, p. 2).

Besides, it seems the current status of research regarding digital technologies and L2 pedagogy is representative of change, of a ‘transition state’, as Kozar and Benson (2016) acknowledge, in which more and more studies have been concerned with creating a deeper understanding of ways in which the vast possibilities provided by this high-tech world can be integrated in the classroom fostering the teaching and learning of languages. According to the scholars,

> Research on digital technology and language pedagogy is currently in a state of transition from a focus on CALL applications and environments that are specifically designed for language teaching and learning to a focus on teachers' and learners' uses of online technologies that are embedded in their everyday lives inside and outside the classroom. Typically, these technologies were not designed for language teaching and learning, but their potential for connecting learners with

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[28] Information retrieved from <http://g1.globo.com/tecnologia/noticia/2015/09/pela-1-vez-acesso-internet-chega-50-das-casas-no-brasil-diz- pesquisa.html >.

> teachers, target-language speakers and language learning resources means that they can often be appropriated for these purposes. In light of this transition, research and practice is increasingly becoming a matter of surveying changing landscapes of digital technologies, understanding how they can be exploited in language teaching and learning, and considering the pedagogical implications of their adoption. (Kozar & Benson, 2016, p. 1).

Keeping this under consideration, many fields of research have been concerned with understanding the impact of digital technology on the processes of learning and teaching additional languages. One such case is that of TBLT, which is, in itself, a learner-centered approach. Because “computer and online-communication technologies have given rise to new tasks in the real world” (González-Lloret & Ortega, 2014, p. 1), it seems reasonable for those interested in the area to try to comprehend in which ways they may be shaping the teaching and learning of languages. In this sense, the integration of tasks and technology, or ‘technology-mediated TBLT’ seems to be a productive road to be taken when thinking of possible ‘synergies’ (González-Lloret & Ortega, 2014) between these two broad fields of inquiry, TBLT and CALL.

Therefore, due to technology’s mediating role in the language learning process, it has been the locus of fruitful research, especially after studies in the area of CALL have commenced (Chapelle, 1998; 2009). Most research to date has been produced abroad, though in Brazil interest in the area has now started to arise (D’Ely & Tavares, 2014). In general, studies investigating the relationship between L2 learning/ teaching and technology have analyzed online tasks usually including text-based and multimodal CMC tasks consisting of synchronous (e.g., online chatting) and asynchronous (e.g., email, blogs, and wikis) forms of communication (Lai & Li, 2011).

In general terms, research involving digital technology under the TBLT paradigm has been quite vast and multifaceted. A great number of researchers have focused on analyzing the written media (e.g., Adams & Alwi, 2014; Blake, 2000; Darhower, 2002; Fernández-García & Martínez-Arbelaiz, 2002; Lee, 2001, 2002, 2008, 2009, 2010a, 2010b, 2011; Oskoz & Elola, 2014; Sauro, 2014; Smith, 2003a, 2003b; Solares, 2014; Thomas & Reinders, 2010). Some of these have investigated how learners interact and negotiate meaning in the L2 through real-time/

synchronous text-based CMC[29] (e.g., Blake, 2000; Darhower, 2002; Fernández-García & Martínez-Arbelaiz, 2002; Smith, 2003a, 2003b). In general, results of studies on synchronous text-chat have been positive: they bring evidence for increased learner participation, decreased anxiety levels and different types of strategies used during interaction, all leading to possible acquisition gains. Most of the negotiations between learners in the studies mentioned have focused on vocabulary aspects, with conflicting findings (e.g., whether FonF increases or not). Another aspect which has been noted as limiting is the high level of errors produced with infrequent self-correction, which leads Peterson (2010, p. 58) to claim that the 'absense of teacher feedback' may be the major limitation of all in these types of synchronous interactions among learners. Also, studies following a sociocultural perspective have looked at interactional exchanges to analyze how learners negotiate intercultural meanings, fostering reflection on cultural similarities and differences (Canto et. al., 2014; Gánem-Gutiérrez, 2014), and also on the potential of online interactions to foster collaborative writing (Oskoz & Elola, 2014).

However, regarding task-based studies that have focused on analysing language production through complexity, accuracy, and fluency (also known as CAF measures), few have attempted to investigate how tasks designed in combination with some sort of digital tool may, for instance, foster L2 oral performance increasing CAF levels, following more traditional TBLT routes (e.g., Lys, 2013). In the following pararaphs, then, some studies that have acknowledged some aspects related to tasks, digital technology, and L2 oral perfromance will be presented. After this brief overview, another main construct of this study will be introduced — *digital storytelling* — together with relevant studies in the area and possibilities for further investigations.

2.2.1 Tasks, digital technology & L2 oral production: an overview of current studies

As noticed on the preceeding paragraphs, the greatest majority of studies on tasks and digital technology seem to have been interested in understanding the impact such an integration has on *written production* and on *interaction*. They usually deal with learners grouped in pairs, engaged in communicative exchanges, working in collaboration in order to reach a given outcome (e.g., the final selection of an appropriate software for the company, as in Adams & Alwi (2014) or having their wiki texts posted on the web, as in Solares (2014)). These interactional exchanges are then analysed to see what features emerge more often and how it is that learners go about negotiating meanings throughout the process. The process - e.g., how meaning is negotiated - seems to be a source of interest much more than the L2 performance per se, at times, which is a positive thing.

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[29] See Ziegler (2013) for a meta-analysis on studies involving synchronous CMC and interaction.

For those interested in looking at L2 *oral* performance, the picture is not much different, though the number of studies is not yet exponential. Some studies, for instance, have found learners benefit from orally interacting in virtual worlds or through gaming online (González-Lloret, 2003; Reinders & Watanna, 2014; Sykes, 2008, 2009, 2013, 2014; Sykes & Holden, 2012). In a virtual world, such as Second Life, learners generally assume the form of an avatar and are expected to perform various types of tasks. They are thus immersed in this game-like context in which they have to interact with other avatars and carry out different activities involving language. In addition, on a different virtual space, Yanguas (2010; 2012) investigated whether Skype would be adequate for fostering L2 interaction and negotiation of meaning. Yanguas (2010) compared, for instance, whether more negotiations occurred when interactions were audio-only or when they involved audio and video chat. Results have shown both types instigated meaning negotiation, even though using the video and audio chat seemed to have been even better.

It is indisputable the fact that interaction plays a role in SLA, and the massive amount of studies in the area (SLA in general and TBLT in particular) both considering face-to-face (FTF) and online CMC environments has proven that. We are aware that it is mostly during interaction, be it with colleagues, with the teacher, with other native or non-native speakers, or with people in general, that learners receive input, which may be comprehensible or not - and perhaps mainly when it is not, when breakdowns occur, is that language learning is predominantly triggered. We are aware that interaction is essential because humans are social beings and, therefore, since interacting is part of our nature, “social interaction mediates learning” as well (Ellis, 2009, p. 122). But also, in terms of L2 acquisition, we should keep in mind that it is important because it is during interaction that learners have the opportunity to *produce the target language* and, while doing so, they may learn more about it. So, the key aspect here might not be only the exchange per se, but the *opportunity for production*, be it in written or oral form. It goes without saying that comprehending a message is extremelly relevant, but it is during this production phase that learners are said to test their hypotheses about the language they are learning, notice gaps in their interlanguage (IL, Selinker, 1972), as well as reflect upon aspects related to language itself (Swain & Lapkin, 1995).

Producing language in order to learn it is a premise of the Output hypothesis (Swain, 1993, 1995; Swain & Lapkin, 1995). In general terms, "language production provides the opportunity of meaningful practice of one's linguistic resources" (Swain, 1993, p. 159), which may lead to more automatic production, that is, more fluent language use. In addition, when producing the language (be it through writing or speaking), the learner may also reflect upon aspects that call his/her attention, may notice gaps between what he/she knows and what he /she can actually produce at that given stage, and may also test hypotheses about the language, that is, "try out means of expression and see if they work" (Swain, 1993, p. 161). Thus, the understanding it that through all that, by producing the L2, one is able to learn it more successfully. Hence the relevance for providing learners with more opportunities of language use, especially when their attention is initially driven to meaning, as in the task-based approach.

Taking this into consideration, more opportunities for production, especially oral production, are to be seen as essentially needed in the L2 classroom, as Appel and Borges (2011) have pointed out. This is because the more opportunities of "meaningful practice of one's linguistic resources", as Swain advocates, the greater are the chances for "the development of automaticity in their use" (Swain, 1993, p. 159). And, as we know, practice (when meaning-oriented) is needed for language fluency to be fostered (or for a controlled behaviour to become automatic, as Schmidt (1990) proposes) and for an L2 to be more successfully acquired above all.

Thus, in the pursuit of finding out more specifically about L2 *oral* performance, a small number of scholars have attempted to investigate how learners might develop L2 oral proficiency by using, for instance, synchronous online interactions (Payne & Whitney, 2002), audioblogs (Appel & Borges, 2011)[30] and iPads (Lys, 2013). Some have sought to cover the difference the learning environment – distance, face-to-face, and blended classroom – plays for such development to occur (Blake, Wilson, Cetto & Pardo-Ballester, 2008), while others have discussed aspects of assessment of L2 oral proficiency in online contexts (Furtoso & Gomes, 2011; Winke, 2014), for instance. Of all these studies, despite their relevance to the area, only two are reported in the following paragraphs, considering they may better fit the goals of my own investigation. Based on Levelt's (1989) model of oral production[31], Payne and Whitney (2002) investigated whether L2 learners who engaged in oral synchronous CMC would be able to improve, in an indirect manner, their L2 oral performance. For that, two groups were part of the study, an experimental and a control group, the only difference being that the experimental group 'met' in a chatroom during 2 hours per week and met in regular class (FTF) during 2 hours more (the control had all 4 hours in class). According to the authors, the experimental group met in the chatroom 21 times during the semester (around 15 course weeks) and the activities and topics to be discussed online were the same as those carried out in class (however, no detailed information is given regarding what exactly the topics and activities were related to) . Learners were from four different intact classrooms (N=58), all third semester Spanish (L2) students. Results show that participants in the experimental group 'outperformed' those in the control group (p. 20), what suggests that the learners who met on synchronous oral chat during half of their course time were able to improve their oral proficiency more when compared to those who only met face-to-face in regular class (however, how exactly this 'oral improvement' was assessed is not known, considering no description of the measures was given by the authors). The scholars, thus, claim that L2 oral proficiency can be indirectly developed through real-time oral CMC exchanges. Despite the fact that this study does not follow the TBA, and neither does it clearly define or explain how L2 oral performance/improvement was assessed, this investigative attempt might serve to suggest that there is, perhaps, a possibility for L2 oral performance to be enhanced through allowing learners time to chat online, given proper measures of investigation and analysis are used for such a claim to be made. Moreover, as it might be seen with the studies reviewed on the following pages, more studies considering the critical aspects raised are in need for the area to move even further.

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[30] This study aimed at investigating teachers' and learners' perceptions on the use of audioblogs for L2 learning. Because it does not bring specific claims to L2 oral development, it will not be reviewed here. Neither will those studies following a more qualitative stance (e.g., Blake et al., 2008; Furtoso & Gomes, 2011; Winke, 2014).

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[31] In general terms, in Levelt's (1989, 1999) speech model for L1, speaking is viewed in 3 stages: 1) Conceptualization, 2) Formulation, and 3) Articulation. Stages are modular and encapsulated in the sense that each stage does its work and then information is trasmitted to the following stage: 1) regards ideas and context, it produces a pre-verbal message to be transfered; 2) regards the access of mental lexicon to organize lemmas, so a syntax-base form can be sent to the next stage; 3) regards the organization and preparation of this previously made output into overt speech. According to Skehan (2015, p. 127), some of the main differences when considering this model to the L2 are that, mental lexicon in the L2 is smaller; parallel processing may be less efficient (especially when L2 proficiency is low); overall, mental lexicon entries tend to be more 'superficial', with less meaning links, which may hinder the Formulator's work of organizing speech syntax in an effective manner.

Now, a quite relevant and well-designed piece of study seems to be that of Lys (2013), whose goal was to investigate how the use of iPads in an advanced German class could aid learners to improve their listening and speaking skills. Tasks revolved around everyday real-life situations that learners would face at home and when on campus. Thirteen learners participaed in the study; they all spent an average of 24 minutes per week chatting orally (and with video) through FaceTime alone, outside of the classroom hours, and carrying out several tasks that involved audio input for listening practice, among other activities. As a weekly assignment, they were supposed to record an audio on some interesting news to share related to the tasks. Data from these audio files were analyzed using "a global proficiency rating as well as in-depth measures such as length of language samples, syntactic complexity, and fluency" (p. 97). Fluency in the study is understood as "the quantity of speech, the length of utterance per answer, the general flow of the speech sample, and noticeable struggle with the language" (p. 98). Complexity as "the mean length of each sentence (T-unit, an independent clause and all its dependent clauses (Polio, 1997)), as well as the use of independent and dependent clauses" (p. 98). The researcher discusses the complexities faced for deciding on the assessment of accuracy, for instance, which seemed interesting to quote here:

> I first attempted to evaluate accuracy by counting the sentences that had no errors. There were few such error-free sentences. Moreover, counting error rates to show progression in language learning is problematic as it is not clear what criteria one should use for identifying errors. Clearly, there were "big" errors and "small" errors such as an occasional wrong adjective ending. As the language samples increased in length and in complexity, so did the errors, showing a possible interdependence of complexity, accuracy, and fluency which made it difficult to measure them reliably (e.g., Housen & Kuiken, 2009, p. 66). To address these issues, I evaluated the speech samples holistically with modified categories based on the Interagency Language Roundtable scale[32].This scale also took into account accuracy in production. (Lys, 2013, p. 98).

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[32] Regarding this Interagency Language Roundtable (ILR) scale, Lys (2013) explains it has "six levels, ranging from zero proficiency through native proficiency (including "plus" levels at each stage), this scale covered a wider range of abilities" (p. 111).

Accuracy, thus, was analysed in this more global fashion with the help of four experienced raters. The first (T1) and the last tasks/ assignments (T2) were thus compared. Results have shown that: 1) the quantity of language produced by the learners increased from around 1 minute on T1 to around 7 minutes on T2, so learners were able to produce larger speech samples throughout the course of the experiment which lasted around two months; 2) an increase in accuracy was also observed, regarding oral language proficiency; 3) complexity also increased, since learners were able to produce longer sentences; 4) and finally, fluency was somehow penalized, since there was a decrease in the rate of speech. Findings were statistically significant, what implies gains for this group were indeed real. This piece of study seems extremelly important because it aimed at exploring the potential of a given technological tool (the iPad) for the benefit of L2 oral development. Through the use of iPads - which allowed not only oral interactions outside of class, but also the possibility of additional input for listening and audio recording practice - learners were able to develop their L2 oral performance in a way that would perhaps not happen in the classroom.

Thus, considering what was aforementioned, there seems to be still a shortage of studies aiming to analyze whether L2 oral performance can be improved or not through the use of tasks and some type of digital technology, and especially considering the CAF dimensions. Looking at oral production through these dimensions is relevant considering they allow us to "account for how and why language competencies develop for specific learners and target languages, in response to particular tasks, teaching, and other stimuli (…)", as Norris and Ortega (2009, p. 557) point out. Studies which gathered L2 oral data in general investigated interactional routines but bringing no specific claims for oral development in terms of accuracy, fluency and complexity, measures traditionally used in TBLT for assessing (oral) performance (Skehan, 1998; 2014).

Therefore, it is clear that more studies are needed in order to enlighten such a relevant issue, considering for instance that more opportunities for oral practice in the L2 classroom are needed for such a complex skill, such as speaking, to be developerd fully. A possibility for that may be to integrate the task-based approach with *digital storytelling*, a pedagogical tool which has served well the general Education area for quite some time and which might be seen as a possible 'synergy' for technology-mediated TBLT. Having said that, I will now turn to this topic, considering its main characteristics and introducing some pieces of research that have tried to investigate to what extent digital storytelling may be used in order to foster L2 oral development.

2.3 DIGITAL STORYTELLING: A POSSIBILITY FOR INTEGRATING TASKS & TECHNOLOGY

Telling stories has been essentially a human activitiy since the beginning of civilization. It has served as a way not only to entertain but also to inform (Tumolo, 2015). This way, stories may also serve educational purposes, since they seem to have the power to allow information to be better integrated in our memory, what may facilitate learning. This is because "[our] brain is wired to organize, retain and access information through story and that every relationship experience and object is recorded in the mind as a story" (Eck, 2006, pp. 10–11). Because narratives seem to be everywhere, that might be one of the reasons for them to be so ubiquitous and appealing. For Toolan (2001, p. viii):

> Everything we do, from making the bed to making breakfast to taking a shower (and notice how these combine - in any order - make a multi-episode narrative), can be seen, cast, and recounted as a narrative - a narrative with a middle and end, characters, setting, drama (difficulties resolved), suspense, enigma, 'human interest', and a moral. (The moral of the story of my making breakfast this morning could be stated as 'Don't try to clean the toaster while cooking porridge'). From such narratives, major and minor, we learn more about ourselves and the world around us. Making, apprehending, and then not forgetting a narrative is making-sense of things which may also help make sense of other things. (Toolan, 2001, p. viii).

Storytelling, therefore, is a genuine part of our daily life. Telling stories is a real world task, that is, a communicative activity we carry out in the real world, not only inside but also outside of the classroom. We are constantly listening to stories and narrating events to everyone around us, to ourselves, to people on the other side of the globe. When we want to share some news with a friend, we tell a story. When we need to express our feelings and our impressions of the world around us, we tell a story. When we teach, we also tell a story. We can teach any subject through storytelling, be it through writing or oral language. So, this inherently human experience might lead to a successful road of discovery and knowledge construction, in which imagination, creativity, literacy(ies) and critical thinking can be promoted (Rahimi & Yadollahi, 2007).

Because of that, under the task-based paradigm, narratives are to be seen as authentic tasks due to their presence in people's everyday activities. When integrated with technology, using for instance video-making programs, digital stories may also be seen as authentic and unique tasks in themselves. This is because digital stories are centrally formed by a narrative, which is creatively embedded in a mix of sound and images to evoke the feelings the story expects viewers might share. Besides, nowadays more and more people are used to transforming their life stories (or any sort of story, even if not personally driven) into videos to be shared, kept for recollection, or presented to an audience, that is, into digital stories (e.g., like those 'stories' people post on Instagram, Facebook or YouTube).

In everyday life, videos - or, what we might call digital narratives - have been used for several purposes. People may make videos as a requirement for a applying for a job or a trainee position (i.e., the SolPanamby Group, in the state of São Paulo-Brazil, recruits trainees through video-resumes[33]), for attempting a position in an exchange program (i.e., Fulbright Foreign Student Program[34]), for 'meeting' and sharing important work-related information with partners who are in different places, for sharing information on a certain program (i.e., tutorial on how to use the Moviemaker[35]) or for socializing research, useful information for a certain public, or overall experiences (i.e., TED talks, Science Without Borders[36]). You may also produce a digital story if you are running for presidency, no one knows you, and you have to reach a greater number of people in a short amount of time (i.e., João Amoêdo[37], one of the Brazilian candidates for presidency in 2018, who posted a personal digital story on his campaign website).

Therefore, as the previous examples have shown, producing digital narratives have now become real tasks found in the 'real' world. In that sense, a digital story (and all the sub-tasks its construction entails) is in this study understood as as a task in itself.

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[33] News refering to this new trend in trainee selection: sending video-resumes. Also, some creative examples of video-CVs can be found in <https://www.hongkiat.com/blog/job-application-videos/>.

[34] For some applications, a video presentation may be one of the requirements for the position, replacing an audition or interview — see for instance, the Fulbright Foreign Student Application Checklist for 2016 <https://dz.usembassy.gov/wp-content/uploads/sites/236/2016/12/FY18Fulbright_Foreign_Student_Application_Checklist.pdf>.

[35] See, for instance: <https://www.youtube.com/watch?v=1H_2_Q8akuA>

[36] See, for instance: <https://www.youtube.com/watch?v=dqn-7l8WXzI>.

[37] See <https://joaoamoedo.com.br/quem-e-joao/historia/>.

When creating a digital story, you are, for instance: a) primarily focusing on meaning, even though there might also be space to reflect about linguistic form; b) using and processing language to describe the story — in the case of this study, mainly the target language, that is, English; c) using any of the four language skills — writing the story script, reading information about the topic or rereading the script/teacher feedback, orally narrating the selected parts of a final script, listening to your own narration and perhaps doing it all over again, that is, repeating your speech until you find it is adequate enough; d) driven by a clear comunicative outcome, that is, to deliver an interesting and meaningful digital story, considering the goal set (e.g., by the teacher). All of these features are brought by Ellis (2003) as central characteristics of a task, under the TBLT approach. Therefore, a digital story might be, I believe, understood as a justifiable 'technology-mediated' task in itself (borrowing the expression from González-Lloret & Ortega, 2014). And considering its creation undertakes a series of steps (e.g., writing a script, selecting images, recording your voiceover text, among others), organized from less to more complex micro-tasks[38], the assigned 'construct a digital story on a given topic' might be seen as a cycle of tasks in itself, as well. Thus, the processes that the creation of a digital story entails, as we might see in the following paragraphs, might then be understood as a complete cycle of tasks.

Still in a way to justify the use of digital stories as authentic tasks for L2 learning purposes, Normann (2011, p. 83) explains that:

> Digital storytelling is normally an activity that is chosen because it is an engaging activity, not because it addresses a particular language point. This is also in line with the requirements of a "task" in task-based learning, where the learners are supposed to "use language, with emphasis on meaning, to attain a goal" (Cook, 2008, p. 257). When the students carry out the task, it is essential that the language derives from the learners themselves, and not from the teacher. The focus is hence on expressing meaning. (Normann, 2011, p. 83).

Thus, after justifying the relevance of this type of technology-mediated task, it seems essencial to further explain the construct. *Digital Storytelling* (henceforth, DST) is seen as the process of creating a short story through the use of certain resources such as video, image, music, oral narration, written information as well as transition effects, all intertwined in a way that a personal event or a historical fact (among other elements) can be narrated in this multimodal format (Nishioka, 2016). It is seen as a “modern expression of the ancient art of storytelling”, being able to give “deep dimension and vivid colour to characters, situations, experiences, and insights” (Razmi et al., 2014, p. 1541). Considering that, and just for illustration, a digital story (DS) could be basically a small video[39] on the story of your life, presenting the challenges and turning points you have faced to be where/who you are right now; it could be organized with some of your own photos (those that represent the story you want to tell), presenting who you are (or were) and those people and places that mattered along the journey.

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[38] This organization of stages or activity types going from easier to more complex tasks follows, in an indirect manner, Skehan's (2009) frameword for task design. It allows learning opportunities to progress at a more appropriate and successful pace, considering the complexity level increases little by little.

The narrative, the core of a digital story, is “typically a recounting of things spatiotemporally distant: here’s the present teller, seemingly close to the addressee (reader or listener), and there at a distance is the tale and its topic” (Toolan, 2001, p. 1). Thus, as the scholar further explains, a tale, a teller, and an addressee are key elements of narratives (p. 2). Furthermore, for Toolan (2001) other aspects also stand out when considering narratives: a) they usually involve a construction of some sort, in the sense their sequence and rhythm must be somehow ‘prefabricated’, ‘worked upon’; b) they tend to have a ‘trajectory’, with beginning/middle/end, with a sense of progression, leading to a final outcome or settlement; c) being a recollection of events, they are constructed upon the idea that “some removal or absence, in space and time” must exist for a text to be counted as such, making use of a linguistic element termed *displacement* (“the ability of human language to be used to refer to things and events that are removed, in space or time, from either speaker or addressee”) (p. 5). Overall then, a narrative is composed by these three main features, according to Toolan: “sequenced and interrelated events”, as well as “foregrounded individuals”, the characters, and a “crisis to resolution progression”, that is, having a phase of trouble, apprehension or disturbance which must be later on resolved or cleared out (p. 8), when the narrative reaches its end. Thus, all the features just given might be present in digital stories as well.

In this sense, the ‘emotional content’ is also part of the main elements of DST. Other key ingredients, according to Lambert (2007) and ‘The Seven Elements of DST’ provided by the Center for Digital Storytelling, are: a) point of view (what the main point of the story is); b) a dramatic question (something that catches the attention of the audience and to be responded when the story is over); c) the gift of your voice (voiceover, a way to grasp and keep the audience's attention); d) the power of the soundtrack (using music and other similar resources as part of the story); e) economy (not to get the audience tired); and f) pacing (attention to balance, to the cadence of the story so that it is neither too slow nor too fast).

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[39] Other ideas that may render interesting task-based lessons and projects including technology use in the classroom are also brought by Stanley (2013).

According to Robin (2006; 2008), these elements may serve as a guide for teachers who want to start using DST for educational purposes. They have also been used by researchers in the L2 teaching and learning field (e.g., Sadik, 2008; Smeda et al., 2013) in order to create certain *rubric* or criteria[40] serving as an assessment instrument so that the DSs can be more adequately evaluated.

In addition, it seems important to highlight that DSs usually have the same basic elements that 'traditional' stories have, such as the organization of a plot, with a given setting, a theme, a clear point of view, perhaps some sort of conflict, and, of course, a main character and additional ones if necessary (Christiansen & Koelzer, 2016, p. 2). For this multimodal story to be constructed, video software programs or tools available on the Web. 20 are to be used. For instance, one might use his/her own smartphone or tablet with a video câmera (Christiansen & Koelzer, 2016), or softwares such as Microsoft Photo Story 3 (Pardo, 2014; Sadik, 2008) or Moviemaker (Smeda et al., 2013), iMovie (operated in Apple computers such as MacBooks), Voice Thread (Lee,. 2014), Audacity (for voice recording only), or Storybird[41] (which is available online), to cite the ones used in some DST studies.

Now regarding their size, DSs tend to be short, usually 3 to 5 minutes long (Christiansen & Koelzer, 2016; Lee, 2014), perhaps a bit shorter, with a minimum of 2 minutes of duration (Tumolo, 2015). Besides, they are basically of three different types[42]: 1) personal stories, which are those that reflect some important aspect of one's life trajectory; 2) historical stories, which are narratives containing historical facts, past events that were important, for instance, for mankind or for a certain group of people (e.g., the World War II); and 3) stories to teach about something, usually aspects related to disciplines such as science, math, physics and so on, providing information on such contents (e.g., how gravity works) (Lambert, 2007; Robin, 2006; Robin, 2008).

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[40] Some criteria to assess the participants' digital stories might consider, for instance, these elements: 1) point of view/purpose; 2) the gift of your voice/voiceover; 3) the power of the soundtrack; 4) economy/length; 5) images/video; 6) pacing; 7) content/personal narrative. When considering the voiceover element, additional aspects such as pronunciation and grammar might also be observed, in order to assess how clear/comprehensible the audio part is for the audience. These criteria mainly follow Pardo (2014). The actual rubric for the DSs assessment as a pedagogical task was collaboratively constructed by the participants - see section 3.4.5 and Appendix J.

[41] Storybird is a website "that not only allows students to create digital stories, but also publishes valid written narratives according to a particular category, such as popularity, themes, formats, and/ or age." (Christiansen & Koelzer, 2016, p. 9). The website can be visited on <https://storybird.com>.

[42] Some examples of DSs can be found on the links: http://digitalstorytelling.coe.uh.edu and https://www.storycenter.org

As previously mentioned, in the L2 teaching and learning niche of research, DST has been used as a pedagogical tool to assist not only the development of students' collaborative skills but also to foster L2 proficiency. Regarding some of these benefits, it seems that engaging learners in creating DSs may be positive for developing the four target language skills — reading, writing, listening, speaking — in an integrated manner (Nishioka, 2016). This is because, considering its multimodal format, the process learners will undergo is a complex and time-consuming one, which tends to follow a certain path. Then, the common route of a digital story might be illustrated this way:

1) At first L2 learners are required to search for and read information (on the web, for instance) on the topic they want to present. They also need to select and organize this information into writing, developing a *script*, which is to be refined as the story evolves. From a task-based perspective, this would be considered a *pre-task phase*, which would encompass a sort of strategic planning stage, with students doing a sketch of their narrative and selecting what parts would better fit their story plan.

2) The *Storyboard* may be then organized, after this initial written plan, with learners selecting images and music for the soundtrack, to best represent the story they will be telling, and overall considering the big picture: how these elements will be grouped together later on with the oral narration, so the edited version can be further displayed or posted online.

3) After that, the written script needs to be voice-recorded, which implies learners may listen to their recording, perhaps a couple of times, to see whether it is appropriate enough or whether another trial is required. This part (together with the *Storyboard*) could be considered as a *mid-task* (or *during-task*) *stage*, where learners have the opportunity to listen to what they have orally produced and reflect about that, checking for aspects that might still be improved, for instance; then, they can finally continue with the digital story organization, that is, this oral recording can be incorporated in the video, being integrated with the images and sountrack selected.

4) When this integration is done, the task itself is completed, considering the presentation of the finished and polished digital story is the final outcome, set as the main goal in the task-based paradigm. Afterwards, a *post-task stage* could follow, which is the assessment of one's own work and/or that of the colleagues, moment to reflect about the processes undergone after all digital stories have been presented to/by the whole group. This entire process just presented implies the complete cycle of tasks learners will be engaged in when working with DST in the present study.

Besides the linguistic advantages, the process implies a need for L2 learners to develop (or make use of already developed) digital skills, for instance when dealing with issues such as "use[ing] computers as mindtools to search for and analyze information relevant to their topic, and then organize and present their personal knowledge in meaningful ways with an audience" (Nishioka, 2016, p. 40). Also, DST may aid the development of "critical thinking, problem solving, and multi-literacies", as Lee (2014, p. 339) points out, which are also important competences for a learner to have. This is because, as could be observed in the route for DST previously presented, learners need to deal with a series of elements: selecting the main aspects to be highlighted in the story (among a number of elements they could choose to inform), considering whether what they selected is indeed appropriate or not, (re)analizing their speech files to see whether they are clear/accurate/ audible enough for their audience, record them again if necessary, select images and music to make the story more vivid and try to fit these into interesting spots in the story so the message they want to convey is well understood.

This way, the whole immersion in digital story design may be challenging because it involves solving all sorts of problems, reflecting about what is to be presented (e.g., not to offend anyone), and while doing so being able to use not only the digital resources appropriately (e.g., computer, software, internet websites, so on and so forth) but also one's organization, linguistic, and social skills (e.g., interacting with colleagues asking for feedback), among others, to have the task completed.

Keeping all these elements in mind, the entire process L2 learners engage in when crafting their DSs compels them to commit to a series of authentic and meaningful *tasks* which might be challenging at times, and which may allow them to be focused on putting across the message they want to say in the best way they can. Therefore, this process appears to be in line with the main tenets of the task-based proposal, as it has been previously exposed in the preceeding paragraphs. This is because: a) it is a real world activity (storytelling); b) its main attention is driven to meaning, in context, with target language use, and with a possibility also for a focus on form (e.g., the use of past tense, for instance, which is common in narratives, or the use of adjectives, which may make the story come to life in more colorful and expressive ways); and, last but not least, c) it has a final outcome — the digital story — being delivered for a specific purpose and to a specific audience. In addition, it is built through the use of digital technology (the internet, the web, online applications, video editing software programs, personal computers, smartphones, so on and so forth) and its final product or goal can only be achieved through the affordances just mentioned — so, it seems to be a perfect fit for an authentic ‘technology-mediated TBLT’ endeavor.

Having said that, we will now turn to the main studies that have attempted to investigate whether L2 oral production may be somehow enhanced through learners’ engagement in DST tasks (or projects). The studies reported, though, are not necessarily under the TBLT paradigm. Nevertheless, they may give an idea of how DST may be beneficial to foster (and practice) L2 speech for the opportunity they provide for learners to be using the target language, meaningfully, with the aid of digital technology.

2.3.1 Studies on digital storytelling and L2 oral production

Digital stories have been used in the field of education for quite some time considering their potential “as powerful tool[s] for cognitive and literacy development in the digital age” (Nguyen, 2011, p. vi). Creating a digital story is seen as a complex process due to the different sets of skills required from learners to engage with it and produce a multimodal narrative as its final outcome. Because of that, learning (in general) is seen as a benefit of this engagement, as Nguyen (2011) explains:

> Learning occurs at different levels and dimensions when the digital story creator draws upon social cultural knowledge, relates life experiences, and interacts with peers and instructors to work through this multi-staged project. Thus, creating a digital story is also a process of negotiation. While deciding on the theme, the images, the language and other elements of the digital story, the creator needs to negotiate internal conflicts, relations with the social world and the different modes used to tell the story. (Nguyen, 2011, p. vi).

Following a sociocultural and constructionist perspective, Nguyen (2011)[43] analyses how 3 graduate learners (all women)[44] from different areas of expertise underwent ‘the experience’ of constructing a digital story by looking at the internal elements of voice-over, imagery and music. The stories created had different themes: 1) ‘The superness of Superman’; 2) ‘Anna Nicole Smith - A modern-day gladiator’; and 3) ‘Technology in Medicine: Controversies or Cure”. The analysis focused on the types of negotiations and challenges experienced by the three participants, which are, according to the author, intertwined constructs. Negotiations, or ‘conversations in the mind of the creator’ are understood as “the process of settling conflits, which results in choices (of dramatic question, images, voice, modes or other elements) while creating a digital story” (p. 7). Challenges refer to “the matter posting difficulties to the digital story creator related to her negotiation or her choice” (p. 7). Thus, by analysing how participants negotiated conflicts emerging during the process of digital story creator, an aspect observed is that one of the most most demanding and time-consuming types of negotiation was related to the construction of the initial script, which should be both concise and meaningful. One of Nguyen’s participants, Laura, explains: “My script is my albatross. It hangs around my neck, holding me down, and not letting me progress” (Nguyen, 2011, p. 165). Another finding was regarding a challenge faced by the three participants: the inability to “personalize” their digital stories (p.163).

Despite being good writers, Nguyen explains the three participants had difficulties in setting the tone of the story (the ‘dramatic question’) due to “lack of personal connection” (p. 163); thus, the audience was not able to get strongly engaged with the story mainly because participants did not bring any ‘personal experience related to the topic’, which is an essential element in digital storytelling. Also, according to Nguyen (2011, p. 167), the internet is indeed “the most comprehensive resource to which any digital story creator would turn”. Due to the great amount of information available there, participants faced certain difficulties when surfing the internet for their searches: getting lost at times with the right selection of images for their different-topic stories, considering “they had myriads of pictures on certain topics but find only a few in others” (p. 167). Though this study does not deal with L2 learners, it raises relevant issues such as some of the conflits that emerge during the creation of a digital story and the ways through which learners are able to negotiate with and overcome the challengues in order to have the story adequately finalized. One of such issues is, for instance, the ability to select the appropriate pieces for one's project, which is a strategy digital-story creators need to develop, it seems.

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[43] Even though Nguyen (2011) does not specifically investigate L2 oral production when working with DST, this study is initially reported here since it provides interesting insights into the complexities of the processes learners engage in during digital-story creation.

[44] Information regarding participants’ nationalities or ages are not informed by the author.

With an intent of investigating whether using computer-computer-based tools may affect the improvement of learners' narrative skills (p. 1541), Razmi et al. (2014) analysed the oral performance of 40 Iranian undergraduate and graduate intermediate learners of EFL and found that their oral skills could be better developed when they were given the chance to create digital stories in English using the Microsoft Power Point (PPT) software. Two groups were part of the experiment: 1) a Control Group (CG), which had to read individual short stories from a literature coursebook and later on present them orally in class; and 2) a Digital Storytelling Group (DSTG), which had to read individual stories from the same coursebook but then create a digital story based on them. Three raters analysed the stories (though it is not clear how many stories were indeed analysed) from both groups using a '4-scale list criteria' which assessed vocabulary, grammar, fluency and pronunciation (no detailed information is given as to how exactly these measures have been assessed, unfortunately). Results were statistically significant in favor of the DST group, which outperformed the control group in terms of L2 oral performance, considering the criteria just mentioned (despite not knowing much about such an assessment). Therefore, for this group of learners, L2 oral production might have improved due to their engagement with the affordances of DST, which involve the use of multimodal skills for narrative production in L2. Despite not being part of the researchers' considerations, these favored results for the DST group might perhaps be related to motivation, considering participants might have found more motivating to do the tasks with the computer, with other technology affordances, for instance. Though this is just speculation, it may serve as food for thought for further studies.

In another study carried out in an Iranian context, Abdolmanafi-Rokni and Qarajeh (2014) attempted to investigate the effect of DSs on EFL Iranian undergraduate learners speaking performance. Fourty-two learners took part in an 8-session experiment, which consisted of two groups. They were all intermediate learners of English (authors used the Oxford Placement Test to assess proficiency). The experimental group (EG, N = 21) had classes in front of a computer; they were required to read a story on screen in every session and then retell it through creating a digital story. The control group was to listen to their teacher tell a story in class and then, on the following class, were required to retell the story orally. In order to verify effects on speaking performance, the authors analyzed data from a pre and post tests using an adapted version of the TOEFL Speaking Test (the authors do not mention whether or not the narratives produced were indeed analysed). Results suggest an improvement in the oral production of all learners when comparing the scores of the pre and post-tests; however, for the the DS group scores were higher in the post-test, what might suggest an advantage for the engagement of learners in this type of task using digital technology. This possible advantage was also demonstrated by learners' positive responses in the questionnaire when asked whether DST aided them in improving their oral production skills (p. 255).

Lee (2014) investigated the ways in which the use of digital news stories could enhance knowledge of context and speaking skills with a group of intermediate Spanish as an L2 learners in the United States; they were all attending a reading course delivered by the researcher herself. Fifteen learners took part in the study which used Voice Thread during an entire semester in order to create digital news stories. Students had a three-hour class a week and were given a good amount of out-of-class activities to serve as input for the stories they were required to create and report every week. Topics of the stories were either selected by the instructor, or by the learners themselves. Among the 'tasks' that were part of the project (and of the extra homework), were "listening to broadcasts to increase students' aural skills and comprehension and making digital recordings to improve their pronunciation and speaking skills" (p. 341), as well as additional readings of newspaper websites. Because participants had never used Voice Thread before, they all participated in a training session right at the beginning of the course. Data from the news recordings, together with students' perceptions (from a blog, an online survey and a post-project interview) were qualitatively analyzed by the researcher herself. Results, based on students' reports, suggest they were able to develop multiple literacy skills, such as critical thinking, digital literacies and social interaction — even though no information is given as to how these skills might have been measured/considered in the analysis/report (p. 349; p. 352). The author also brings claims for a possible enhancement of oral fluency (p. 338) and overall speaking proficiency (p. 352), suggesting learners perceived they had been able to improve speaking (p. 347) and were also more motivated (p. 345) throughout the process of creating digital news stories.

However, no description of the measures for assessing oral performance is given in Lee (2014) (e.g., such as word count per minute for fluency), perhaps because this study did not use any (quantitative ones, at least). Because of that, I understand results — as a good number of those reported in previous articles here described — must be seen with caution. The researcher explains also that these results are in consonance with other studies which have also 'shown gains' in terms of oral production enhancement (e.g., Ducate & Lomicka, 2009; Rosell-

Aguilar, 2009[45]), which have also demonstrated that "regular oral recordings helped bolster students' language accuracy, avoid fossilization, and build oral fluency" (p. 352). Despite the claims brought by the author, more information regarding the data analysis should have been provided so that the reader could more adequately consider whether such 'gains' were indeed found. This seems to be a drawback in plenty of the studies encountered: many claims have been made without sound description of method, assessment measures, or analysis procedures overall. Due to that, making generalizations and reaching conclusions as to whether or not DST might positively impact on L2 oral performance, for instance, seems quite impossible. However, in this overview of the literature I continue on the attempt to show the reader what has been investigated in the area under this given topic, as well as on how research has been reported (even though gaps may exist).

Pardo (2014) investigated whether learners' writing and speaking skills could be enhanced by the use of DS in a language class for over a month. His participants were a group of 21 EFL learners, future primary school teachers of English at Universitat de València (Spain), with an intermediate level of proficiency (B2- and B2+ on the Common European Framework of Reference, CEFR). Students were asked to create a total of 7 narratives: 4 personal, 1 love story, 1 of a historical event, and 1 as an adaptation of a children's book story. Students worked collaboratively in the beginning, for brainstorming ideas for their stories, and in the end, when presenting their stories to the colleagues, giving/receiving feedback and grading them; teacher feedback was also part of the whole process. The stories were designed using Photostory 3, a 'user friendly' Microsoft software, according to the author (p. 76). An open-ended questionnaire was also used for examining whether learners "have found the task rewarding and productive" (p. 79). Data were analyzed in a qualitative manner through the assessment[46] of the stories and questionnaire responses.

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[45] These two studies mentioned by Lee (2014) were not included in the present review considering they deal with *podcasting* and, therefore, do not appropriately fit the main idea of digital storytelling, which basically involves video creation, a feature not present in podcasts. Other studies, such as Hwang et al., (2016) and Sadik (2008) have not been reported here because their proposals on storytelling differed from the ones reviewed here (i.e., did not follow the main tenets of DST proposed by Lambert (2007) and colleagues). For instance, in Hwang et al, 2016, a 'Web-based multimedia storytelling system' was created by the researchers for learners to interact in the L2; the instructors were the ones providing the set of pictures, vocabulary, etc, for the learners to create weekly stories on the system (results overall show learners who used the multimedia system outperformed those who did not use it (p. 215)). Also, Sadik (2008) did not specifically investigate L2 oral performance in his DST experiment; thus, due to space constraints, his study has not been reported here.

Pardo's (2014) results have shown that: a) learners were more accurate on the second version of their writings, after receiving teacher's feedback; b) speaking/recording their story was the most challenging part for all of them, and pronunciation problems were noticed on the audio recordings; c) an overall feeling of enjoyment, achievement and success was felt by the students and the teacher/researcher; d) students demonstrated no difficulties using the software for creating their digital stories; e) students were able to provide interesting information about how they might use DS in their own classes with their own students in the future (p. 80). Therefore, the researcher concludes that the project allowed the future EFL teachers to "improve not only their linguistic abilities, but also the artistic, technical, and creativity skills" considering their writings improved (p. 81). Thus, the scholar claims for the effectiveness of DSs "as a way to develop the aforementioned abilities since results showed that students improved their writing and speaking skills to a certain extent" (p. 82). Furthermore, regarding oral production, even though they faced difficulties in pronunciation, they reported having practiced this aspect as much as possible to deliver a more adequate oral version of the story to their audience (colleagues and teacher)[47].

Focusing on the issue of collaborative learning, Nishioka (2016) investigated the process of joint knowledge construction of Japanese by Korean L2 learners while engaged in a collaborative digital storytelling project, following a sociocultural perspective. She wanted to "identify effective pedagogical strategies" (p. 39), and for that she looked at learners' interactions (which were recorded), especially at language-related episodes (LREs), to see whether there might be signs of language development/retention. She found that most of the LREs were vocabulary-related (60%), followed by grammar-related ones (20%); she also found that learners used their L1 most of the time - for the translation of the Storyboard and in order to solve interaction difficulties

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[46] Stories were assessed following the main criteria of the 7 elements for a DS, such as: 1) point of view; 2) a dramatic question; 3) emotional content; 4) the gift of your voice; 5) appropriate soundtrack; 6) economy of words; and 7) pacing (Pardo, 2014, p. 78-9).

[47] The fact that learners had to record stories several times in order to get the pronunciation right, for instance, is something interesting to be noticed, I believe. This process of revising (despite not being solely a process undergone in DST) - listening to one's own audio files and critically analyzing them (as well as repeating the task, that is, recording it again) - seems to be helpful in order to improve performance, considering it allows a contextualized FonF, which is essential for L2 development.

- , which was totally expected considering their differences in language proficiency (N = 3; levels: one beginner, one upper beginner and one upper intermediate learner). Besides, only the expert student (intermediate level) used private speech, “probably because she was expected to provide assistance” (p.46), considering she was the most knowledgeable one of the three. Findings have also shown there were certain “pedagogical constraints on implementing the project in mixed ability classrooms and a large retention gap in language knowledge.” (p. 39). Then, overall, the study shows that collaborative work in DS may be beneficial; however, learners need to have a certain level of proficiency for that to be made possible considering this interactive condition.

As it can be observed by the studies presented, a qualitative, more holistic or globally-oriented perspective, seems to have been prioritized when it comes to the analysis and discussion of data involving DST research in L2 contexts of investigation. Despite considering the qualitative stance an extremely important one, as previously mentioned in the introduction of this proposal, no studies have attempted to investigate whether learners’ L2 oral production, after engaging in a task cycle with digital storytelling, might improve quantitatively by using all three CAF dimensions proposed by Skehan (2003), as well as the measure of lexical density (thus CALF, henceforth). Therefore, the present investigation seems to be relevant considering the ultimate goal for L2 learners everywhere — being able to *use* the language in an acurate, fluent, complex and lexically dense manner, so that they can effectively put their messages across. In addition, it is important for (future) language teachers, such as myself and the ones to take part in this study, to get acquainted with technological tools (Gimenez & Ramos, 2014) in order to amplify the possibilities for success in the language classroom, as well as to bring about innovation for this context - although innovation cannot be attached, solely, to the use of tehnology.

Besides, to the best of my knowledge, no studies with DST as a cycle of tasks looking at L2 oral performance (under the CALF dimensions especially) have been conducted in Brazil, let alone in a real L2 classroom in the northeast context. Thus, there is still quite some room for investigations in the area. All in all, the present study is justified not only taking it all into consideration, but also keeping in mind that the understanding of the impact of using digital technology — through the affordances of DST — and tasks for L2 oral production (for its practice and enhancement) might inform and enrich discussions in the areas of L2 pedagogy, technology-mediated TBLT (González-Lloret & Ortega, 2014) and overall CALL research.

3. METHOD

3.1 OBJECTIVES AND RESEARCH QUESTIONS

Having in mind the complexities of developing L2 oral production in FL contexts and considering the need for more research that explores the integration of tasks and digital technology, the main objectives of this study are: a) to investigate the impact of a cycle of tasks with DST for the enhancement of L2 oral production, considering the dimensions of fluency, accuracy, complexity and lexical density (Skehan, 2003; 2009b; 2014); b) to unveil the processes learners undergo while constructing their digital stories; and c) to unveil learners' perceptions regarding the DST task cycle, the use of technology, and its relation with L2 learning and teaching. In order to accomplish such goals, the following research questions (RQs) have been proposed:

RQ1. Does L2 oral production change as a byproduct of the DST task cycle, regarding complexity, accuracy, fluency, and lexical density?

RQ2. What are the processes L2 learners undergo during the construction of their digital stories?

RQ3. What are the participants' perceptions regarding the task cycle with digital storytelling, the technology used, and its impact on L2 learning and teaching?

3.2 PARTICIPANTS

In order to answer the questions addressed, this study was carried out with an intact group[48] of 14 undergraduate learners, future EFL teachers enrolled at the English Intermediate Level 1 course, most currently in the third semester of the English Language Program (Letras Língua Inglesa e Literaturas) at the time of data collection. They all attended evening classes at a public university located in the northeast of Brazil, state of Bahia. Despite the fact that task-based investigations tend to consider intermediate L2 learners controling for proficiency prior to the experiment, in the present study, proficiency was assessed afterwards (during data analysis), because my main interest was to investigate the impact of the task cycle in this ‘real world’ L2 classroom, so to speak.

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[48] Originally, the group of this Intermnediate I module was composed of 17 learners; however, 3 of them did not accept to be participants of the study (even though they attended most classes and participated in some of the DST in-class activities).

Investigating the particular context of an intact L2 classroom in a public university in Bahia seems relevant considering the possible pedagogical implications for that specific group of learners (i.e, the expectation that some might benefit from participating in the DST project). Besides, because they are all teachers-to-be, it seemed important to explore how this group was able to deal with the pedagogical intervention the study proposes, and how their engagement might possibly foster not only linguistic changes but also critical reflections considering classroom-related issues involving technology and L2 learning. Finally, the motivation for investigating such a group is also personal: as a teacher and researcher, experimenting with DST tasks may render valuable insights which may serve to inform and instigate more qualified practices, for me and my colleagues, hopefully bridging some gaps between theory and practice.

Regarding background information, participants (N=14) were 7 females and 7 males, whose ages ranged from 18 to 50 years old (mean age of 26, being 10 under 30 and 4 learners in-between 34 and 50). They were all Brazilian, native speakers of Brazilian Portuguese, residing in interior areas of (center-north) Bahia, far from the capital Salvador. Considering their contact with English prior to university, most had studied EFL at regular school, and only 4 in private language institutes and/or with private teachers (P4[49], P9, P12, P13 - for 1, 4, 2, and 3 years, respectively). Reasons for choosing the English Language Program were mostly related to a particular desire to learn the language, though three specifically mentioned the wish to become teachers (P1, P3, P7). Eight of the participants reported having already taught English, most for less than a semester (for beginners, in general kids and teens) in regular schools. Regarding technology use, all learners have access to the internet (through notebooks and smartphones) and use it on a daily basis for Facebook or general social media mainly; some also use websites to learn English vocabulary and grammar, among other elements. Despite not using Skype often to interact in English, for instance, a great number of learners enjoys gaming online as a form of practicing the language. Thirteen learners also reported having already produced a video in which they had to speak English, and sending an audio in English (i.e., through Whatsapp) as well. Despite that, half of them reported feeling uncomfortable speaking English, which is explained by lack of fluency and vocabulary, as well as shyness and nervousness. This brief glimpse at learners’ profile is useful when interpreting and analysing data. For additional information, a summary of profile responses is available in Appendix T.

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[49] P stands for Participant.

3.3 INSTRUMENTS

The instruments[50] used in order to gather the data for this study were, in the sequence they were applied:

1) a consent form, for learners to assert their volunteer participation in the study (Appendix A);

2) a profile questionnaire, to gather information about learners' background, digital abilities and overall learning needs, applied via google forms (Appendix B);

3) a pre-test (OP1), consisting of an oral narrative production in the L2, also serving as a speaking assessment test to verify participants' proficiency level (Appendix G);

4) a cycle of tasks with digital storytelling (Appendix C), which culminated with the digital story (also referred as OP2) presentation as its ultimate outcome;

5) five during-task questionnaires, used for better understanding the processes learners underwent throughout the DST task cycle (Appendix E);

6) an immediate post-test (OP3), consisting of another L2 narrative produced right after the digital story was displayed (Appendix H);

7) a post-task perception questionnaire, to unveil learners' perceptions about the experience of working with digital storytelling, technology and its impact on their L2 performance and learning (Appendix F);

8) a delayed post-test (OP4), with a final L2 oral narrative produced one month after the task cycle was concluded (Appendix I).

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[50] The instruments used for gathering data are presented in their original form, that is, in Brazilian Portuguese (participants' L1).

3.4 DATA COLLECTION

3.4.1 Research design

An overview of the research considering the cycle of tasks with digital storytelling is presented in Table 3. Afterwards, information regarding the organization of the experiment will be presented in the following order: a) the task cycle; b) the questionnaires; c) the oral productions and the digital stories; and d) the procedures for data collection. At last, the procedures employed for data analyses will be described, together with some general information regarding the pilot study which preceeded this investigation.

Table 3 - Research design

Wee	Tests	Task Phases	Tasks/Activities
1		Pre-task	Consent Form
			Task 1. _Me as an L2 learner*_
	Pre-test		**OP1** - 1st oral production (Whatsapp)
			Profile Questionnaire
2		During-task	**Task 2**. _Creating a digital story_
			Task 2.1. _Writing the script*_
			Workshop on video-editing (using the Moviemaker)
			Task 2.2. _Organizing the Storyboard*_
			Task 2.3. _Recording the story script*_
3			**Task 2.4** _Concluding the story: final adjustments*_
			*During-task questionnaires (completed after each task)
			Task 3. OP2 - Presenting the DS
		Post-task	**Task 4**. Feedback on digital stories
	Post-test (immediate)		**OP3** - 2nd oral production (What-
			Perception questionnaire
4	Post-test (delayed - 1 month & 1 week)		**OP4** - 3rd oral production (Whatsapp)

In general terms, the study was designed to encompass a pre-test, an immediate post-test, and a delayed post-test phase. The pre-test consisted of a first oral production (OP1) in which learners had to record an audio in English, using Whatsapp, telling (the researcher) about their journey as L2 English learners. This recording, of 1 to 5 minutes, was done immediately after they had 10 minutes of unguided planning time and with no access to their draft during recording (see instructions in Appendix G). Oral dada from OP1 was later on used to assess learners' overall proficiency level (following D'Ely, 2006) in order to enrich the discussion of data results (see information regarding proficiency assessment in section 3.5.1.3).

Following the same line from OP1, the immediate post-test, or oral production 3 (OP3), as well as the delayed post-test, or oral production 4 (OP4), also consisted of a narrative in English (see Appendix H and I, respectively). The four OPs shared the exact same topic — they were personal narratives of learners L2 journeys — and basically followed the same procedures. However, the context given (in the instructions) for each of these tasks changed a little in an attempt to keep learners motivated to repeat the task. In this sense, it is important to point out that this DST experiment resembles a laboratory study, understanding that no individual would be invited to carry out the same task in 'real life' (i.e., tell his story as an L2 learner, over and over again) in the way it is proposed here (though we may, for instance, tell it to different people). However, the way tasks' instructions (and contextualization) were constructed allows for each of them (OPs 1, 2, 3) to be considered plausibly real and contextualized tasks on their own.

The final outcome for the DST project was the second oral production (OP2), that is, the digital story produced by each participant. This digital story was further appraised, considering their communicative adequacy, by a group of 5 raters. Overall, the design of this experiment allowed for the observation of learners' L2 oral production in four different moments in time, with the possibility of considering the during-task phase (or the DST cycle of tasks) as a treatment. This would consequently allow the investigation of whether differences could be obverved for L2 speech considering the traditional task-based measures of complexity, accuracy, lexical density and fluency in the four moments of the study. Thus, data from the OPs will be quantitatively analysed in order to answer RQ1.

Furthermore, the experiment encompassed a cycle of tasks related to the digital story to be constructed by participants — to be further explained in the following paragraph. Throughout this cycle of tasks, data were gathered from several questionnaires which informed not only aspects regarding participants' background (profile questionnaire), but also in terms of the processes they went through when designing their digital stories (during-task questionnaires), as well as their perceptions of the entire experiment, and the impact of technology on their personal trajectories as L2 learners displayed in video format (perception questionnaire). Data regarding these questionnaires was qualitatively analysed in order to answer RQ2 and RQ3. Specific information on the questionnaires, the oral productions, and the procedures for data collection will be given on the following sections.

It is important to mention that, at the onset of the experiment, in order to be part of the study, participants were required to sign a consent form (Appendix A) — designed following the Brazilian Research Ethics committee requirements[51], which explained the overall goal of the study, among other relevant information — to attest their free participation in the investigation[52]. After having briefly given an overview of the study, let us move to the description of the task cycle for the DST project to understand what it entailed.

3.4.2 The Digital Storytelling cycle of tasks

As previously mentioned, the task cycle for the construction of the digital stories has encapsulated the following three main phases, as expressed in the preceeding table: a) a pre-task phase; b) a during-task phase; and c) a post-task phase. A detailed description of the teaching steps regarding the tasks participants performed for the construction of their personal DSs is given in Appendix C. Throughout the task cycle, learners have carried out a total of seven tasks[53] in order to individually construct and present their DSs. The order of tasks is the following: 1) **Task 1** - My journey as an L2 learner (recording OP1); 2) **Task 2.1** - Writing the story script; 3) **Task 2.2** - Organizing the Storyboard; 4) **Task 2.3** - Recording the script; 5) **Task 2.4** - Concluding the story; 6)

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[51] In Brazil, all research involving human beings must be approved by the Research Ethics committee (CEP - Comitê de Etica em Pesquisa), which follows specific norms and resolutions. More information can be found on http://plataformabrasil.saude.gov.br/login.jsf.

[52] This study has been approved by the Brazilian Research Ethics Committee (Certificado de Apresentação para Apreciação Ética, number 84509118.7.0000.0121).

[53] Here, I am considering as ‘tasks’ all the activities participants carried out aiming at creating a DS, presenting and reflecting about it. It included then the pre-test audio recording (OP1), which served as an initial attempt of thinking of their trajectories, as well as the during-task and post-task/follow-up activity in which reflection on the process was made possible. I am not considering here, though, OP3 and OP4 (the post-test recordings) as part of the cycle, since they are not so closely related to the DS purpose (even though they may serve as pedagogical practice for learners are still narrating their trajectories).

Task 3 - Presenting the DS (OP2); and 7) **Task 4** - Feedback on the DSs, moment of analysis and overall impressions on the cycle.

Regarding Task 1, this first task allowed learners to get familiarized with the general topic of the DS - reflecting upon their learning trajectories as well as considering themselves as future EFL teachers. They were required to record an oral narrative in English, to be used as a pre-test (OP1), for it is their 1st oral production prior to the complete DST project. Task 2 and its subtasks required learners to dive into the construction of their DSs, beginning with the writing of their personal stories, then selecting images and soundtrack for organizing the Storyboard, followed by the recording of the script using their own voices, and finally the necessary adjustments for the story to be adequately concluded and displayed as a final outcome (Task 3). After the presentations, general feedback on the DSs were given and received (Task 4), following suggested criteria (see Appendix J). Also, since this post-task is a moment of synthesis and analysis, as Skehan's (1996; 2009a) framework for task implementation proposes, participants additionally presented their considerations about the DST task cycle by answering the perception questionnaire (see sequence in Table 3).

3.4.3 The questionnaires

A total of 7 questionnaires[54] were used in order to gather data for the study. At first, a profile questionnaire with 67 questions[55] total (containing both open and closed questions) was applied in order to gather participants background information, such as age, place of residence, amount of contact with the L2, needs and beliefs in terms of L2 learning and teaching, general digital abilities, technology use, among other aspects (see Appendix B and Appendix T for a summary of responses). This instrument was divided into 3 main parts: a) personal questions, with 14 questions; b) You and the English language, with 28 questions; and c) You and digital technology, with 25 questions.

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[54] All the questionnaires were applied via google forms (sent by email, participants answered them online). Only questionnaire for Task 1 (about OP1) was answered in class, in printed version, right after OP1 was produced. The instruments were all constructed in Brazilian Portuguese, participants' L1, and therefore this is the version presented in the appendices.

[55] In the questionnaires, I am also considering as 'questions' moments in which participants have to justify their answers (see question 4.2 on the 'You and the English language' part, for instance), as well as those parts in which they are invited to complete sentences such as in 8.a) 'Aprender Inglês é…' or give additional information on something.

In addition, while learners were engaged in constructing the digital stories, 5 during-task questionnaires, with a total of 50 questions, were also applied (see Appendix E; also Appendix U for a summary of responses). They contained mainly open questions[56] which aimed at understanding how tasks were implemented, that is, how learners in fact carried out each of the activities — from the 1st narrative recording[57], the writing of the script, to the final adjustments of the digital stories — , and some specific impressions regarding each of the tasks pertaining the entire cycle. Overall, questionnaire of Task 1 (QT1 - recording the 1st L2 narrative) contained 7 questions, questionnaire of Task 2.1 (QT2 - writing the script), 10 questions, questionnaire of Task 2.2 (QT2.2 - Storyboard organization), 9 questions, questionnaire of Task 2.3 (QT2.3 - recording the story), 14 questions, and questionnaire of Task 2.4 (QT2.4 - final adjustments), 10 questions total. This during-task instrument enriched discussions of the processes in RQ2.

Finally, the post-task perception questionnaire with 40 (mainly open) questions was administered after the task cycle was complete; it informed about learners' overall impressions regarding their active participation on the experiment (see Appendix F; also Appendix V[58] for a summary of responses). It also reflected their perceptions on the use of technology in the cycle of tasks (and beyond, considering its possible impact on future teaching practices), as well as perceptions regarding the impact (or not) of a task cycle on L2 development in general, among other relevant elements. This last instrument was essential for answering RQ3.

3.4.4 The oral productions

As previously mentioned in general terms (section 3.4.1), three oral narratives — OP1, OP3, OP4, or a pre-test, an immediate post-test, and a delayed post-test, respectively — were part of the study. All oral productions followed the same instructions and nature: learners recorded an audio in English, through Whatsapp, narrating their journey as L2

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[56] The last question of the during-task questionnaires was for participants to give additional comments/suggestions if they wished to. Most other questions required an obligatory answer: they could not move to the following question until completing the required one — this was made possible because the instrument was constructed via google docs, which compelled participants to respond.

[57] Even though Task 1 (and OP1) are part of the pre-task phase, this questionnaire was included in the group of during-task questionnaires.

[58] Due to space constraints, Appendices T, U, and V will be shared upon formal request. For those interested, please contact jutrevisol@hotmail.com.

English learners. This recording (1-5 minutes[59]) was spontaneous, and it was preceeded by a 10-minute unguided planning time. Some minor changes were made in the contextualization of the recording activity to keep learners motivated to repeat the same task — see instructions given to participants for OP1, 3, 4 in Appendix G, H, and I, respectively. Data from these OPs were quantitatively analysed in order to answer RQ1 — see how they were measured in section 3.5.1.

3.4.4.1 The digital stories

Each participant produced one digital story individually, in English, during the time of the experiment. For that, learners used additional time to their classroom schedule. Elements other than learners' own voices in audio, narrating biographical matters, were present in the DS: they contained images, background music, as well as transition effects as key features for this personal movie to be interactively and multimodally produced, representing each of its creators.

The DSs produced may be considered as an oral production (OP2), since learners also got engaged in recording a personal audio narrative in the L2 as a requirement for the final outcome of this task. Now, considering the study did not control for whether or not learners read while recording the story, this might cast doubt as to whether this narrative should be regarded as an 'oral production' in its strict sense. Because of that, OP2 will be generally presented and discussed in the end of the quantitative analysis (section 4.2.5). In addition, considering the particular nature of DSs, they were assessed under the perspective of communicative adequacy (Pallotti, 2009; Specht, 2017 — see section 3.5.1.1.5 for how this measure was operationalized).

3.4.5 Procedures for data gathering

Data gathering started on November the 21st, 2016 — DAY 1, with the researcher entering the classroom to meet the participants for the first time[60]. On this initial contact, which lasted for about an hour, I basically introduced myself as a doctorate student at Programa de Pós-Graduação em Inglês (PPGI) at Universidade Federal de Santa Catarina (UFSC), explained my niche of research in superficial terms and invited them to be a part of the experiment, with the guarantee their efforts would be considered by their professors (as grades would be given for the activities they were about to conduct) [this introduction lasted about 5 min]. Then, they filled in a list which contained personal information — name, email and Whatsapp number; right after that, they added me on Whatsapp and texted me '*Hi, this is [John]*' so that we could make sure everyone was connected and had my contact (which would be necessary for OP1 to be carried out on DAY 2).

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[59] For each of these three oral productions learners were instructed to speak from a minimum of 1 and a maximum of 5 minutes. However, despite this instruction, some learners produced OPs which were shorter than 1 minute. Because I was interested in knowing the general effect of tasks with DST on the L2 production of the entire group of participants, and because these learners carried out all the tasks in the cycle (being thus actively commited to the project), their data were mantained and analysed.

Then the consent form, adapted from Delatorre (2017) and Silva (2018) (see Appendix A), was introduced. We read the consent form together, doubts were solved and the forms were signed, with their free will to take part in the project that was about to begin the following day. I also explained them they should bring their smartphones and earplugs with a microphone (in case they had one) the following class for an activity. Finally, I briefly asked whether they had already used any video editing program (e.g., Moviemaker) to which the reply was negative for all expect one, which confirmed the group's need for a specific workshop to help on the project.

All the conversation on this first day was carried out in Portuguese (despite the majority requesting for it to be in English) in order to avoid comprehension problems of any kind. On the following days of the experiment, there was usualy a mix of the two languages, but most of the interactions were in Portuguese (especially when providing an instruction of some sort or when solving doubts), and only at times in English, as they felt the need for it as well. Because this first moment was at the end of the evening (from 9:15 to around 10:15 pm), at around 10 pm students started to get dispersed, considering half of the group lives in neighbor towns and had to take a bus to get back home. This seems to be quite common at the context of this university (i.e., having students leaving class earlier, and also arriving after class has already begun), so it had to be taken into consideration for the experiment as well, so that everyone would be present throughout the expected activities. Thus, that is how WEEK 1 began.

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[60] Despite being over-descriptive in this procedures' section, I find it important to report some aspects in a more detailed manner, since this is something I often miss when reading (complete) studies in the area. When discussing the pedagogical space of a task, Samuda (2015) criticizes the lack of 'access to classroom data' necessary in the TBLT agenda: "we still have relatively limited documentation (…) of what really happens as tasks unfold in real time, and as how teachers handle them" (p. 296). Even though what is brought here is no transcription of recorded data regarding this pedagogical/experimental phase, it may possibly offer the observation of some aspects regarding this "task-in-process from a teacher's perspective" (p. 296), which Samuda claims as being essential (and yet under-researched) for advancing the area.

DAY 2, a Wednesday on November 22nd, began with the instructions for Task 1 — OP1. Students received a printed instrucional text (Appendix G) explaining they would have 10 minutes to plan, witout any guidance, a story in which they would narrate their journey as L2 learners. Immediately after planning, with no paper drafts, they recorded their stories individually using Whatsapp and sent me their audio files. The story was supposed to be from 1 to 5 minutes, maximum. Because the classroom was small, most students chose to go outside to the corridor and patio which was quiet to record the stories. After recordings had finished, we returned to class and checked whether I had received all the audio files (even though the internet on campus was not working perfectly that day, all the stories had been received by the end of the class). Right after, they all answered, in class and in print, the questionnaire for Task 1, which inquired them about this first movement, as a moment to reflect on the task they had just done. When they all had handed in the questionnaire, I then linked this first attempt to think about one's own learning journey with my own learning path by presenting 'My story' as an L2 learner and teacher of English, in the format of a digital story. The general impression was that they all thoroughly enjoyed it, especially because they could learn a little about me, the teacher-researcher who was a stranger to all of them; besides, they could see in the images selected some of their friends, colleagues and professors of the university (they were all excited while watching it, so it seemed it was something they could somehow relate to). Some slides for contextualization (Appendix D) were then presented, with a definition of 'digital storytelling', its key elements, what they were expected to do and the deadline of the project.

Finally, we collaboratively set the criteria for assessing the digital stories (Appendix J). The criteria considered the given aspects: 1) Plot organization (considering the story has beginning, middle, and end); 2) Clarity/objectivity (is the story clear/comprehensible?); 3) Speed/quality of speech (is it too fast? is it too slow? is it ok in terms of rhythm?); 4) Pronunciation (is it clear enough?); 5) Creativity (how creative/ interesting is the story?); 6) Accuracy/grammar (is it told without too many mistakes?). A total of 10 points maximum would be given to each of these elements, adding up to a total of 60, which is to be divided by 10 for a final mark. They also agreed on voting for the 'Top 3 Digital Stories' in the end, and for a small prize being given to the best ones. Finally, after these considerations, I handed them a 'Table of activities' (Appendix K) which consisted of a tentative schedule with a general ideia of what would be done during the following weeks. This was the end of DAY 2.

On DAY 3, a Thursday, November the 23rd, students began the night writing their first draft of the script for about 2 hours. The overall instruction on that was for them to consider their first contact with English, to reflect upon when they began studying the language, to think of what their learning route has been, which important people were part of it, and any interesting stories they had in terms of that. They did this activity in class, some handwriting it and some with their notebooks, and they were free to use whatever resources they had/wanted to (e.g., online dictionaries, colleagues). I was there as well to assist in whatever doubts they had. Some of them would feel 'stuck' not knowing how to further develop their stories and then I would sit with them and ask for more details or information, regarding what I had read on their pieces of writing (for instance, in one story there was the connection with music - so I would ask what sort of music or band had first motivated him/her to start studying English). Some would also ask for their colleagues' opinion, and it somehow became a collaborative activity. The scripts were collected at the end so that feedback would be given.

Because on this day some new students popped up in class, I individually welcomed them into the activities we were doing and explained in general terms the DST project they were to be engaged in, in case they wanted to take part in it. This is because their digital stories were to be graded by the teachers of two disciplines — English Intermediate level I and Oral Production I, the former held on Wednesdays and the latter on Thursday evenings — what implies they were somehow expected to participate, since their regular class hours were used to conduct the 3-week cycle with DST.

This way, all students from the 3rd semester attending these two components were invited to participate (and most of them did, even though not regularly attending all classes and planned activities). However, only data from participants who carried out basically[61] all the tasks (including the OPs) and who produced/presented a personal digital story as a final outcome were here considered. Most specifically, data from 14 participants were analyzed.

On DAY 4, November the 29th, a Wednesday, all students participated in the Moviemaker workshop, which was held at the university laboratory room for an entire evening. The workshop was administered by an assistant, expert in technology and movie editing programs, who was an undergraduate student of another course at the same institution (and who received a certificate for the course with special credits to count for his curriculum activities); he also offered assistance to install the program on students' notebooks (even though few had brought them to class) as well as assistance outside of class hours for those who needed to solve doubts and/or format their videos during the process of the digital story construction. On the first week of data collection, when indirectly investigating participants' acquaintance with the Moviemaker and other video editing softwares, it was noticed they would indeed need more than one hour experimenting with the program so that they would be able to use it (considering only one student had had previous experience on editing videos). Thus, we agreed on having a 4-hour workshop, which was divided into a 2-hour theoretical part (exposition of the program features and resources), and a 2-hour practical part (in which they used the program by uploading photos and geting a piece of video organized). For the workshop to be carried out, a week before the software had been installed in the laboratory[62] computers. Students were advised to bring a pendrive with the photos and materials they had already selected for their stories/ personal files to be used on this testing phase. Also, they were told to bring their notebooks in case they wanted to have the program installed during the break. The workshop was extremely helpful, as learners informally reported by the end of the evening, because this hands-on part made them more confident to use the program and begin organizing their stories on the screen.

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[61] This is because I have decided to consider data from those participants who did not answer some of the 5 during-task questionnaires or who did not produce one of the post-test OPs because, overall, they have taken part in the experiment in its entirety, having presented their DS in the end of the cycle.

In addition, on this day I returned their written scripts — the first draft of the story — with my 'indirect feedback' on them. The feedback consisted mainly of pointing out where mistakes (mainly grammar) were found[63], without an explanation of what or how they were supposed to correct it; this way, they were initially driven to focus on what should be changed, though, more importantly, being provoked to reflect on it for correction. For illustration, in a sentence such as "It *is* been *a* amazing experience" (P4), I would highlight (in bright yellow) the words *is* and *a* to show those were the aspects to be worked upon. I expected this to be a little more challenging to them and, because of that, I told them I would be available at any time to help with the doubts they had regarding the corrections (considering they were autonomous enough to decide whether they needed my help or not). Regarding the feedback procedures[64], I would sometimes try to encourage students to give more details on something and develop the story this way: when a student mentioned the importance of her grandfather for her choosing the Letras program (P1), I asked "Why was he a big influence in your journey? I got curious! :)" or when the same student mentioned her "English knowledge was not enough" when she started the program, I questioned how she felt about that at the present time and whether she could notice any improvements in her own learning journey at the present time.

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[62] Regarding the university laboratory, it might be interesting to mention — just for the reader to picture it —: it is a room with 17 computers in adequate condition of use; the room has a datashow projector (which was used for the presentation of some slides on the main features of the Moviemaker in the initial part of the workshop); however, the air conditioning system does not work, which means the room was extremelly hot and quite uncomfortable (around 30 degrees Celsius, which in Bahia is pretty normal at this part of the year) for us to work for an entire evening (there was one fan, though, and one window, which remained wide open throughout the entire class). This is just to illustrate that, despite not having perfect conditions in the contexts where we teach, learn, and conduct research (as in comparison with laboratories and other institutes abroad, especially), learners are still able to perform successfully (despite extra challenges and efforts, perhaps). Moreover, it seems relevant because it represents a real context of instruction, with an intact group of learners in their regular learning environment— an underresearched context and population, when referring to mainstream TBLT.

After handing in the drafts with the highlights, some students came to me during the break (of the workshop) to check some aspects on the given feedback they had not understood (or could not correct themselves); when assisting with the doubts, I always tried to lead them to consider the possibilities, to reread the part underlined on the script (and which needed reflection/correction), to question using similar examples, having them, thus, resolve the problem and reach a final and 'accurate' answer (task which took quite some time, at times). Attempts were, thus, mostly on guiding them towards the/an answer, never on giving it to them straight away, without having them reflect about the linguistic item or whatever the problem was. Besides, not many students came to further check or solve doubts regarding the written feedback on their drafts on this day.

On DAY 5, November the 30th, a Thursday, learners answered the during-task questionnaire of 'After Task 2.1', regarding information on the script written (Appendix E), in class. After that, participants went to the computer laboratory to work on the organization of their Storyboard (that is, selecting the images and music as a soundtrack), and also to work on the script and getting started on its recording(s). They used the remaining time available in class for designing their own projects.

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[63] This type of feedback — in which the specific error or problematic part is indicated to the learner — is also known as explicit feedback (Ellis, 1994).

[64] Moreover, I would give alternatives, for instance, when I saw the opportunity to suggest a new expression, even when there was nothing incorrect with a given sentence: "Then, *by the passing of the time*, I continued (…)" (P3) — I put brackets [ ] around the expression in italics, with a footnote saying "It's fine like that! But you can also use this expression: As time passed by :)". Also, all feedback was in English.

On DAY 6, December 6th, a Wednesday, participants used the computer lab at university to finish up their stories. Also, the three questionnaires regarding the organization of the Storyboard (Task 2.3), the recording of the script (Task 2.4), and the final adjustments for the DS (Task 2.5) were emailed to the students and they all had them completed either by the end of that evening in the lab or at home (for those who had not been able to finish the DS in class). The majority had been able to have the story concluded early on, so they would collaboratively help[65] those colleagues which were still working on finishing theirs. In addition, they were all told to send their digital story files to the emails of the researcher and the two teachers of the courses they were attending. Communication on some general instructions with the participants usually happened through Whatsapp text messaging, since it seemed to be a faster way of reaching them and having some written information (as well as the oral instructions always reinforced in class). This texting exchange happened throughout the whole task cycle, and participants also felt free to text me any time they needed to solve doubts or ask questions, either during the week or weekend, regarding their home assignments (e.g., checking the feedback of their written script and correcting mistakes, or 'training' reading the story and sending me to see whether it was ok (this last one done by two of the basic[66] level learners attending the project, P10 and P12)).

DAY 7, December 7th, a Thursday, was the last day of the experiment. At first, all learners presented their digital stories in class (using an overhead projector) and, while presentations were being done, the colleagues would give a written appraisal of them, following the criteria collaboratively set on the first week. After all digital stories were displayed, OP3 was administered, following the procedures of OP1, that is, with instructions being read together with the students in class (this version also had a Portuguese translation in the end, so that the Basic learners taking part in the project could accompany the task as well); after instructions, 10 minutes of unguided planning were given so that they could plan what they were about to say, without their drafts, and send the audio via Whatsapp immediately after recording. The topic of the OP3 task was kept the same (a narrative on their journeys as L2 learners) but now considering a Fulbright scholarship proposition as its main context.

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[65] That was a quite interesting aspect of this group: most, especially the autonomous ones who tended to do things much faster, were willing to cooperate and assist others in need whenever possible.

[66] Information regarding their proficiency level, assessed afterwards, is given in section 3.5.1.3.

As soon as recordings were finished, participants returned to class (some had done the recordings outside, in places they found without much noise) and we started the appraisal of the digital stories. Everyone was free to share something they found interesting so that, this way, we could all reflect on relevant aspects of the DST process and outcome, in general. Comments and feedback given as a group where related to general aspects: they mainly mentioned voice clarity as an aspect of interest — how comprehensible the audio was or how clear pronunciation was — as well as pointed out compliments on the stories, life journey and photo selections, which overall included moments shared with the colleagues/friends who were also in the room. Finally, during the break — filled with chocolate cake and other treats, such as books and other stationery objects being raffled as a recognition[67] for their active participation in the experiment —, the group voted on the top three stories, those they considered worth of a prize (which was a literary English book, such as Harry Potter). For them, the top 3 stories were those from P5, P8 and P13, respectively. Finally, this 3-week in-class project ended with a happy-hour celebration full of joy and music (one learner brought his guitar, so there was singing), which was mentioned by most as their main motivation to have initiated this journey as L2 learners of English.

After the DST project had ended, OP4 was administered on January the 15th, which was in fact a month and a week after OP3 was recorded. The task for OP4, following the same procedures for the other OPs, invited learners to consider that they were among the finalists of an exchange program which would grant a scholarship for them to study English in the USA for one year as well as to teach basic-level English while there; thus, they were required to record a story introducing themselves, their journey as L2 learners, and also, if they wished, mentioning what their motivations for learning and teaching English were. This task was administered by a research assistant, who is also a professor at the university. She was instructed by the researcher and followed all the requirements for this final narrative to be carried out the same way as the others (e.g., handing learners the sheet with the task in print, reading it aloud with them, asking for doubts, providing the given amount of planning time, collecting learners' drafts before they recorded the audio, so on and so forth).

Regarding the date that OP4 was administered, despite knowing that other studies usually have delayed post-tests exactly a month after the experiment has finished, for this study this was not possible due to difficulties regarding the university academic calendar. This date was then chosen because it was the first day of class for the students, after the holidays and vacation time. Normally, students do not have classes in January, since it is the period in which undergraduate students would generally be on vacation. However, this group of learners had enrolled on a ‘Curso de Férias’ (Vacation course[68]) at the university beginning on this date. Thus, it would have been otherwise impossible to gather all of them in the same place in January for data to be properly collected, if not for regular academic activities.

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[67] This was done because in Brazil it is unethical for participants to be paid to be part of research.

3.5 DATA ANALYSIS

3.5.1 Quantitative analysis: measuring L2 production

Learners L2 oral productions — OP1, OP2[69], OP3, OP4 — were assessed, in a quantitative manner, by the researcher and with assistance of three raters following the traditional measures of analysis in task-based research. In order to account for the fact that “speaking is a multifaceted construct” (D’Ely, 2006, p. 85), four different dimensions were used to operationalize L2 speech in the present study — *complexity, accuracy, fluency,* and *lexical density* —, taking into consideration the vast amount of studies that analyses these performance variables when investigating L2 production.

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[68] Vacation courses are considered part of the curriculum and have become more and more common at the institution. This is so, considering some courses/disciplines cannot be offered regularly throughout the semester, mainly due to strike issues or the lack of professors working in the interior part of the state. Because this university is multi-campus (with campi all around the state, especially in countryside areas), one of its characteristics is that most professors live in the metropolitan areas and, therefore, must travel (sometimes over 10 hours) to teach in the interior/rural areas of the state (a good number also chooses to teach in different campi, having to commute quite frequently to work). That is why during vacation time some professors (usually the ‘local’ ones, that is, those indeed living in these countryside areas) offer component courses as ‘Vacation courses’ so that learners can conclude the program on its regular time.

[69] Because of OP2’s different nature, discussion on this production will mainly focus on its communicative adequacy, which was assessed by 5 raters. Nevertheless, data for OP2 was thoroughly operationalized through the CALF measures, similar to the other OPs.

3.5.1.1 Speech Dimensions

The CAF measures, extensively used in applied linguistics, have also been understood as adequate to 'capture' L2 proficiency, which is "multicomponent in nature" (Housen & Kuiken, 2009, p. 461). Traditionally, the use of CAF has been applied to describe both oral and written language assessment, as well as profiency and L2 development. Now, despite existing criticism on the use of CAF for measuring L2 production (e.g., Housen & Kuiken, 2009; Norris & Ortega, 2009; Pallotti, 2009; Skehan, 2009; Specht, 2017), and the questioning of whether these three variables may be sufficient for encapsulating all that L2 speaking entails, these measures, together with weighted lexical density (WLD), were used due to their relevance in the field.

Even though there is room for more holistic or qualitative measures (such as the measure of *adequacy* (Pallotti, 2009), which is also operationalized here), this study follows mainstream TBLT research which considers that CALF measures are capable of providing a general and adequate portrait of L2 production. Besides, since their operationalization is clear-cut, it allows for the possibility of making results (at least minimally) comparable across studies, which is vital for the area. Information regarding all the transcribed and coded OP data is available in Appendix Q (for CAF) and R (for lexical density)[70]; also, raw values for the L2 speech variables is shown in Appendix S). Let us now consider each of the variables employed to assess L2 oral productions.

3.5.1.1.1 Complexity

Complexity regards "the extent to which learners produce elaborated language" (Ellis & Barkhuizen, 2005, p. 139), which may also be understood as the use of more 'challenging' language on the part of the learner (Foster & Skehan, 1996; Skehan, 2009b). The complexity dimension is ususally known to be the most controversial (of the traditional measures of CAF) for assessing proficiency or L2 performance (Craven, 2017), due to fact that it may be applied to several aspects of SLA research: for instance, it has been used in relation to elements pertaining to both tasks and language performance (Pallotti,

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[70] Because of the great difficulty I faced with the mechanics of speech segmentation, not only in terms of AS-units, but specially in terms of marking boundaries for subordination (considering what is and what is not), I have decided to make all the transcripts available (the way they were operationalized), so that other studies have an opportunity to use them for reanalysing data, as well as criticize or perhaps learn from it.

2009[71]), it may be related to L2 development, such as the order elements in the L2 emerge or are mastered; or to cognition — how a learner perceives the difficulty of a task or of a linguistic item; or in terms of grammatical or lexical complexity and their sub-components (Michel, 2017).

Despite the controversies, subordination seems to be an adequate measure to tackle syntactic complexity (Foster & Skehan, 1996). It is also considered "a good indicator of complexification at intermediate L2 levels" (Michel, 2017, p. 7), which matches half of the participants in the present study. Therefore, complexity here will be assessed by the number of subordinate clauses per AS-unit. It is here operationalized by calculating the total number of subordinate clauses in a given speech sample and then dividing it by the total number of AS-units in that same sample[72].

In order to accomplish that, we must first define some key terms[73]. To begin with, the AS-unit — or 'analysis of speech' unit — was proposed by Foster, Tonkyn, and Wigglesworth (2000) to be used as a standard measure for analysing spoken data, as a refined possibility to other measures such as the c-unit and the T-unit[74], for instance. A good number of studies have already used this unit as part of their investigations when analysing speech (e.g., Ahmadian, 2011; Ahmadian, Tavakoli & Dastjerdi, 2015; Bamanger & Gashan, 2015; Ellis & Barkhuizen, 2005; Norris & Ortega, 2009; Révész, Ekiert & Torgersen, 2014; Specht, 2017; Tavakoli & Foster, 2008; Vercellotti, 2012), which implies its current acceptance in the area as a valid unit of analysis. According to Foster et al., (2000), the AS-unit is "a single speaker's utterance consisting of an independent clause, or sub-clausal unit, together with any subordinate clause(s) associated with either" (p. 365).

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[71] For a discussion on the controversies related to the construct of complexity, see Pallotti (2009, p. 592).

[72] For instance, if a participant produced a total of 10 AS-units and a total of 2 subordinate clauses in a given speech sample, we would have 2 divided by 10, which gives an index of 0,2 for complexity (example of P7 in OP3). In general, the higher this number, the more complex or elaborated the speech performance is considered to be. However, this conclusion runs the risk of sounding too simplistic, as Michel (2017) advises: "higher complexity (or fluency) might indicate higher competence or performance, but this is by no means an absolute rule." (p. 8).

[73] Despite taking the risk of producing an over-descriptive text, I have opted for defining most of the key terms and bringing related examples whenever possible in order to facilitate the understanding for those who may not be so familiar with the area. I myself encountered great difficulty with that because some of these terms (e.g., hesitation, complexity) tend to be taken for granted in most publications, what might lead (new teacher-researchers) to doubts and hinder operationalization when applying them into research (for instance, studies claim to be measuring the same element (i.e., accuracy) though they may be in fact doing it in different ways - and no one knows about it because definitions of main constructs are rarely made explicit and neither are details given as to what exactly some studies are in fact doing).

In the present study, following Foster et al. (2000), in order to tackle the AS-unit measure, an independent clause was considered a clause[75] containing a finite verb[76]. Quite common in oral utterances, a sub-causal unit is related to "one of more phrases which can be elaborated to a full clause by means of recovery of ellipted elements from the context of the discourse or situation"; in addition, it may also be "a minor utterance (…) considered as an 'irregular sentence' or a 'nonsentence'", such as in | *Oh poor woman* | or | *Yes* |[77] (Foster et al. 2000, p. 366). In other words, it refers to "one or more phrases that from the context or situation you can grasp as a complete unit even without a verb", as Specht (2017, p. 66) explains. In the present data sample, beginning the oral production with 'Hello' or 'Hi, teacher', before introducing oneself, was quite frequent. Instances such as these were then counted as single AS-units, being thus considered ‘minor utterances’:

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[74] The c-unit refers to "each independent utterance providing referential or pragmatic meaning {being made up} of one single independent finite clause or else and independent finite clause plus one or more dependent finite or non finite clauses" (Foster & Skehan, 1996, p. 310). The T-unit is expressed by one independent clause together with attached dependent clauses (Bamanger & Gashan, 2015).

[75] A clause is defined as "either a simple independent finite clause, or a dependent finite or non-non-finite clause" (Foster & Skehan, 1996, p. 310).

[76] In general terms, finite verb forms show tense (present, past), person (I, you, she, they) and number (singular, plural), such as in *She* ***goes*** *home at 3 or* ***Did*** *you* ***call*** *my sister?* (finite verbs in bold). Differently, non-finite verbs do not show tense, person, or number — they are usually verbs in the infinitive (*She waited for him* ***to come***), gerund (*You need to organize the room,* ***starting*** *by your bed*), or participle (*The kids were* ***dropped*** *off at school).*

[77] In order to operationalize the data coding, following Foster et al. (2000), an AS-unit's boundary is marked by an upright slash (…|…), a clause boundary by a double colon (::), and false starts, functionless repetitions, and self-corrections are inside brackets {..}. Besides, pauses were placed in parentheses, with their determined time in seconds (0.64). Errors produced were marked in bold. Specific info on data transcription procedures is given in section 3.5.1.2.

> | Ok | (P1, OP1)
> | Hello | (P14, OP1)
> | Thanks Marina | (P4, OP1)

Now, an essential element to be considered is the subordinate clause: it is a clause consisting of a finite or non-finite verb, at least, together with one additional clause element — such as a subject, an object, a complement or an adverb — which is semantically connected to the main clause (Foster et al., 2000, p. 366).

In addition, following Foster et al. (2000, p. 367), coordinate verb phrases — that is, when two verbs share the same subject — were considered to belong to the same AS-unit, unless there was a pause of more than 0.5 between them. For instance, in the following example, there was a need for the verb phrases to be broken into two different units due to the presence of pauses:

> | (1.39) So {I I} (1.63) I started to (1.16) read lyrics |
> | (0.92) {ah} (1.51) listen to the language and all the things like this | (P3, OP3)

Also, because we are dealing with spoken data, a couple of instances were found in which two independent clauses were considered to be part of the ‘main’ AS-unit (see parts inside [ ]):

> | it was quite fun :: *because* (0.60) [| thanks to that |] *I was able to keep in contact with native speakers and speakers of other countries* | (P6, OP3)
>
> | {and} (1.22) and I think (1.68) :: ***teach*** *other people {is}* (0.54) *{is}* (1.72) *is very cool* :: *because* (1.23) *{the} the knowledge* {that} (1.92) {that that we} (1.44) [| oh I forgot the word |] (2.24) *that we have* (2.40) *{ah meu Deus} must be* (1.23) *{ahn}* (1.10) *{sha}* ***share to*** *other people* | (P4, OP4)

In the preceeding first example (P6), the phrase ‘thanks to that’ was understood as being an independent clause (marked inside square brackets [ ]) and was therefore counted as another AS-unit, even though it was produced in the middle of the main unit[78]. The example, then, contained 2 AS-units, being that the first one included a subordinate clause (in italics). The same happened with the second example (P4) in the part ‘oh I forgot the word’ — it was considered as another AS-unit, despite being inside the main AS-unit which, without repetitions, pauses and other markers would be portrayed as: | and I think :: teach other people is very cool :: because the knowledge [| oh I forgot the word |] that we have must be share to other people | (2 AS-units). Only four of these instances were encountered in the data (from P4 in OP1 and P6 in OP4[79]) .

In the present speech data, subordination seemed to be quite frequent. A single AS-unit was found to have one, two, three or even four subordinate clauses (in italics) in it, attached to a single independent clause, as the examples illustrate:

> | but I had the help of some professors :: *that gave me direction for studying* | (P2, OP3)
>
> | and I think :: *I will never stop doing this* :: *because English has* ***became*** *as important as music to me* | (P2, OP3)
>
> | *From the option I had in mind* :: English and some other courses were the **better** options :: *I had* :: *close to where I live* | (P2, OP2)
>
> | *Being {at the un} at the university* :: has offered me much opportunities and experiences :: *that maybe I would never have* :: *if I wasn’t there* | (P2, OP3)
>
> | I remember :: *that one of my motivations for learning English* ***is*** :: *that I wanted to understand* :: *what was said in films* :: *that were in English* | (P3, OP2)
>
> | and I think :: *that {when I} when I* ***be*** *really able to go to the schools* :: *to teach the kids* :: *I will be a good teacher* :: *because of the things that I’m learning here* :: *because of the professors that I’m having here* | (P5, OP3)

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[78] This understanding was reached because if the phrase were removed, say, to the end of the sentence, it would have been segmented into a new AS-unit; however, as it appeared in the middle, new markings were necessary ([ ]) in order to show it was a separate unit in itself.

[79] P4 in OP1: | (1.28) But one day {rsrs} my friend (1.09) Marina [| thanks Marina {hmmm} |] began to study (1.04) {in a course} in **a** English course |
P6 in OP4: | (0.87) *As I was developing my English* :: [| thanks to that quorum quote learning process of mine |] :: I decided :: *to start to play some MMO RPGs* :: ***who comes*** *to be RPGs* |

The recurrent appearance of subordination in the data might be due to the participants' language proficiency, which ranged from basic to intermediate[80], though all the instances just presented as examples belong to intermediate-level learners. This might explain their use of more subordination (e.g., more complex sentence formation), for instance. Therefore, two or more subordinate clauses were at times encountered in a single AS-unit (or considered as part of a single unit), as in the preceding examples.

Finally, it seems important to point out that segmenting speech data is quite a challenging (and extremelly time-consuming) task in itself, most of the time — especially for unexperienced researchers, such as myself, entering this methodologically-dense CAF arena. During this process, several doubts emerged regarding, for instance, subordinate-clause delimitation (i.e., which parts, in an utterance, were to be considered subordinate clauses and which ones were to be a part of the following AS unit, when there were no pauses, for instance, serving as the breaking point). Doubts were solved by reanalizing the theory (mainly Foster et al., 2000) and samples of transcriptions from other studies (e.g., D'Ely, 2006; Specht, 2017); furthermore, raters assisted on main doubts and double-checked in general a quarter of the data for the speech measures.

3.5.1.1.2 Accuracy

Accuracy seems to be a straightforward[81] measure in CAF, though its consideration may follow more global or more specific perspectives (e.g., when assessing only verbal tense in a sample, for instance, being this related to the main goal of research being conducted). Accuracy is understood as "the degree of conformity to certain language usage norms" (Craven, 2017, p. 25). In the present study, it was measured by assessing the number of errors per AS-unit, which is a more general measure to tackle accuracy. Thus, errors — known as a "breach of the language's code" (Johnson & Johnson, 1999, p. 117) — here considered were those related to syntax, morphology, lexical choice and word order. Repetitions, replacements and self-repairs

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[80] P2, P3 and P5 were rated as intermediate-level learners.

[81] Some questions/doubts emerged during its operationalization here. It was the measure that required more assistance from raters (and rendered interesting discussions). Future studies could experiment with different ways of measuring it, considering, for instance, to what extent it might hinder communication (e.g., categorizing mistakes into different levels and weights — a 'weighted accuracy' measure, following the idea of WLD).

(all inside brackets { }) were not counted as errors; neither were mispronunciations or inaudible words or phrases shown in the transcription as (inaudible). All errors were marked in **bold**.

When it was understood that there was a missing word in a given part of the utterance or an extra element was needed to make the sentence accurate, this element was added in parentheses (e.g., *introduced me* (**to**) *some bands*), and it was counted as an error. The following examples show the types of errors counted and how they were signaled, following what has just been described:

> | It began :: *when I met one friend of mine* :: *who introduced me* ***(to)*** *some international bands* | | and I just fell in love **for** the songs :: *even without knowing* :: *what they were about* | (P2, in OP2)
>
> | but I **participed** in a **fantasy** contest on Halloween **in the** Coliseu dance club | (P13, OP1)

In the preceeding examples, for instance, we may notice: a) in the first example, the lack of the preposition 'to' (as it is understood that one is introduced 'to' something or somebody) and the innacurate use of the preposition 'for' in the multi-verb chunck fell in love ('with') the songs — so, a total count of two errors in the given AS-unit; b) and in the second example, the innacurate production of the verb 'participate' (which should have been 'particip*ated*' instead of 'particip*ed*'), the lexical choice of the adjective 'fantasy' for the idea of what should have been a 'costume' contest, and the use of 'in the' which could be best replaced by 'at' since the place (Coliseu dance club) is specified; so, a total of 4 errors in the given AS-unit. Thus, because these instances differ from the norm they were all considered errors.

Now, regarding the operationalization of the accuracy measure, in order to determine the number of errors per AS-unit, the total number of errors were computed and then divided by the total number of AS-units produced in each speech sample[82]. Following D'Ely (2006), mispronounced words, and errors in stress and intonation were not considered. Also, in learners' self-corrections through replacements, reformulations, and false starts, the erroneous instances were not counted.

Regarding the use of L1, some words in Portuguese appeared in the speech samples and were not counted as errors when they made reference, for instance, to specific names, such as the name of the university, the language course or of a a given project learners took part in, such as in the following examples:

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[82] For instance, if a participant produced a total of 10 AS-units and a total of 11 mistakes were found in the given sample, we would have 11 divided by 10, which gives an index of 1,1 errors per AS-unit (example of P7 in OP3). The lower this number, the more accurate the speech is considered to be.

> | and I am a student of the course Letras Língua Inglesa e suas respectivas Literaturas **by** the Universidade Baiana - UNI[83] | (P1, OP3)
>
> | And about the experience as a teacher I helped {on the} on a project in my town Cidade {ahhh} the Parceiros da Escola :: *where I gave {ah} English classes {for} for free* | (P3, OP4)

Other than that, words in Portuguese were counted as mistakes[84], such as those in the following examples:

> | I took the **vestibular** of English | (P13, OP1)
>
> | And the other motivation {is} is :: '*cause* {I} {I} [| I forget |] *{I wan} I wanna be a* ***aeromoça*** **|** (P4, OP4)

Because the OPs were all monologic narratives, it was common for learners to use both the present tense and the past tense, at times, when describing their stories. Therefore, following Specht (2017, p. 67), in order to make a more informed interpretation of the errors produced regarding this verbal tense issue (since it was not possible to deliberately acknowledge learners' intentions), the quantity of verbs produced both in the past and in the present tense[85] were counted: the most used tense was considered the correct form, and least produced tense was then considered as incorrect forms. In addition, three raters assisted in doubts regarding the consideration of errors in the speech samples and in the verification of a quarter of the data.

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[83] The names of the university and hometowns were changed to mantain participants' privacy, following the Ethics Committee's guidances.

[84] The terms 'errors' and 'mistakes' are here used interchangeably, despite possible theoretical differences.

[85] However, in instances in which an idea was conveyed in the present tense and it made perfect sense in the text/that given context (which was overall constructed in the past tense), the use of the verb in the present tense was not considered an error. This is to say that, in general terms, common sense guided all decisions, and when doubts emerged, raters assessed for a final decision to be made.

3.5.1.1.3 Fluency

Fluency is understood as “the capacity to produce speech at normal rate and without interruption” (Skehan, 2009b, p. 510). It is in itself a multifaceted phenomenon (Tavakoli & Skehan, 2005), accounting for at least three subdimensions: speed fluency (related to the rate and density of the speech produced), breakdown fluency (consisting of pauses, their number, lenght, and location in speech) and repair fluency (regarding reformulations, false starts, repetitions and self-corrections) (Skehan, 2003; Housen, Kuiken & Vedder, 2012; Specht, 2017). In order to account for these three main categories, a total of six measures are used in the study: speech rate unpruned, speech rate pruned, breakdown fluency (considering filled and unfilled pauses, as well as percentage of unfilled pauses) and repair fluency.

The first two measures account for speed in fluency: speech rate unpruned and speech rate pruned (Lennon, 1990; Ortega, 1999), both granting us the number of words per minute in a given speech sample. **Speech rate unpruned** includes repetitions, hesitations, false starts and reformulations. It is assessed by dividing the total number of words — or semantic units[86] (that is, complete and partial words) — produced by the total amount of speech time[87], in seconds. The resulting number is then multiplied by 60 to express number of words per minute. **Speech rate pruned** is measured in a similar way — dividing the total number of words by the total time of the speech sample —, however, excluding repetitions, hesitations, false starts and reformulations (those elements here added inside brackets { }) from the word counting (except those for emphasis or rethorical effects). In both measures, contractions were counted as one word.

In order to facilitate their visualization on the data transcripts, repetitions, hesitations, false starts and reformulations were inserted in brackets; laughters were also put into brackets {rsrs} but were not counted. Repetitions refer to repeated instances of the same word or phrase (e.g., {I} I, {the} the). Hesitations refer to filler words or phrases such as *hum, uh, ah, ahm, ahn, eh, er, well, you know*[88]. False starts refer to words or sentences that are cut off in the middle, and then restarted. Finally, reformulations are instances in which the speaker self-corrects himself (e.g., {that have} being immediately changed to 'that has' to agree with the noun school; or {the songs of their too} changed into 'their songs too'). The following instances show all of these elements:

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[86] Following Fortkamp (2003), semantic units are here understood as both complete and partial words (Ejzenberg, 1992; Riggenbach, 1989; Freed, 1995, cited in Fortkamp, 2003, p. 78), being that a noticeable syllable (with one consonant and one vowel at least) is here counted as a partial word.

[87] For OP2, the total speech time was considered as being the time from when the narrative (with the participant’s voice) started until it ended. Considering this was necessary because in digital stories sometimes the video initiates (or ends) with background music only (and no speech); and it is only after some time that the story narration may begin. Therefore, for the purposes of this study, the seconds regarding music-only in the beginning and end of the DS were not counted as being part of its total speech time.

> | {Ahm} at middle school {I} I had English {classes class} classes **also** {rsrs} | (P2, OP1 — instances of hesitation {Ahm}, repetition {I} and reformulation {classes class})
>
> | (1.03) and I wanted to {translate} translate (1.27) {the songs of they too} their songs too | (P5, OP3 - instances of repetition {translate} and reformulation {the songs of they too})
>
> | {I} I have studied in a school :: *{that have} that has {the} the discipline of English* | (P3, OP1 — instances of repetition {I, the} and reformulation {that have})
>
> **|** I don't know :: *how can I say it in English* | | (1.56) but {I like the} (1.39) {I} (0.73) I think {the} the job (0.94) (**is**) very interesting | (P4, OP4 — instances of false starts {I like the} and repetition {I, the})

The third measure of fluency — breakdown fluency — is a measure of silence and pausing behaviour. It is here calculated by considering the number of **filled pauses** and **unfilled pauses** per AS-unit. Thus, first the total amount of occurrences of both unfilled (or silence) and filled pauses was computed; then, the resulting numbers (one for filled and one for unfilled pauses) were divided by the total amount of AS-units produced in each sample[89]. In the present study, the cut-off point for unfilled pauses is of 1.0 second, following studies conducted in Brazil (D'Ely, 2006; Guará-Tavares, 2016; Specht, 2017). That is to say that only pauses (unfilled and filled) equal to or longer than 1.0 were considered for the analysis.

Filled pauses are those voiced fillers — such as *hum, ah, ahm, er, well, you know,* as mentioned earlier under hesitation examples — which do not bring any added lexical information (Riggenback, 1991; D'Ely, 2006), despite being essential for interactions. Unfilled pauses are those instances of complete silence in the speech sample. Thus, all filled pauses were located, inserted in brackets { }, and then counted. The following example better illustrates what has been just described:

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[88] In the present study, 'you know' was also considered as a filler and counted as a filled pause for the measure of breakdown fluency: | {Well} I am {you know} persistent in my objective | (P7, OP4).

[89] For instance, P1 in OP1 produced a total of 8 unfilled pauses and a total of 7 AS-units. Then, we have 8 divided by 7, resulting in an índex of 1,14 unfilled pauses per AS-unit. Also, only a single filled pause ({well}) was found for the given sample; so, we have 1 divided by 7, thus with an índex of 0,14 filled pauses per AS-unit.

> | (1.43) {well}(3.67) I prefer music {and} and other activities :: than read a text |
> | (2.61) {as} as I like music :: my interest in the language grew |
> | (1.18) and as I always wanted (1.61) to be a professor :: English (1.00) become my choice | (P1, OP1)

In the example above, the participant produced 6 unfilled pauses, as well as 1 filled pause ({well}), all unfilled pauses being longer than 1 second); therefore, all these elements were counted for the analysis. The length of unfilled pauses was determined through the use of Audacity, a speech analysis software. When a given pause was observed, usually in the beginning of a new AS-unit or in a clause boundary, its specific length was marked and added inside parentheses (1.43, 1 second and 430 milliseconds)[90]. All pauses following the cut-off point criteria were counted, independent of their position in the AS-unit. All participants' samples were digitalized (in mp3 format) so that this procedure could be appropriately carried out. Even though the pausing cut-off point here is of 1.0 second, shorter unfilled pauses were additionally marked just for the sake of curiosity; these were not computed in the final counting, though.

In addition to the number of filled and unfilled pauses per AS-unit, the **percentage of unfilled pausing** time (Foster & Skehan, 1996) was also used to assess breakdown fluency. Following D'Ely (2006), this fifth variable was analysed by calculating the total amount of pausing time and dividing this number by the total amount of time spoken in each sample[91]. The resulting number was then multiplied by

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[90] The Audacity software (as well as other softwares, such as PRAAT for instance) allows for the possibility of selecting a specific part of a given speech (to analyze it further) to which it provides its accurate length in time; this way, it facilitates the measuring of pauses, especially because you can open the wave on the spectrogram in order to verify whether or not the selected part is still including the end or beginning of a sound, for instance. This way pause measuring can be quite precise.

[91] So, for instance, for OP4, P11 had a total speech time of 89 seconds and the total amount of pausing time (silence) in his entire sample was of 8.87 seconds (that is, adding all his unfilled pauses). This way, we have 8.87 divided by 89, which gives 0,09 seconds; this number is multiplied by 100, which gives us the final percentage of unfilled pauses: 9%. This means that 9% of his entire sample consisted of silent pauses.

100 to give the percentage of silent pausing time. This measure was considered relevant as well because it provided an additional way to look into pausing behavior, in special into those moments of complete silence in the speech sample.

Finally, repair fluency measures the frequency of use of self-repairs in a given oral production. It is here assessed by calculating the number of **self-repairs** per AS-unit. More specifically, it is operationalized by counting the number of occurrences of any (1) repetition (of the same word or phrase, without any modification) produced during the speech sample, as well as the number of (2) false starts (utterances discarded before completion), (3) reformulations (words or phrases repeated with some modification in terms of syntax, morphology or word order) and (4) replacements (when one lexical item is immediately substituted by another). The total number of self-repairs is then divided by the total number of AS-units of the same sample. The resulting number gives us the frequency of self-repairs. Also, regarding repair fluency, the lower the index, the lower the number of false starts, repetitions, reformulations, or replacements, and, therefore, the higher the fluency (Bamanger & Gashan, 2015).

3.5.1.1.4 Lexical density

According to O’Loughlin (1995), lexical density is related to the proportion of new and repeated words in a text. Weighted **lexical density** is a measure which allows us “to determine lexical variety in relation to a lexical baseline derived from within the corpus of investigation” (D’Ely, 2006, p. 64). In general terms, it shows the amount of information in a text, giving us the proportion of its lexical items. In this study, following other studies in the area (e.g., Mehnert, 1998; O’Loughlin, 1995; Fortkamp, 2000; D’Ely, 2006; Weissheimer & Mota, 2009, 2011), this measure will be used, considering it is a more complete measure since it accounts for both lexical and grammatical elements produced and how they are intertwined in a given speech sample (O’Laughlin, 1995; Weissheimer, 2011).

Due to the difficulty in English of having a clear one-to-one correspondence between what is understood as a ‘word’, the ‘linguistic item’ is taken here as the base unit of lexical density, following mainly O’Loughlin (1995) and others (Fortkamp, 2003; D’Ely, 2006; Weissheimer & Mota, 2011). Because of this specification, multiword verbs[92] (i.e., *look up to, fall in love with, there to be, to be able to*), phrasal verbs[93] (*figure out, pick up, grow up, count on, look for*), idioms[94] (*a piece of cake, by chance*), and contractions (*I've*, *isn't*) were counted as a single linguistic item. In addition, following D'Ely (2006, p. 112), the grammatical items to be considered are: a) modals (i.e., *can, might, should*) and auxiliaries (i.e., *is, was, have* been); b) determiners — articles (i.e., *a, an, the*), demonstrative (i.e., *this, that, these, those*), possessive adjectives (i.e., *my, his, their, whose*), quantifiers (i.e., *much, many, a lot of, plenty of, all, both, each, every, more, some, several*) and numerals (i.e., *one, first, tenth*); c) pronouns (i.e., *I, you, she*), and 'this' and 'that' when used to replace clauses; d) interrogative adverbs (i.e., *what, when, how, which*), negative adverbs (i.e., *not, never, anymore*) and degree adverbs[95] (i.e., *very, too, so, rather, quite, really*); e) all contractions of pronouns and auxiliary verbs (i.e., *I'm, it's*); f) prepositions (i.e., *in, of, at*) and conjunctions (i.e., *because, however, then*); g) discourse markers including conjunctions (i.e., *but, so, and*), sequencers (i.e., *first, next, finally*), particles (i.e., *oh, well, humm, eh, ahm*), lexicalized clauses (i.e., *you know, I mean* - here counted as one item) and quantifier phrases (i.e., *anyway, somehow, whatever*); h) lexical filled pauses (i.e., *so, well*); i) interjections (i.e., *gosh, really, oh, hi, hello*); j) and all reactive tokens (i.e., *OK, No! Thanks, Thank you*).

Regarding lexical items, nouns, adjectives, verbs, adverbs of time, manner[96] and place are considered for the analysis, keeping in mind, as previously mentioned, that multiword verbs (i.e., *fall in love with, to be able to, there to be, pick up*) will be counted as a single lexical item. Besides, proper names (those related to people and places mentioned in the narratives) were counted as lexical items (i.e, *Joana,*

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[92] A multiword verb is here understood as a verb which is composed by more than one element, as a chunk which only makes sense (when all these given elements are) together, such as in "I *was able to* read most of the things that was in English" and "*There are* plenty of words that I have already seen" (P6, OP1). This way, 'was able to' and 'there are' were counted as a single linguistic (lexical) item each in the present study.

[93] Phrasal verbs are a combination of a verb with an adverb or preposition which express a particular meaning, such as in 'look after' someone (to say take care of someone) or 'figure out' (meaning to understand something).

[94] Idioms refer to a group of words with a meaning which is not inferable from those of the individual words, such as 'a piece of cake' (to say something is easily done) or 'by chance' (to say something happened accidentally, without a plan).

[95] Following To, Fan and Thomas (2013), who also consider these adverbs as grammatical items.

[96] Adverbs such as *maybe, actually, only, just, already* and *still* were counted as lexical items.

Bon Jovi, Fulana/o[97]); multiword proper names were counted as a single lexical item (i.e., *Jane Austen* = 1 lexical item; *Fulano Fulano Fulano* = 1 lexical item). Words in Portuguese, though rarely used in the narratives, were considered in the analysis when related to proper names — such as names of towns, the university or course (*Universidade Baiana, Letras Língua Inglesa*[98]), a book[99] cited by P14 (in OP1), as well as names of people (*Tom Cruise, Ron Martinez*) — because it was understood no translation into English was required for them. However, those words which could be translated into English, and which the participant was not able to produce (i.e., "I wanna be a *aeromoça*", P4 in OP4; or "I took the *vestibular* of English", P13 in OP1)[100], were not considered for the analysis.

In order to operationalize weighted lexical density, two initial steps are required: 1) divide all the items into lexical and grammatical items; 2) then, divide them into high-frequency and low-frequency items for each category. For an item to be considered a high-frequency item (be it either gramatical or lexical), it has to appear more than once in the participant's speech sample. Different word forms of the same lexical or grammatical item formed by inflection or derivation (e.g., *know/ knowledge, hear/heard*, '*cause/because*, *learner/learning*, *go/went/gone*, *study/student*, *games/gamer*, *this/these, is/are/be/been/being, my/myself*) were considered repetitions and thus counted as high-frequency (lexical or grammatical) items (Fortkamp, 2003, p. 79). If an item appeared only once in a given sample, it was then considered a low-frequency item.

High and low frequency lexical and grammatical items were determined in relation to their idiosyncratic use in each of the participant's speech sample. This is to say that, in each sample there was a careful consideration of the functioning of each item in that particular context. Take, for instance, the verb 'have': it was analysed whether

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[97] In most of the narratives, participants presented themselves using their names (sometimes, even their full names). Here, in order to mantain participants' privacy, all personal names mentioned in their oral productions, as well as other names (e.g., hometowns) that could somehow reveal their identities, were changed into xxxx. These modifications follow recommendations of the Research Ethics Committee at UFSC, especially regarding Resolution 466/12.

[98] 'Universidade Baiana' was counted as a single linguistic item; the same happened to the name of the course, 'Letras Língua Inglesa e suas respectivas Literaturas', which was counted as a single item.

[99] 'Como dizer tudo em inglês' (chunk counted as one lexical item), by Ron Martinez (also counted as a single linguistic item).

[100] Instances such as these appeared only a few times in the entire speech sample (i.e., 'video aulas' in OP1 (P5), 'nivel' in OP3 (P8)), 'um desafio' in OP4 (P4).

have was functioning as an auxiliary verb or as a main verb. This way, in “I *have* already seen”, *have* was considered as an auxiliary verb (hence, counted as a grammatical item), while in “I *have* a very bad feeling about it”, it was considered the main verb of the sentence (hence, counted as a lexical item). Following the same train of thought, the verb *to be* was further analysed in each sample: in ‘I *was* learning’, for instance, *was* was counted as a grammatical item; in ‘I *was* in my house’, it was counted as a lexical item (examples from P14 in OP1). Other elements requiring further consideration were, for instance, the item ‘like’ which can function as a verb — “I would *like* to translate the songs” —, and then counted as a lexical item, or as a preposition — “learn things like the colors, the animals” — and then counted as a grammatical item (examples from P5 - OP4).

Now, following Mehnert (1998), D’Ely (2006), Weissheimer (2011), Weissheimer and Mota (2011), in order to grasp the individual index or proportion of WLD of a given speech sample, the total number of weighted lexical items was calculated. For that, first all lexical and grammatical items were counted and divided into high-frequency and low-frequency lexical and grammatical items. Following Mehnert (1998), high frequency items were given half the weight of low frequency items (i.e., here, high frequency items were given 0,5 point and low-frequency items 1,0). Afterwards, a score was obtained for both lexical and grammatical items (adding their frequencies). The sum of both scores resulted in the total number of weighted linguistic items. Finally, the score obtained from the weighted lexical items was divided by the total number of weighted linguistic items. The resulting figure was then multiplied by 100 to determine the percentage of weighted lexical items (over the total number of weighted linguistic items) in each participant’ speech sample(s).

In order to facilitate the observation of the items’ frequency of occurence, an online platform — Text Analyzer[101]— was used. When inserting the text in it, this platform makes a word list containing all linguistic items with their number of occurrences and frequency. However, because it does not account for the particularities needed here

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[101] Text Analyzer can be accessed at <https://www.online-utility.org/text/analyzer.jsp>. It is an easy tool to be used which does not require any downloads. You just need to enter the text on its table and click on ‘Process text’. For this study, I used the key ‘Text’ on the top menu bar, then selected ‘Frequent words’. A word list is then generated and it is ready for use; afterwards, depending on the program you choose to organize the tables with the data (I used *Numbers*, from Mac), you may reorder the given table so the items appear in alphabetical order (a feature not provided by Text Analyzer). It facilitates the analysis of longer speech samples, for instance, when checking repeated/high-frequency items (i.e., *learn, learner, learning*).

— considering for instance that a phrasal verb (*fall in love with*) is counted as a single linguistic item or that words such as *come/came/coming* are considered repetitions and then counted as high-frequency items — it requires a triple check from the part of the researcher to reconsider these aspects.

3.5.1.1.5 Adequacy

One of the fundamental features of a task is that is has a clearly defined goal and outcome. As we know, a task must “result in some clear outcome, other than simply the use of language”, and this clear outcome is related to “what the learners arrive at when they have completed the task” (Ellis, 2003, p. 8). In the present experiment, the goal or purpose of the task was for the learner to tell his/her story as an L2 learner (language use is meaning-oriented) and the outcome was to portray this learning journey in the form of a DS. In order to analyse how well learners have produced the digital stories (OP2), a possibility was to consider their communicative **adequacy**. This dimension has been rarely the focus in task-based studies (Alanen, Huhta & Tarnanen, 2010), though some scholars have attempted to use it (Iwashita et al, 2008; Kuiken, Vedder & Gilabert, 2010; Révéz et al., 2014; Specht, 2017; González-Lloret & Ortega, 2018) and interest has started to grow.

Proposed by Pallotti (2009), adequacy is another dimension that can be used in addition to CAF to assess task performance through qualitative ratings in the form of scales. Adequacy, as Pallotti (2009, p. 596) explains, “represents the degree to which a learners’ performance is more or less successful in achieving the task’s goals efficiently”. Its aim is to account for the “appropriateness to communicative goals and situations” (p. 599). In general terms, it implies that for a task to be considered communicatively adequate, it does not necessarily need to be error-free, for instance; or in other words, the task performed may be considered fluent, accurate and complex, though not communicatively adequate. Because of that, and considering it is a more ‘discourse-oriented’ measure (Specht, 2017), it seems to fit adequately the purpose of assessing the DSs produced by the participants of the present study[102].

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[102] This is based on the fact that communicative adequacy is understood as one of the main goals in language pedagogy (Michel, 2017), which is relevant considering this investigation, concerned with L2 pedagogy, attempted to experiment with tasks with learners from a ‘real’ and intact L2 classroom, with all its particularities and (uncontrolled) variables.

Thus, adequacy assessment followed Specht's (2017)[103] criteria, whose statements refer to "features a narrative should present to be considered adequate" (p. 69):

> "(1) The story is well organized - It has beginning, middle and end; (2) The story is interesting – It catches my attention; (3) The lexical choices used by the narrator are understandable and compatible to the story; (4) the story is clear – It is easy to understand; and (5) The rhythm and speed the narrator tells the story is good." (Specht, 2017, p. 69)

Because the tasks here are related to *digital* storytelling, which essentially involves imagery and soundtrack as fundamental items to this multimodal narrative, four new statements were included in its assessment criteria:

> (6) The images fit adequately and complement the story being narrated; (7) The soundtrack/music fits the story adequately; (8) The soundtrack/music does not hinder the story's understanding (i.e., it is not too loud); (9) The final outcome is reached — the narrator is able to tell a story about his/her L2 learning journey adequately.

The final statement (9) also takes into consideration Michel's (2017) suggestion: "there are good reasons to measure performance in terms of communicative adequacy and task completion" in addition to CAF (p. 20). This way, the issue of outcome — or task completion[104] — is also briefly contemplated. Thus, though understanding the CAF triad captures relevant aspects of performance in the L2 successfully, current research (e.g., Révéz et al., 2014) seems to recommend the use of other measures as well, such as adequacy and task completion or outcome achievement[105] (e.g., Farias, 2014), as a way to complement the understanding of L2 production and task success. Hence, statement 9 here touches the issue of task outcome, which implies task completion, in an attempt to assess whether the stories produced were able to reach the proposed goal.

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[103] Pallotti does not present a fixed framework for measuring adequacy since it depends on the context in which it will be used, on the features of the task being performed and its general goal. Due to that, this study follows Specht (2017) who has also investigated this measure with data from oral narrative tasks in the L2, of a monologic nature, produced by Brazilian EFL learners.

[104] Task completion is here understood as related to task outcome. Its consideration as a measure implies the importance of accounting for whether the final outcome set for the task was reached by the participant (that is, whether the task was fully completed/performed). In the present study, the fact that the digital stories were produced and displayed by each one of the participants implies the task was indeed completed by each of them (i.e., all the sub-tasks as prior steps were carried out so that a whole digital story was presented in the end). However, it was important to observe whether this completion was considered adequate enough (hence the need for raters to assess this aspect (in statement 9) of each digital story — this issue will be discussed in the following lines).

This way, a total of nine statements were here used to assess the adequacy of the digital stories. These nine elements were measured using a 1-5 scale proposed by Specht (2017), in which 1 stands for very poor, 2 - poor, 3 - regular, 4 - good, and 5 - very good. Adequacy is then operationalized for each digital story as the mean score for these nine statements, varying also from 1 to 5.

In the present study, a total of 14 digital stories (1 story produced by each participant) were watched and evaluated by five Brazilian raters with extensive teaching experience — four of them with master and one with a doctorate degree in areas related to Applied Linguistics. Regarding the adequacy assessment, information received by raters is provided in Appendix O and rating tables with raw scores in Appendix P.

Finally, it seems important to justify here the reason for the digital stories to be displayed in class as a pedagogical task, on the final day of the project. This in-class presentation was done in order to ensure that all learners would indeed watch each other's videos and, thus, be able to better comment on them and engage on the peer-assessment afterwards. Were the videos posted on You Tube, for instance, there would be no guarantees that learners would in fact access all of the stories and get to know them. In addition, because classes were at night, perhaps giving learners an additional task of watching the videos outside of class hours would be too demanding due to time constraints (e.g., some students work during the day); that would probably negatively affect this peer-assessment movement, which was seen as an essential post-task activity.

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[105] For Farias (2014, p. 4) outcome achievement comprises a more qualitative measure and is related to the achievement of the objective of a task. She investigated the impact of a Task-Test and teaching approach on L2 learners' written performance. Two groups of Brazilian L2 learners were part of the research (one group following a textbook-based and the other a task-based approach). In the Task-Test learners had to watch a movie scene and later on respond to 5 questions about it. Data from this instrument was analysed in terms of accuracy (number of errors per t-unit), complexity (number of subordinate clauses per t-unit) and outcome achievement (set of 5 criteria — from strongly disagree to strongly agree — to each question of the Task-Test); also a questionnaire was applied to verify learners' perception regarding the Task-Test experience. Findings show that, though statistically significant results were not reached, the Task-based group performed better than the textbook-based group in all 3 measures (p. 84); besides, learners perceived the Task-Test positively and as a relevant for it "provided opportunities to express the intended message in a contextualized way" (p. 85).

3.5.1.2 Data transcription procedures

Participants' speech samples from OP1, OP3 and OP4, which were produced through the Whatspp app, were digitized in mp3 format. All speech samples - now including OP2 - were then transcribed. Conventions for transcriptions regarding the AS-units followed Foster et al. (2000), though some adaptations were required[106]. The procedures for data transcription are thus presented in the following paragraphs.

In order to operationalize the coding for the AS-units, following Foster et al.(2000), an AS-unit's boundary was marked by an upright slash (…|…), a clause boundary by a double colon (::), and false starts, functionless repetitions, and self-corrections were placed inside brackets {..}, as well as laughters ({rsrs}[107]). Subordinate clauses were signalled in *italics*. Besides, unfilled pauses were placed in parentheses, with their determined time in seconds (0.64). Errors produced were marked in **bold** (i.e., **tolding**, instead of telling/saying); for those errors in which a given element (that would make the sentence accurate) was missing, this element was added in bold inside parentheses (i.e., listen (**to**) a band). In addition, inaudible words or phrases were marked in parentheses as (inaudible) and were not counted as an error.

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[106] Adaptations referred to, for instance, when a new AS-unit was found inside its 'main' AS-unit, such as in: | But one day {rsrs} my friend Marina [| thanks Marina |] {hum} began to study {in a course} in a English course | (P4, OP1). In this example, square brackets [ ] were used to show the 'additional' AS-unit was in fact inside its main AS-unit. Examples such as this have not been found in Foster et al. (2000).

[107] Laughters were quite rare in the speech data and, for that reason, they were not counted as fillers (for filled pauses, for instance), though they have been transcribed.

Regarding the coding procedures, first all the speech data — from the OPs 1, 2, 3, 4, providing a total of 53 speech samples total[108] — were transcribed and segmented into AS-units. Then, clause boundaries were also drawn and subordinate clauses were signalled in italics. After that, pauses were marked and counted through the use of Audacity[109] software. Only then the ratios could be calculated for each of the measures. The following example from P5's production in OP1 illustrates this segmentation phase:

> | (0.64) but my real interest in the English language started :: *when I was* {ahn} (1.09) *eleven {ahn} ten* (1.06) *because of the music* |
> | {I} (2.74) I started {to} {to hear a band} (0.85) to listen (**to**) a band :: *called Hillsong* |
> | (0.86) {ahm} they are part of a church Hillsong church |
> | (0.64) and I started {to} (0.74) to listen (1.13) (**to**) all of the albums :: *that they released* |
> | and (1.00) I **begin** {to} to learn some words in English :: *because I wanted to know* :: *what they were singing* (0.85) :: *what they were* ***tolding*** *in the dvds* |
> | (0.79) and (0.95) I started {to} to learn |

Also, considering that the lenght of the speech productions from the participants varied — they were required to speak for 1 to 5 minutes — the entire text produced by each participant was analysed, despite the difference in speech time.

3.5.1.3 Assessing proficiency: The speaking rating scale

Controling participants' proficiency level seems to be essencial in SLA studies, especially those whose aim is to discuss aspects of L2 speaking development. Studies under the TBLT paradigm tend to - though they are not restricted to - investigate the L2 performance of intermediate level learners (i.e., D'Ely, 2006; Specht, 2017). However, the purpose of the present investigation was to look into a real classroom of L2 learners, considering therefore the entire group of learners as participants. For that reason, the selected classroom environment was a whole group of future EFL teachers who were, at the time of data collection, enrolled in the Intermediate 1 level course of the third semester of the Letras Program. Now, understanding the need to assess participants' proficiency level, students' first performance in the oral production task (OP1) was evaluated by a total of seven raters, which listened to each oral narrative and scored it following a Speaking Rating Scale, designed by D'Ely and Weissheimer (2004; cited in D'Ely, 2006), to be further explained in the following paragraphs.

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[108] Considering all 14 learners who participated in the experiment (from beginning to end) — that is, producing all the tasks required for the digital story construction, producing the oral narrative for OP1, producing/presenting the DS, producing OP3 and OP4 — only 3 of them did not provide data for one of the OPs, due to their absense on the day of data collection. This way, there is no available data for: P14 in OP3, P1 in OP4, and P13 in OP4.

[109] Audacity was the software used for measuring the length of pauses in the study. It was chosen because it is a user-friendly speech analysis tool, which is able to provide precise markings of pausing behaviour. The software can be freely downloaded in <https://www.audacityteam.org>.

In general, this proficiency control happens before the experimental phase, in a way to properly select the participants for the study; however here, considering the entire group of learners of a given class was the object of interest — for being an underresearched population and for this researcher's motivation in exploring the movements undergone in real 'uncontrolled'-perhaps classrooms —, this proficiency examination happened after the experiment has commenced. Because of the limitations this procedure might impose, more raters than usual were invited to evaluate learners' productions (see about the Raters in the following section). In the study, raters received the Speaking rating scale (Appendix L) together with an instruction worksheet for Raters (Appendix M), based on D'Ely (2006), with general information to guide their familiarization with the study, the task used for the pre-test narrative and the rating scale.

Using a scale for assessing L2 learners' performance is important not only in order to guide rating but especially to "diminish the level of subjectivity among raters" as D'Ely (2006, p. 249) states. Despite the fact that the Common European Framework of Reference (CEFR) is considered "the most influential scale as the standard reference document for teaching and testing languages" (Nakatsuhara, 2007, p. 87) and it could, therefore, be a legitimate framework for L2 testing, the present research adopted the rating scale developed by D'Ely and Weissheimer, for understanding it was also a reliable instrument to assess proficiency in this case.

In order to speciffy the Speaking rating scale in more details, it consisted of four main categories, or 'descriptors': 1) ***accuracy***, subdivided into two subcategories — grammar and vocabulary; 2) ***complexity***; and 3) ***fluency***. As explained in D'Ely (2006, p. 80), score 1 is related to a beginner level, score 3 to intermediate and score 5 to an advanced level of proficiency. Scores in between, such as -0.5 or +0.5, are also allowed, which means that, for instance, an individual sample having a 2.5 score may be considered to have more features of intermediate than of beginner level. Also, a score of 4.5 is understood as being closer to an advanced rather than to an intermediate level. For instance, considering the level-3 score, it can be said that:

> Under the accuracy category, an intermediate learner is the one who, despite making occasional mistakes, makes adequate and correct use of grammatical and vocabulary resources in order to convey intended meanings. Under the complexity category, the intermediate learner is the one who attempts to use a greater variety of verb forms and also uses coordination and subordination to convey ideas. Under the fluency category, the intermediate learner is the one who speaks fairly fluently, only with occasional hesitation, false starts and reformulations. In his/her speech there is a reasonable use of filled and unfilled pauses within utterances (FCE Handbook, 2001) (D'Ely, 2006, p. 81).

In the present investigation, the cut-off point for intermediate level was of 3.0 to 4.4[110] in the rating scale. In the study, scores of 0 to 2.9 were considered to be basic level and scores of 3.0 to 4.5 intermediate-level. Therefore, the 14 participants were evaluated as belonging to two different proficiency groups: basic (N=7) and intermediate (N=7). Raw scores are provided in Appendix N. Table 4 summarizes the results of such ratings. The final score for basic learners ranged from 0.88 to 2.81 and the final score for the intermediate ranged from 3.12 to 4.45.

Table 4 — Proficiency assessment

Basic (N=7)		Intermediate (N=7)	
Participant	Final Score	Participant	Final Score
P10	0.88	P4	3.12
P11	1.43	P8	3.57
P9	1.98	P3	3.64
P1	2.07	P5	3.83
P7	2.19	P6	4.36
P12	2.26	P14	4.43
P13	2.81	P2	4.45

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[110] Or 4.49, since in the present data two decimals have been used, since differences may be quite small.

Finally, it seems relevant to mention that because the entire 3-week experiment with digital storytelling was seen as a ‘learning experience’ per se, following D’Ely (2006, p. 92), all the learners currently enrolled in the two disciplines (Intermediate I and Oral Production 1) of the Letras/English program at the time of data collection were invited to part in the project[111], being engaged in the tasks for constructing a personal digital story. Overall, they were free to come and go, as they wished. However, only those participants who have participated throughout the cycle (and signed the consent form) had their data considered here for analysis.

3.5.1.4 Raters

A total of sixteen raters collaborated in the study. Seven raters assisted on proficiency evaluation, using the Speaking rating scale previously described. They were four female and three male Brazilians, ages ranging from 24 to 50. They were either Master and/or PhD students in the area of Education and Applied Linguistics, in addition to being experienced English teachers, with the exception of Rater 7. Rater 1 had just finished her PhD studies and Raters 4 and 5 their Master’s studies; the others were PhD students at Universidade Federal de Santa Catarina and Universidade Federal da Bahia. Rater 7 was the only one without any experience in L2 teaching — she was chosen especially to be ‘different’ from the group in that sense. She was a proficient Brazilian EFL speaker who had studied English for over 10 years. Because the instructions provided to all raters were clearly detailed (Appendix M) and her scores did not differ much from the entire group, she was mantained as a rater (see the raw scores for the proficiency ratings in Appendix N).

In addition to the 7 raters who evaluated proficiency, other raters also participated in the study: a) 3 assisted with the CAF operationalization, mainly solving doubts related to data coding and segmentation, checking errors and pause length; b) 1, expert in WLD, assisted on the coding and operationalization of this measure; c) and 5 others evaluated the adequacy of the digital stories. All raters were Brazilian, proficient in EFL, with experience in teaching. Four held a

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[111] This is because the DST project happened during the time of the courses aforementioned. Thus, all learners attending both components were expected to engage in the project. However, they were free to choose not to be a participant of the study; nevertheless, had they chosen to participate, the digital stories produced would be considered as part of the assessment of these two components.

Master's degree, one had a PhD and 4 were currently PhD students in language studies and related areas (e.g., Education).

3.5.1.5 Statistical treatment

In order to answer RQ1, descriptive statistics were presented first, providing a view of data through mean scores, individual comparisons, and gain scores for post-tests' productions. Then, for the inferential analysis[112]: a) a Shapiro Wilk's test was run first to check whether the sample was normally distributed; b) a Friedman test was run afterwards to verify whether any difference was observed among the 3 moments (OP1, OP3, OP4); c) a Wilcoxon test was also administered, though just as to complement the analyses for each of the speech variables, comparing two moments each time (OP1 x OP3, OP1 x OP4); and d) finally, effect sizes were calculated for the nine variables in the post-tests using Cohen's *d*.

The effect size measures "the magnitude of the experimental effect" (Dancey & Reidy, 2011, p. 143), that is, the extent to which the two means differ, in terms of standard deviations (SDs). Based on Cohen (1988, cited in Cohen, 1994; and also in Dancey & Reidy, 2011, p. 248), effect sizes were calculated by subtracting $mean_1 - mean_2$ and dividing it by the mean SD[113], being 1 the mean for a given variable in the pre-test (OP1) and 2 the mean for a given variable in the post-tests (OP3 or OP4). Considering Cohen's guidelines, effect sizes go from small (0.20) to moderate (0.50) to large (0.80); in general, the interpretation is that the larger the effect size, the greater the changes for the difference in means to be probably real (not by chance, for instance).

3.5.2 Qualitative analysis: processes and perceptions

This qualitative and exploratory analysis was carried out by the researcher herself only (with no assistance from raters) in a subjective manner: data from participants' responses, for each question, were analyzed in order to find common aspects raised by most learners, keeping in mind the RQ and its main elements under scrutinity. Then, these common elements were textually organized in a way that commonalities perceived among questions/answers could be interconnected, allowing for some data triangulation. Whenever possible, this triangulation also included data and general discussions regarding the quantitative analysis as well. The analysis regarding RQ2 — the DST processes — was organized by task, so that the most relevant aspects perceived in each given task were made evident. The analysis regarding RQ3 — the perceptions of the DST cycle — was organized considering the question's main elements: the DST experience in general, impressions about technology and skills fostered and, finally, perceptions about L2 learning and teaching.

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[112] All statistical tests were run using the software R.

[113] For this, the link used was http://www.polyu.edu.hk/mm/effectsizefaqs/calculator/calculator.html.

More specifically then, in order to provide a qualitative appraisal over the processes learners engaged in when creating the DSs, the 5 during-task questionnaires were analysed, following the general procedures just mentioned. A summary of responses is in Appendix U[114]. It is important to mention that data from all the respondents will be considered (N = 14) in the analysis, even though not all of them have answered the questionnaires in their totality. These 5 questionnaires informed about participants' movements regarding each of the tasks performed during the experiment. Data from this instrument made it possible to answer RQ2, which aimed to unveil the processes learners engaged throughout the DST task cycle, that is, their movements while carrying out each of the tasks.

Regarding the terms, **processes** refer to the actions or steps taken in order to achieve a particular goal. These may be related to mental processes in the form of cognitive and metacognitive strategies (O'Malley & Chamot, 1990; see section 2.1.2), for instance. Also, strategies represent "ways of processing information that enhance comprehension, learning, use or retention of information" (O'Malley & Chamot, 1990, p. 1).

Finally, the post-task perception questionnaire, also analyzed by the researcher alone in an introspective manner, allowed the answering of RQ3 to better understand how participants perceived the construction of a personal digital story in the L2 and other relevant aspects, such as the use of technology in the experiment and a possible impact on learning. **Perception** is here acknowledged as "a physical and intellectual ability used in mental processes to recognize, interpret, and understand events, an intuitive cognition or judgment." (Silva, 2004, p. 9). Responses are summarized in Appendix V. At last, it seems important to mention that both during-task and perception questionnaires were also designed by the researcher herself (the perception questionnaire was inspired on Nguyen (2011)) and they have not been piloted before the experiment.

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[114] Both questionnaires and summary parts are in Portuguese, since they were designed/implemented by google.docs in participants' L1. Also, responses on the questionnaire follow different orders due to the time each participant had accessed the online platform (i.e., those who responded first have their answers appearing first). Thus, when presenting the analysis in the following chapter, the reader will be informed about the order of responses/respondents as a way to facilitate inspection of Appendices U and V.

3.6 THE PILOT STUDY

For the present study, a piloting phase was carried out in the end of 2016 - beginning of 2017. This phase consisted of the design and application of a needs analysis (NA) questionnaire for a random group of 7 undergraduate learners of English, future EFL teachers, from the same environment in which the participants of the study came from: a university in the northeast of Brazil. Results from the questionnaire analysis were expected to disclose information about the context, learners's preferences, overall L2 needs and digital skills, among other relevant aspects. Through this instrument, the design of the task cycle, as well as topics of interest, could be taken into consideration. A NA is understood as a preliminary and essential step prior to instruction under the TBA paradigm (Long, 2005, 2015b; González-Lloret, 2014; 2016; González-Lloret & Ortega, 2014). It is basically an investigation of learners' needs, desires, motivations and their main objectives for learning the language.

Taking this into consideration, the instrument which was piloted for this study was the general profile questionnaire, which was designed via google docs and shared with the participants (N=7) in November, 2016. In general, results from the piloted questionnaire produced information about topics of interests and learners' needs, which were essential for further decisions regarding the study design and implementation (e.g., main theme, use of/access to technology, integration of speaking, writing, listening and reading skills, among other aspects). The testing of this instrument was quite important so that particular aspects of these learners' environment, their relationship with the L2 (as learners and future English teachers) and with technology (e.g., digital abilities, experience with video editing) could be further considered in the study. Therefore, the profile questionnaire applied in the present study is a remodeled version of this piloted. A thorough presentation of the piloting phase, regarding how such instrument was designed and implemented, together with a discussion of its main results is given in Trevisol (2018).

4. RESULTS AND DISCUSSION

Experience is not only an event, it is also an achievement.
(Eisner, 1988, p. 15)

4.1 INTRODUCTION

The purpose of the present chapter is to present and discuss the results of the experiment which investigated: a) the impact of a cycle of tasks with digital storytelling on EFL learners and future teachers' oral production (RQ1); b) the processes these participants engaged in when constructing their digital stories (RQ2); and finally, c) their perceptions regarding the experience of digital storytelling, as well as the use of technology and its relation to L2 learning and teaching (RQ3). In order to reach the given purpose, this chapter is organized as follows. Two main sections will basically guide the organization: 4.2 pertaining the Quantitative results and 4.3 the Qualitative results.

First, regarding the Quantitative analysis, I will present the results of the descriptive statistics (section 4.2.1) regarding the L2 oral production of the entire group of participants in the four moments — the pre-test (OP1[115]), the immediate post-test (OP3), the delayed post-test (OP4), as well as the digital story[116] produced (OP2) — considering the 9 measures under scrutinity in the study: (1) complexity — assessed by number of subordinate clauses per AS-unit; (2) accuracy — by number of errors per AS-unit; speed fluency — assessed by (3) speech rate unpruned, (4) speech rate pruned, breakdown fluency — assessed by (5) number of filled pauses per AS-unit, (6) number of unfilled pauses per AS-unit, and (7) percentage of unfilled pauses, (8) repair fluency — assessed by number of self-repairs per AS-unit; and (9) weighted lexical density — assessed by number of weighted content words to total words. This part will also report productions separated by proficiency level — basic and intermediate — in order to discuss whether any differences may be found in the post test(s). Finally, gain scores will be presented as a way to highlight the impact of the task cycle on learners' individual productions. Results will be discussed in the light of theory, whenever possible, bearing in mind the particular context and conditions of the study — an intact L2 classroom in the northeast of Brazil — and the fact that it may have explored new territories, to the best of my knowledge, for all it has encompassed.

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[115] As a reminder, OP1, OP3 and OP4 were all individial oral narratives produced via WhatsApp with the same familiar theme — a description of learners' L2 learning trajectories. Minor contextual differences exist in OP3 and OP4 when compared with OP1 (e.g., attempting a Fullbright scholarship) to keep learners' motivated to repeat the task in the post-test phase.

[116] As a reminder, the DST task cycle engaged learners in: a) Task 2.1 - writing the script; b) Task 2.2 - organizing the Storyboard (images, music); c) Task 2.3 - recording the story in audio; and d) Task 2.4 - getting the story done by integrating all these elements.

Regarding the digital story, it is important to highlight that because the recording task (Task 2.3) might have involved reading aloud for some participants, this production will not be considered for the statistical treatment. It will just be presented initially, for the sake of illustration, since it was one of the tasks in which learners engaged in speaking and it might reflect their 'optimal' L2 speech performance.

Then, I will present and discuss the results of the inferential statistics (section 4.2.2), considering the results of: a) a Shapiro Wilk test, to check the normaliity of sample distribution; b) a Friedman test, to compare the three moments (OP1, OP3, OP4) and verify whether there were differences among them; c) a Wilcoxon Signed Rank Test, as an exercise only, for comparing two moments at a time (OP1 x OP3; OP1 x OP4); d) the effect size, calculated based on Cohen's *d*, to report the magnitude of the experimental effect in OP3 and OP4. Afterwards, RQ1 will be answered.

Second, as a sub-item of RQ1, I will present the results of the adequacy measure (section 4.2.5), aiming to explore how communicatively adequate the digital stories were evaluated by the 5 raters collaborating on the study. Adequacy was assessed through a qualitative 5-point scale (1 - very poor to 5 - very good) and a total of 9 statements which considered these elements: (1) order, (2) appeal; (3) vocabulary; (4) clarity; (5) speed; (6) images; (7) music (general); (8) music (hindering effect); (9) goal.

Third, regarding part of the Qualitative analysis, the processes learners engaged in while producing a digital story in the L2 will be discussed (section 4.3.2), as well as learners' overall perceptions regarding the entire DST experience (section 4.3.3), with a presentation and subjective analysis of their impressions on technology use (in the task cycle, in their daily routines, in the L2 classroom) and its connection with L2 learning and teaching. This part will be concluded with RQ2 and RQ3 being anwered.

4.2 QUANTITATIVE RESULTS

4.2.1 Descriptive analysis

This section begins by presenting the descriptive analysis of participants' L2 oral production regarding each moment of the DST experiment. It attempts to answer RQ1, which is: *Is there a difference in participants' L2 oral production from the pre-test to the post-test(s) regarding complexity, accuracy, fluency, and lexical density*? In order to better guide the reader, the following part will be divided into: 1) the presentation of the descriptive statistics regarding each speech measure, for each moment, together with a comparative illustration of OP1 x OP3[117], ending with a general summary of all variables in the 4 moments; 2) the statistical treatment for verifying whether differences could be perceived in participants' L2 oral production among the 4 moments of the experiment. Thus, this section ends by answering RQ1.

4.2.1.1 Mean scores and individual comparisons

The following tables (Table 5 to Table 13) describe the results of each of the 9 measures used to assess L2 oral production, considering the four moments — OP1, OP2, OP3 and OP4. Each table presents the minimum and maximum scores, as well as the mean production of the group and the standard deviation (SD) for each moment in each variable analyzed. Mean scores represent a central measure and SDs represent a dispersion measure. Because there were some missing values during data gathering, for OP1 and OP2 the number of individual observations available is 14 (N=14), while for OP3 N=13 and for OP4 N=12[118], for all the variables in all tables presented. A table with the complete data values (for each measure) can be found in Appendix S.

In addition to the tables, some Figures (Figure 1 to 9) are also presented in order to better illustrate the results regarding the comparison between OP1 and OP3 for each participant in each speech variable. In each figure, the variable value considered is shown on the vertical axis and the moments under investigation in the horizontal axis; basic learners are those identified on the left side, and intermediate learners on the right side of the points, which represent the individual scores (to be read from left to right, that is, from moment OP1 to OP3).

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[117] OP4 was not included due to time (and space) constraints.

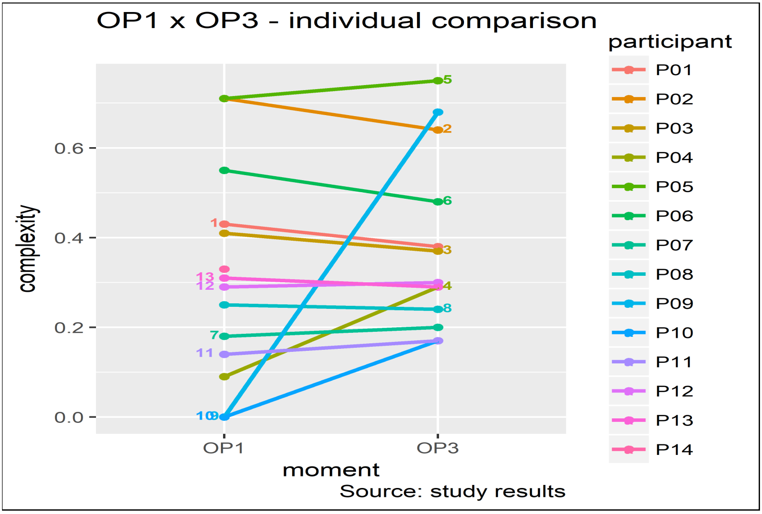
[118] Missing values refer to P14 in OP3, as well as P1 and P13 in OP4.

Again, despite differences regarding the type of L2 oral production the digital story elicited, OP2[119] was included in the tables for illustration and for it also represents one of the L2 oral narratives participants produced as the outcome of the experiment. The first variable presented is that of complexity — see Table 5 and Figure 1.

Table 5 — Complexity — number of subordinate clauses per AS-unit

Moment	N	Min	Max	Mean	SD
OP1	14	0	1.14	0.31	0.23
OP2	14	0	0.68	0.47	0.21
OP3	13	0.16	0.75	0.38	0.20
OP4	12	0	0.72	0.39	0.25

Figure 1



OP1 x OP3 - individual comparison

Source: study results

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[119] For OP2, participants had the chance of selecting their 'optimal' narrative recording (what they regarded as the most appropriate), after having repeated the recording as many times as they found necessary, possibly involving reading aloud (this issue will be further discussed in section 4.3.2.4, since recording the script was one of the tasks learners performed during the DST cycle). Differently, for OPs 1, 3 and 4, learners recorded an oral narrative through Whatsapp - it was a spontaneous production, without repetition, with a 10-min planning time preceeding the recording. Because of that, it may be questionable to compare OP2 with the other oral productions. However, because all OPs share the same topic — a personal story about one's L2 learning journey — they were here presented in comparison.

As it can be seen in Table 5, the means for complexity in OPs 1, 3 and 4 were similar, increasing just a little: from 0.31 in OP1, to 0.38 and 0.39 in OP3 and 4 respectively. Only in OP2 the mean value was higher: 0.47. This may be because OP2 was a rehearsed production, which possibly involved reading aloud a written script. Also, SDs are high in comparison with the mean scores, which may show how heterogeneous productions were among participants. Now, as Figure 1 shows, some variation might be observed when comparing the pre-test with the immediate post-test productions, even though such difference in complexity may be extremelly small. Furthermore, in general, most basic-level learners start with a lower score when compared with intermediate learners. This is not a surprise, considering there is a tendency for L2 learners to produce more subordinate clauses as their proficiency increases (Michael, 2017).

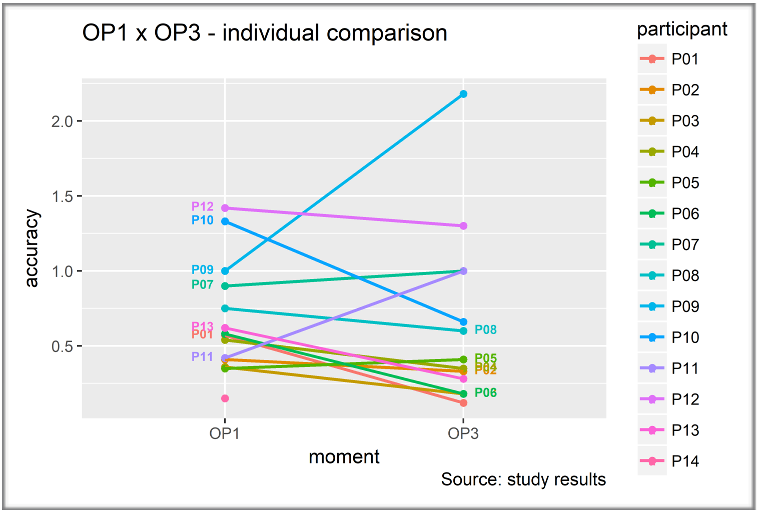
Also in Figure 1, one can see that, for instance, even though P9 and P10 — both basic level learners — have not produced any subordinate clause in OP1 (their initial score for complexity is zero (0.0)), both have been able to produce subordinate clauses in OP3, as their complexity scores raised, being higher for P9 (0.68) than for P10 (0.17). Overall then, no clear tendency could be observed for post-test results: complexity in OP3 productions seems to have slightly decreased for some participants (4 intermediate, 2 basic learners) and increased for others (5 basic, 2 intermediate learners). The same happened in OP4, in general (see Appendix S, table S1; and gain score tables in the following section). Again, it is important to keep in mind the differences were extremely small (i.e., decimals).

Now we move to the second variable — accuracy — presented in Table 6.

Table 6 — Accuracy — number of errors per AS-unit

Moment	N	Min	Max	Mean	SD
OP1	14	0.15	1.42	0.67	0.38
OP2	14	0.06	1.13	0.53	0.38
OP3	13	0.12	2.18	0.66	0.59
OP4	12	0.20	1.27	0.69	0.40

Figure 2



Source: study results

Regarding accuracy, we might see that the mean scores in Table 6 decreased from OP1 (0.67) to OP3 (0.66), slightly increasing in OP4 (0.69), though there was not much variation in the means from one moment to the other. Here, accuracy reflects the number of errors per AS-unit; thus, the lower the score, the smaller the quantity of errors produced, hence the more accurate the production. OP2 had the lowest mean score (0.53), which, added to its lowest minimum and maximum values, shows L2 narratives in the digital story presented fewer errors than in any of the other moments. This is expected, since for OP2 participants had unlimited time to plan, work on the script (reviewing grammar, for instance), repeat the voiceover and select their 'best' audio performance for the DS. However, considering SDs were quite high, a closer look at raw values showed that for 7 learners, OP2 was not the most accurate production, when the 4 moments were considered. This way, mean values should be seen with caution because there seems to be a great deal of variability among these participants, mainly due to differences in proficiency, and especially since they come from a population which may be, in itself, variable: an intact classroom.

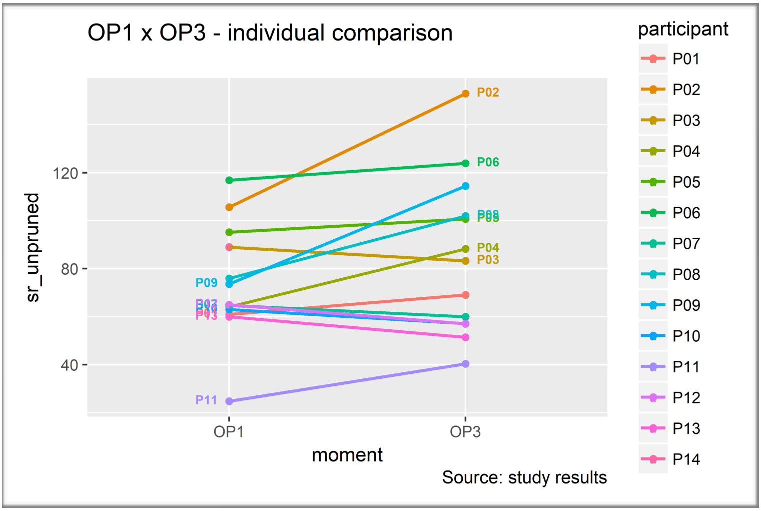
In Figure 2, it can be seen that basic-level productions (those to the left) overall started with higher accuracy scores than the intermediate-level productions (to the right) in OP1. For most learners, accuracy scores seem to have decreased from OP1 to OP3. This means that productions in the post-test contained fewer errors (per AS-units), being thus more accurate than productions in the pre-test.

Now taking fluency into consideration, Table 7 and Figure 3 show the results of the first measure pertaining to this dimension — speech rate unpruned — which is indeed the third measure under investigation in the study.

Table 7 — Fluency: speech rate unpruned — number of words per minute

Moment	N	Min	Max	Mean	SD
OP1	14	24.78	116.82	74.83	23.04
OP2	14	47.58	162.78	116.63	30.33
OP3	13	40.38	152.94	84.65	33.04
OP4	12	64.66	126.12	87.86	20.72

Figure 3



OP1 x OP3 - individual comparison

Source: study results

Table 7 shows an increase in mean scores from moment 1 (74.83) to moment 3 (84.65) and 4 (87.86). The mean score for speech rate unpruned in OP2 was, again, the highest (and here it does reflect most of the group, since OP2 was not the optimal production in this variable for 3 participants, P6, P9 and P10). SD has also increased from OP1 (23.04) to OP3 (33.04), what shows data were more dispersed in the immediate post-test. Now, despite the overall increase in the mean scores for the entire group comparing OP1 to OP3, when looking at Figure 3, we may see that not all participants were able to increase their speech rate in the post-test. While 8 participants were able to produce more words per minute, 5 had their unpruned scores reduced (P3, P7, P10, P12 and P13; most basic learners), even though this decrease was quite small.

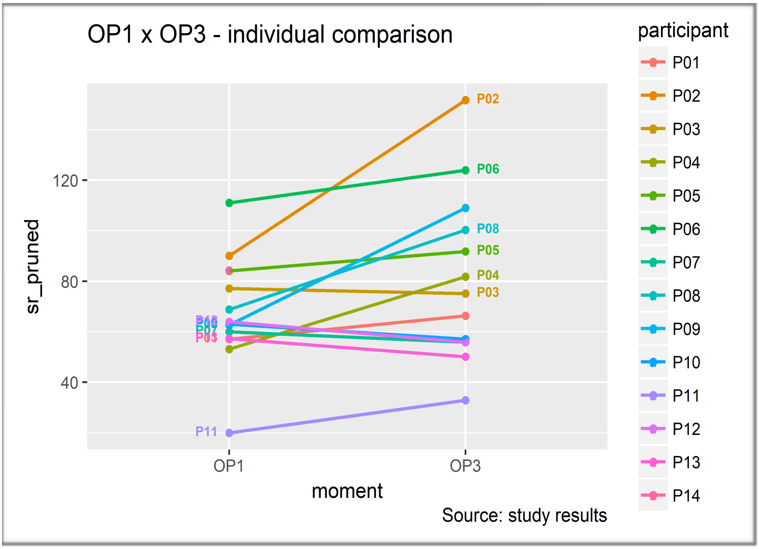
In general, Figure 3 shows scores for the basic learners (on the left) were quite similar in OP1 since they are grouped close to one another — the exception being P11. It seems interesting to observe also that the minimun scores for both OP1 and OP3 correspond to P11 (24.78 for OP1 and 40.38 for OP3); this participant, despite having the lowest score in both moments (probably pushing the mean score down), was able to double his/her score in the immediate post-test, producing a faster oral narrative in OP3. Regarding intermediate learners (on the right), scores seem to have varied a bit more, since participants are more dispersed in the figure. Most of them were able to increase their scores in OP3, which shows more words per minute were produced in their post-test than in their pre-test performance overall.

Data from the next fluency measure regarding speed rate, now excluding repetitions and false starts — speech rate pruned —, is shown in Table 8 and Figure 4.

Table 8 — Speech rate pruned — number of words per minute

Moment	N	Min	Max	Mean	SD
OP1	14	19.98	111.00	68.01	21.19
OP2	14	47.58	162.78	116.34	30.49
OP3	13	32.94	151.68	80.91	33.48
OP4	12	51.12	124.74	83.03	22.14

Figure 4



As Table 8 shows, there has been an increase of mean scores for this second measure of speed fluency, which have changed from 68.01 in OP1 to 80.91 and then 83.03 in OP3 and OP4, respectively. The mean score for speech rate pruned in OP2 was the highest (116.34), similarly to speech rate unpruned shown in the previous table (it was indeed the optimal performance for most learners). Overall, there seems to be still some dispersion of scores towards the mean, since SD has also generally increased from the beginning of the experiment to the other moments. In addition, from OP1 to OP3, scores from basic learners (shown on the left side) in general seem to be more grouped together, starting lower in OP1 than scores from intermediate learners. This is related to the expected trend for fluency to increase as proficiency increases.

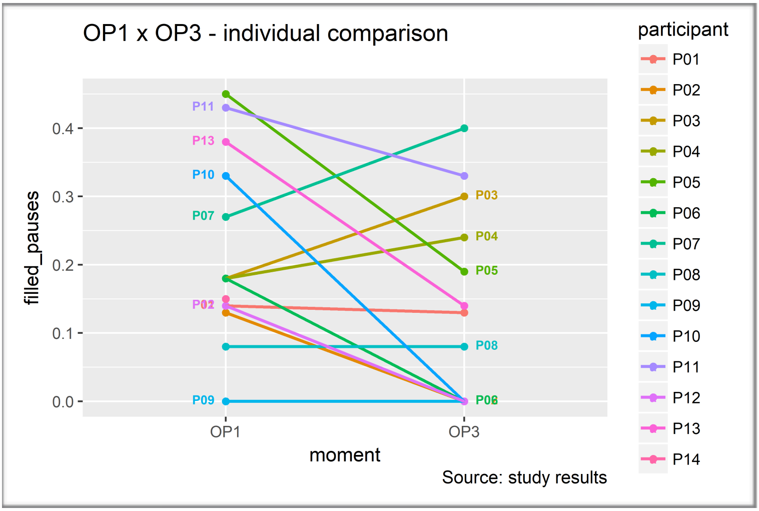
Even though mean scores increased from OP1 to OP3, as observed in Table 4, looking at learners' individual scores in Figure 4 we may see that not all participants were able to produce higher scores, representing thus somehow 'faster speech', from one moment to the other; also, it seems interesting to point out that the increase in the mean for OP3 was probably due to P02, who pulled the this centrality value up due to his 151.68 score in OP3; the same idea may stand for OP1, in which P11 probably pulled the score down (his score being 19.98). Thus, only 8 participants showed an increase for speech rate pruned from OP1 to OP3 (P1, P2, P4, P5, P6, P8, P9 and P11), being three of them basic and five of them intermediate learners. For the others, scores have slightly decreased, as Figure 4 shows.

Still describing data regarding the fluency dimension, Table 9 and Figure 5 show results on breakdown fluency assessed by the number of filled pauses (i.e., well, ahm).

Table 9 — Fluency — number of filled pauses per AS-unit

Moment	N	Min	Max	Mean	SD
OP1	14	0.00	0.45	0.22	0.13
OP2	14	0.00	0.03	0.00	0.01
OP3	13	0.00	0.40	0.14	0.14
OP4	12	0.00	0.45	0.15	0.14

Figure 5



Source: study results

As it can be seen in Table 9, mean scores decreased from the pre-test to the post-tests, being 0.22 in OP1, 0.14 in OP3 and 0.15 in OP4. Dispersion increased, though minimally, from the initial to the final moments (0.13 in OP1 and 0.14 in both OP3 and OP4). Considering all moments, minimum score was zero (0.00), showing no production of filled pauses overall, to a maximum number of 0.45 filled pauses produced per AS-unit. Thus, by looking at the mean scores we may say there was a decrease in average production of filled pauses from OP1 to OP3. Now, in order to check for individual variation, what we might see in Figure 5 is that there is no clear pattern regarding data for number of filled pauses. Also, at a first glance, there is variation for both groups of basic and intermediate participants; we have basic-level participants starting from low scores (i.e., P9 — producing no filled pauses in the pre-test) as well as high scores (i.e., P11 — producing 0.43 filled pauses in the pre-test) in OP1. The case is similar for intermediate learners in OP1: we have some with lower scores (i.e., P8 — with 0.08 filled pauses), as well as others with higher scores (i.e., P5 — with 0.45 filled pauses, the maximum score shown in Table 5 for OP1).

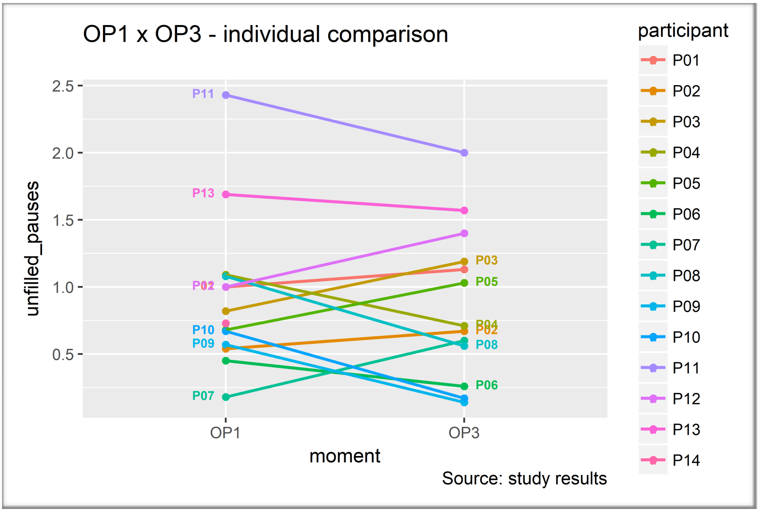
As a whole, we might be able to see that basic-level learners produced more filled pauses in OP1 than intermediate learners, since their scores in OP1 are higher. However, comparing productions from the pre-test to the post-test, as mentioned initially, we may not see any clear tendency: some scores decreased, some were basically the same, and some increased from moment 1 to moment 3. Looking more closely in Appendix S, we may notice 8 participants had their filled pause scores reduced — P2, P5, P6 (intermediate) P1, P10, P11, P12, P13 (basic). Thus, for these participants, the L2 narrative produced in OP3 contained less filled pauses than their OP1 narrative, which might show a modest improvement in this measure, considering breakdown fluency, as regards to filled pauses per AS-unit, reduced.

In addition to filled pauses, unfilled pauses were also considered in the present study. Results from this measure are shown in Table 10 and Figure 6, subsequently.

Table 10 — Fluency — number of unfilled pauses per AS-unit

Moment	N	Min	Max	Mean	SD
OP1	14	0.18	2.43	0.92	0.56
OP2	14	0.00	0.35	0.21	0.10
OP3	13	0.14	2.00	0.88	0.57
OP4	12	0.00	1.70	0.75	0.59

Figure 6



Source: study results

Regarding unfilled pauses, though the difference among moments seems small, mean scores have decreased from OP1 (0.92) to OP3 (0.88) and OP4 (0.75), as Table 10 shows. The digital story presented the lowest mean of all (0.21), showing a considerable flow in the narrative since the amount of silence was extremelly reeduced in OP2 — this is an expected result since learners could read the story, differently from the other moments in which they indeed narrated the story, resorting solely to their own resources. There was also for this measure considerable dispersion of values, as shown by the SD in each moment, as well as the minimum and maximum scores, which overall ranged from zero (0.00) intances to 2.43 instances of unfilled pauses in the total samples analyzed. In general thus, when comparing OP1 with OP3, we might see a decrease in mean scores as well as in the minimum and maximum values, what shows these participants were able to produce fewer instances of silent pauses in the post-test narrative.

Now, when observing participants' individual movements in Figure 6, we might see that, again, no observable pattern can be found for the present data. Overall, the scores of 7 participants decreased from moment 1 to moment 3, while the scores of 6 participants increased. For basic-level learners, scores are distributed througout the vertical axis, with scores ranging from 0.18 (P7) from 2.43 (P11) in OP1. As Figure 6 shows, two of them had scores much above the others (P13 and P11), which might have pulled the mean score up (without them, for instance, the mean score for the entire group in OP1 would have been 0.73; for OP3 it would have been 0.71 if data from these two participants were not considered). Scores from intermediate learners were placed in between 0.45 (P6) to 0.82 (P3) in OP1. Overall, what we might be able to observe is that basic-level learners here have produced more unfilled pauses in general than intermediate-level learners considering both moments. The mean score for basic learners is 1.08 in OP1 and 1.00 in OP3; for intermediate learners, it is 0.77 in OP1 and 0.74 in OP3, respectively. These means might show, however, that both groups were able to decrease their production of unfilled pauses per AS-unit from the pre to the post-test.

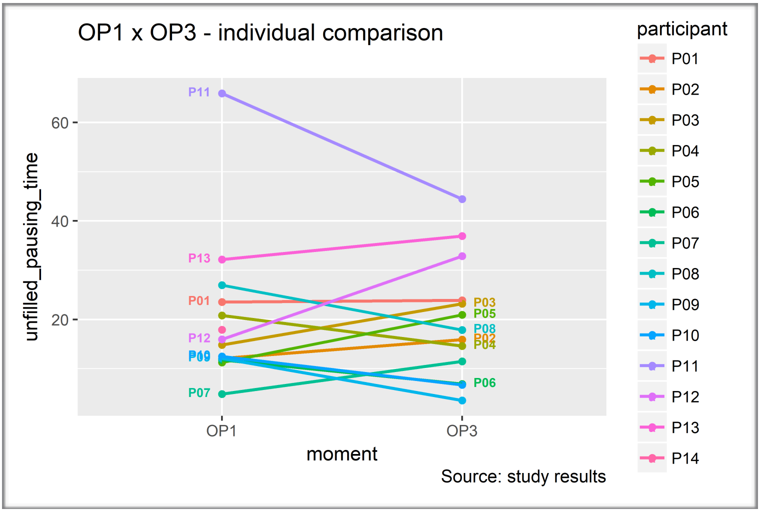
Another way to visualize (dys)fluency is by looking at the time in percentage (%) of unfilled pauses — or silence — in the oral samples. Here, Table 11 and Figure 7 present the results for this measure, complementing what has just been presented in the preceeding table and figure.

Table 11 shows that mean scores have decreased, though minimally, as the experiment progressed. The difference in the mean for OP1 and OP3 of less than one percent (20.19 for OP1 and 19.94 for OP3). Variation seems to be quite high, since SDs are extremelly close to the mean value. Thus, looking at these numbers we may say that, in general, participants produced the same % of unfilled pauses in OP1 as in OP3 — around 20% of the entire L2 oral sample consisted of silence —, though this percentage reduced a little in OP4 (mean of 16.25). In the digital story, silence was not present in learners' narratives overall, as the mean was quite low (6.53). Furthermore, what is displayed in Figure 7 is similar to what Figure 6 portrayed, that is, a confusing picture showing mixed results on this measure, with basically half of the scores increasing and the other half decreasing from OP1 to OP3.

Table 11 — Fluency — percentage of unfilled pausing time

Moment	N	Min	Max	Mean	SD
OP1	14	4.84	65.89	20.19	14.98
OP2	14	0.00	12.04	6.53	3.59
OP3	13	3.55	44.41	19.94	12.30
OP4	12	0.00	34.58	16.25	11.92

Figure 7



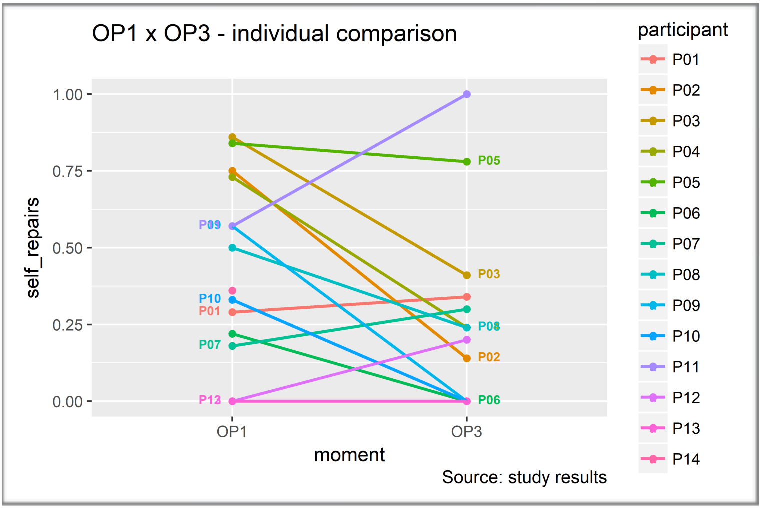
Source: study results

Accounting for the last fluency measure, Table 12 and Figure 8 now present the results for the total of self-repairs per AS-unit considering the entire data set of the study. Self-repairs encompass instances of four different elements — repetitions, false starts, reformulations and replacements — produced by learners in each speech sample.

Table 12 — Fluency — number of self-repairs per AS-unit

Moment	N	Min	Max	Mean	SD
OP1	14	0.00	0.86	0.44	0.29
OP2	14	0.00	0.08	0.02	0.02
OP3	13	0.00	1.00	0.28	0.31
OP4	12	0.00	1.42	0.36	0.41

Figure 8



Source: study results

As it can be seen in Table 12, similarly to what has been observed in the other fluency measures presented, the mean for OP1 was the highest (0.44), and mean values decrease as the experiment progresses, being lower for OP3 (mean of 0.28) than for OP4 (0.36), and extremelly low for OP2 (0.02). Also, the SD values show the great heterogeneity of the group in regards to this measure, being at times even higher than the means (i.e., SD of 0.31 for OP3 with a mean of 0.28). The comparison displayed in Figure 8 of the two moments of OP1-OP3 shows that here, again, the pattern observed is a no-pattern-at-all. Scores in OP1 are aquite mixed: from zero (P13, basic learner) to 0.86 (P3, intermediate learner). Also in OP3, scores vary again from zero (P9, P10, P12, P13 - basic learners, and P6 - intermediate learner) to 1.00 (P11, basic learner). Therefore, no clear pattern can be observed. Looking further, the scores of 8 learners decreased from moment 1 to 3, while the score of 4 increased, and of 1 remained the same (P13). So, we might say that in general, a good number of participants produced a smaller number of self-repairs[120] in the post-test, even though 4 increased this number in OP3. Finally, Table 13 and Figure 9 present the results of the last variable — WLD.

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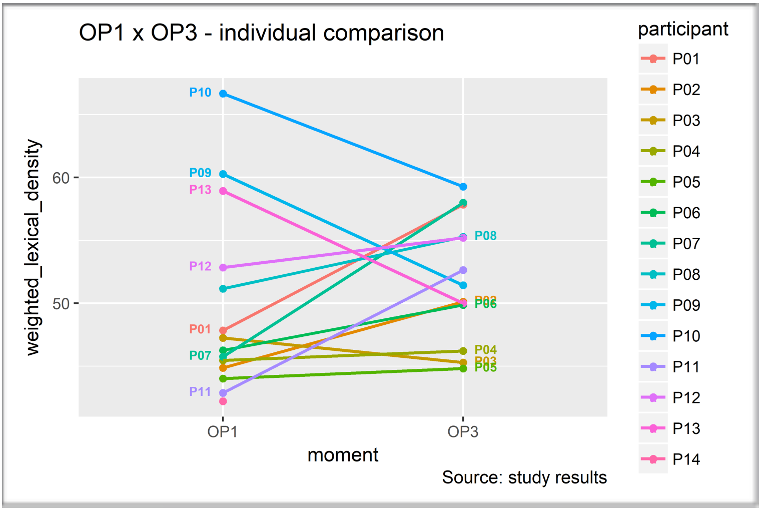
[120] In order to observe the types of self-repairs learners produced in OPs 1, 2, 3 and 4, check Table S8.1 in Appendix S.

Table 13 — Weighted lexical density — proportion of lexical items

Moment	N	Min	Max	Mean	SD
OP1	14	42.20	66.67	49.73	7.39
OP2	14	46.53	64.41	52.23	4.59
OP3	13	44.80	59.26	51.99	4.89
OP4	12	41.67	66.67	52.10	7.67

Figure 9



OP1 x OP3 - individual comparison

Source: study results

In terms of WLD, mean scores have minimally increased from OP1 (49.73) to OP3 (51.99), as well as to OP4 (52.10). Differently from the other speech variables already described, OP2 here does not necessarily stand as presenting the optimal mean score: its mean of 52.23 is basically the same as in OP4. And indeed, for the greatest majority of learners OP2 was not the moment in which WLD presented the highest scores. Also, this was the variable with the smallest SD in relation to the mean, which may show that WLD might be the dimension which presented less heterogeneity in the present study. Moreover, looking at individual scores from Figure 9, we might see the amount of variation in both scores in the pre-test and in the post-test. Scores of basic learners (marked on the left) seem to be more scattered throughout the axis than those of intermediate learners in OP1; this seems to change a little in OP3, in the sense that scores from both levels seem to be more grouped together. Again, no simple (or single) pattern can be observed from the present data in terms of WLD. Results shown in Figure 9 reflect this complex environment: we have individual productions with scores which increased from moment 1 to moment 3 (though this increase may have been extremelly small for some, such as P4 and P5), and those whose scores decreased. Looking closely we might see that the scores of 9 participants were higher in OP3, while the scores of 4 were lower. Thus, we might suggest that, in general, WLD scores increased from OP1 to OP3, despite the fact that 3 basic-level learners (P10, P9, P13) and 1 intermediate (P3) had their scores decreasing from the pre to the immediate post-test.

Now, after having explored each variable individually, the following tables may provide a more holistic view of the overall results of the study. Table 14 summarizes results of the 9 variables considering the entire group of participants, presenting mean scores and SDs for each of the 4 moments (OP1, OP2, OP3, and OP4[121]). Also, understanding the probable heterogeneity of the group in its entirety, Table 15 allows for differences between basic and intermediate groups to be compared.

By looking at both tables, we may see that the intermediate group seemed to have been responsible for increasing[122] mean values when the entire group of learners was considered. In general, the means[123] for the intermediate group in Table 15 are usually higher than for the basic group, as expected, for most variables in the 4 moments. This shows the role proficiency may be playing in task performance overall. In simple terms, it might be that the more experienced you are as an L2 learner (the higher the L2 proficiency), the more equiped you are to perform a given linguistic task (when compared to a beginner, for instance) considering L2 knowledge usually develops as proficiency increases.

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[121] Considering the mean values may suffer influence from outliers, analyses regarding the median values were also considered and the general results were the same.

[122] Or lowering, in the case of accuracy, for instance, in which ‘lower’ values (smaller number of errors) may reflect production enhancement — same for fluency measures on pausing behavior and self-repairs.

[123] Though we should be careful since SDs for some variables are quite high, which implies some variation can still be observed among learners of the same proficiency group (e.g., complexity and unfilled pauses in OP4 for the basic group; filled pauses and self-repairs in OP3 for the intermediate group).

Table 14
Summary for comparison with the entire group: 9 variables and 4 moments

VARIABLES		MOMENTS OP1	OP2	OP3	OP4
1 complexity	Mean	0.31	0.47	0.38	0.39
	SD	0.23	0.21	0.20	0.25
2 accuracy	Mean	0.67	0.53	0.66	0.69
	SD	0.38	0.38	0.59	0.40
3 fluency - speech rate unpruned	Mean	74.83	116.63	84.65	87.86
	SD	23.04	30.33	33.04	20.72
4 fluency - speech rate pruned	Mean	68.01	116.34	80.91	83.03
	SD	21.19	30.49	33.48	22.14
5 fluency - filled pauses	Mean	0.22	0.00	0.14	0.15
	SD	0.13	0.01	0.14	0.14
6 fluency - unfilled pauses	Mean	0.92	0.21	0.88	0.75
	SD	0.56	0.10	0.57	0.59
7 fluency - % of unfilled pauses	Mean	20.19	6.53	19.94	16.25
	SD	14.98	3.59	12.30	11.92
8 fluency - self-repairs	Mean	0.44	0.02	0.28	0.36
	SD	0.29	0.02	0.31	0.41
9 weighted lexical density	Mean	49.73	52.24	51.99	52.10
	SD	7.39	4.59	4.89	7.67

When looking specifically at OP3, another aspect to be noted is that mean values increase for most variables for the intermediate group — complexity, speed fluency, WLD — or decrease, in the case of accuracy (operationalized as number of errors per AS-units, in which a decrease means more accurate performance) and repair fluency; and this increase/decrease, what we understand as improvement, is usually mantained in the delayed post-test. However, filled and unfilled pauses were penalized for this group, though minimally, in OP4. This might imply that learners had to use this resource as a way to gain time online so that more adequate choices could be made for grammar, lexicon and for producing more complex language, overall.

Table 15
Summary for comparison divided by proficiency: 9 variables and 4 moments

VARIABLE		OP1	OP1	OP2	OP2	OP3	OP3	OP4	OP4
		Basic	Interm	Basic	Interm	Basic	Interm	Basic	Interm
1 complexity	Mean	0.19	0.44	0.42	0.52	0.31	0.46	0.27	0.47
	SD	0.16	0.23	0.20	0.22	0.18	0.25	0.28	0.20
2 accuracy	Mean	0.88	0.45	0.82	0.23	0.94	0.34	0.91	0.53
	SD	0.41	0.20	0.25	0.22	0.69	0.19	0.55	0.20
3 sr.unpruned	Mean	58.87	90.80	96.93	136.3	64.22	108.4	80.11	93.39
	SD	15.67	17.59	24.02	22.62	23.81	47.35	41.38	22.73
4 sr.pruned	Mean	54.85	81.18	96.85	135.8	61.05	104.1	78.38	86.35
	SD	15.62	18.00	24.01	23.49	23.46	47.34	41.17	25.20
5 filled pauses	Mean	0.24	0.19	0.00	0.00	0.14	0.14	0.09	0.20
	SD	0.15	0.12	0.00	0.01	0.16	0.13	0.08	0.15
6 unfilled.-pauses	Mean	1.08	0.77	0.25	0.16	1.00	0.74	0.40	1.00
	SD	0.76	0.25	0.09	0.10	0.72	0.41	0.47	0.54
7 % unfil.-pauses	Mean	23.86	16.51	7.09	5.98	22.83	16.57	9.77	20.87
	SD	20.52	5.79	3.14	4.17	15.95	8.15	12.67	7.92
8 self-repairs	Mean	0.28	0.61	0.02	0.02	0.26	0.30	0.11	0.54
	SD	0.24	0.25	0.02	0.03	0.36	0.27	0.11	0.46
9 WLD	Mean	53.59	45.88	53.91	50.56	54.91	48.59	58.49	47.54
	SD	8.70	2.83	5.54	2.90	3.62	18.72	29.06	4.47

For basic learners, though mean scores in OP3 were in general lower than intermediate scores, it does not mean improvements were not observed: mean values suggest speech rates increased, production of filled and unfilled pauses, as well as self-repairs decreased, and finally lexical density increased in the post-tests. These positive changes seem to have happened in detriment of complexity and accuracy for these basic learners. Thus, overall it seems the basic group attended more to fluency and WLD in the post-tests. Gains in vocabulary may be a result of their experience in carefully preparing their narratives for the storytelling. This in fact seems to have been a commonality for both groups: speech rates and WLD increasing for them all in OP3 and OP4. This may suggest such an experiment may possibly foster not only L2 vocabulary development, allowing learners to expand and vary their lexicon repertoire, but also fluency, instigating faster productions and with fewer self-corrections and repairs. This being said, it seems storytelling may positively impact on participants' L2 oral production, though proficiency may also play a role in determining performance gains.

4.2.1.2 Gain scores for post-test productions

A more individual, though still general, examination of the possible gains observed in post-test productions is illustrated in Table 16. By displaying positive (+) changes only, it highlights those productions which improved from OP1 to OP3, and to OP4. Observation by proficiency is also possible: the first group is composed of basic learners (P1-P13), the second of intermediate learners (P2-P14). Essentially, the table shows that some change in productions was observed for every participant in the study, in at least one speech variable.

Table 16 — Individual gains in L2 speech production: post-test results

	VARIABLES																	
	Complex		Accuracy		SR.Unp		SR.Pru		Fill.Pause		Un.Pause		% Pause		Sel.repair		WLD	
Particip.	OP3	OP4	OP3	OP4	OP3	OP4	OP3	OP4	OP3	OP4	OP3	OP4	OP3	OP4	OP3	OP4	OP3	OP4
P1		ND	+	ND	+	ND	+	ND	+	ND		ND		ND		ND	+	ND
P7	+	+		+		+		+		+				+		+	+	+
P9	+	+			+	+	+	+			+	+	+	+	+	+		
P10	+		+	+		+		+	+	+	+	+	+	+	+	+		
P11	+	+		+	+	+	+	+	+	+	+	+	+	+		+	+	+
P12	+		+	+					+								+	+
P13		ND	+	ND		ND		ND	+	ND	+	ND		ND		ND		ND
P2			+	+	+	+	+	+	+	+					+	+	+	+
P3			+	+											+	+		+
P4	+	+	+		+	+	+				+		+		+		+	
P5	+				+	+	+	+	+	+					+	+	+	
P6		+	+	+	+		+		+	+	+	+	+	+	+		+	+
P8			+		+	+	+	+			+	+	+	+	+	+	+	+
P14	ND	+	ND		ND		ND		ND		ND		ND		ND		ND	+

Note: ND (no data) refers to missing values.

Furthermore, tables of gain scores (post-tests scores minus pre-test scores) are presented as a possibility for further examining the observed differences in L2 oral production after the treatment, considering each participant and each variable. It is important to note that, in the following tables, + *change* represents the number of participants whose performance improved from the pre-test to the post-test; and consequently, - *change* refers to those whose performance on a given variable worsened/declined. Numbers in **bold** represent **gains**, understood as improvements, when compared with OP1. Participants are organized by proficiency: basic (P1 - P13) and intermediate (P2 - P14). The dash symbol (—) refers to missing values (P14 in OP3, and P1 and P13 in OP4). Therefore, tables 17 and 18 illustrate individual post-test gains for the group(s).

Considering the group as a whole (N=13), there seems to be a general and quite mixed improvement in speech production in OP3. Narratives changed mainly in terms of accuracy and lexical density (9 participants), followed by a change in fluency regarding speech rates pruned and unpruned[124], filled pauses[125], and self-repairs[126]. Thus, for the majority of the learners, the narrative produced using Whatsapp in the immediate post-test[127] (when compared to the pre-test) was in general more accurate, faster and with less breakdown (e.g., fillers) and self-repairs. In addition, complexity and unfilled pauses were the variables in which fewer L2 productions changed positively (7 and 6 participants, respectively). Thus, even though the change observed is extremely small (as the numbers show, practically zero at times), overall learners seem to have profited from being engaged in the DST task cycle[128], even though time for such an engagement was short (3 on-task weeks).

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[124] Though gains in speech rates were mostly observed for intermediate learners (3 basic learners only).

[125] Filled pauses reduced mostly to basic learners (3 intermediate learners only).

[126] Improvements in self-repairs observed for all intermediate learners (for 2 basic learners only).

[127] As a reminder, the pre and post-tests were a one-minute oral task produced using the audio tool from Whatsapp; all three had the same topic. Also, learners' faster productions in OP3 may be because people, in general, seem not to record very long audios in Whatsapp. Though this is just a speculation in need for further investigation, perhaps technology, as it was employed here, may play a role on L2 speech production, which in turn might somehow reflect on L2 learning.

[128] This has also been evidenced in the qualitative analysis, when learners report, in the during-task questionnaires, aspects of each task which rendered instances of awareness raising and possibly enhancement of the L2 (e.g., attention to pronunciation). For this discussion, see section 4.3.2.

Table 17 — Gain scores for all variables in the immediate post-test

	Complex	Accur	SR_Unp	SR_Pru	Fil_Paus	Un_Paus	% pause	Self_rep	WLD
	OP3	**OP3**	**OP3**	**OP3**	**OP3**	**OP3**	**OP3**	**OP3**	**OP3**
Partic.	Score	Score	Score	Score	Score	Score	Score	Score	Score
P1	-0.05	**-0.30**	**8.10**	**9.30**	**-0.01**	0.13	0.34	0.05	**10.01**
P7	**0.02**	0.09	-4.74	-4.14	0.13	0.42	6.64	0.12	**12.26**
P9	**0.68**	1.18	**40.86**	**46.26**	0.00	**-0.43**	**-8.56**	**-0.57**	-8.85
P10	**0.17**	**-0.66**	-5.88	-5.88	**-0.33**	**-0.50**	**-5.79**	**-0.33**	-7.41
P11	**0.03**	0.57	**15.60**	**12.96**	**-0.10**	**-0.43**	**-21.4**	0.43	**9.77**
P12	**0.01**	**-0.13**	-7.92	-8.04	**-0.14**	0.40	16.89	0.20	**2.37**
P13	-0.02	**-0.34**	-8.58	-7.08	**-0.24**	**-0.12**	4.76	0.00	-8.92
P2	-0.07	**-0.09**	**47.34**	**61.68**	**-0.13**	0.13	3.82	**-0.61**	**5.26**
P3	-0.04	**-0.17**	-5.67	-2.02	0.12	0.37	8.37	**-0.45**	-1.95
P4	**0.20**	**-0.20**	**24.12**	**28.74**	0.06	**-0.38**	**-6.18**	**-0.49**	**0.75**
P5	**0.04**	0.06	**5.52**	**7.68**	**-0.26**	0.35	9.69	**-0.06**	**0.79**
P6	-0.07	**-0.41**	**7.08**	**12.90**	**-0.18**	**-0.19**	**-4.91**	**-0.22**	**3.60**
P8	-0.01	**-0.15**	**25.98**	**31.56**	0.00	**-0.52**	**-9.08**	**-0.26**	**4.12**
P14	—	—	—	—	—	—	—	—	—
+ change	7	9	8	8	8	7	6	8	9
- change	6	4	5	5	3	6	7	4	4
Total	0.89	-0.42	141.8	183.9	-1.08	-0.77	-5.49	-2.19	21.80
Mean	0.07	-0.04	10.91	14.15	-0.08	-0.06	-0.42	-0.17	1.68
SD	0.19	0.45	18.28	21.48	0.14	0.36	9.77	0.31	6.75
Maximum	0.68	1.18	47.34	61.68	0.13	0.42	16.89	0.43	12.26
Minimum	-0.07	-0.66	-8.58	-8.04	-0.33	-0.52	-21.4	-0.61	-8.92

Note: improvements in the immediate post-test marked in bold.

Results are also diversified in terms of quantity of variables: some L2 productions changed in various speech dimensions, while others in just a few. For instance, for P4 and P6, 8 (out of 9) variables improved; for P8, it was basically the same, since filled pauses remained the same (no gain, though no decrease); for P11, 7 (out of 9) variables improved in OP3. The least change was observed for P3 and P7: L2 production improved in 2 variables — accuracy and self-repairs for P3, and complexity and WLD for P7. This variation may also be noticed across both proficiency levels, what may imply individual differences playing a role in the process (Dörnyei, 2005).

Considering the groups individually, L2 productions in OP3 for the intermediate learners seems to have improved more than for the basic learners taking all the 9 variables under consideration. It regards the proportion of gains[129] or improved observations: a) with 37 'gains' out of 54 observations total for *intermediate* — an improvement for 68% of observations; and b) 33 out of 63 observations total for the basic group — an improvement for 52% of observations. It may be that task 'effects' (in terms of positive changes in performance) become more perceptible for participants in higher proficiency levels, as opposed to beginners, when examined right after the experimental phase is completed. This might reflect differences in terms of language experience, L2 resources and degree of proceduralization, for instance; for beginners, L2 knowledge may still be 'limited' (e.g., smaller mental lexicon, more controlled cognitive processing for L2 speech). This is because, under an information processing perspective (theoretical grounds of TBLT), it takes both time and practice for a complex skill such as L2 speaking to become automatized (Schmidt, 1990). This way, "attention and control are necessary processes, at least in early stages of development" (Weissheimer, 2007, p. 39), which seems to be the case for basic level learners.

Regarding the issue of proficiency, participants of studies using tasks to investigate L2 speech production tend to be of an intermediate level (e.g., D'Ely, 2006; González-Lloret, 2003; Payne & Whitney, 2002; Specht, 2014, 2017; Weissheimer, 2007), and proficiency is a variable 'controlled' before the experiment initiates. However, when dealing with *intact* classrooms, at least in Brazilian contexts where sample sizes may usually be small, controlling for proficiency may be somewhat difficult[130], though not impossible[131]. Thus, this generally challenges Brazilian (teacher-)researchers. Now, though this may be a caveat of the study, more studies in intact classrooms seem to be a necessary foreseeable condition for task-based (as well as general SLA) research to move forward. Researchers in such contexts usually face a dilemma for having to control for several variables, while having to deal with the classroom as a ‘genuine’ context, with all it encompasses (Spada, 2005). Thus, there is always some tension between the need for (variable) control, as it is desirable in quantitative studies, and the need for ecological validity (or a concern towards the ‘social utility’ of research) when it comes to classroom studies[132] (Ortega, 2005b; 2012; Spada, 2005).

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[129] Here, the amount of gains (in bold) was counted; then, this sum was divided by the total amount of observations in that given group: a) in OP3, there were 63 observations total for the basic and 54 for the intermediate group; b) in OP4, 45 observations total for the basic and 63 for the intermediate group.

Table 17 also shows gains in self-repairs for all intermediate learners (N=6) in OP3, followed by an increase in accuracy, WLD, and speech rates pruned and unpruned for 5 intermediate learners. For the basic group (N=7), gains in OP3 were mainly regarding a reduction of filled pauses and an increase in syntactic complexity for 5 learners, followed by accuracy, unfilled pauses and WLD which improved for 4 learners. Therefore, basic L2 productions in OP3 changed, in general, in terms of being slightly more elaborated syntactically, with fewer fillers (e.g., ahn, err) and instances of silence, as well as with a more varied vocabulary. This being said, there seems to be a trend in considering storytelling as a positive tool for enhancing students’ L2 oral performance.

Now moving to OP4 (Table 18), most L2 productions changed mainly in terms of speech rate unpruned, self-repairs and WLD (for 8 participants), considering the entire group (N=12); accuracy and speech rate pruned improved in 7 out of 12 productions in OP4. Unfilled pauses was the variable in which fewer gains were perceived: for 6 participants the amount of silence actually increased in OP4. Gains also seemed to vary considerably when proficiency is considered. Regarding the proportion of improved observations considering the 9 variables, a greater number of L2 productions have improved for the *basic* group in OP4 — an improvement for 71% of observations (32 'gains' out of 45 observations total), than for the intermediate group — an improvement for 46% of observations (29 'gains' out 63 observations total). Thus, it might be that in general benefits may be observed in the long run for basic learners.

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[130] In some Brazilian teaching programs, such as the one where these participants come from, the tendency is for the number of learners to reduce as proficiency ‘grows higher’, or as they progress in the course. On this issue of proficiency, Weissheimer (2007, p. 77) explains that in some Brazilian Licenciatura contexts, such as in the case of UFBA, even though learners advance in the course, sometimes a third-semester L2 learner may have a higher proficiency level when compared to a tenth-semester learner because there is no testing of proficiency when these undergraduate students begin the Letras course. Hence, the heteronegeneity in the classroom when proficiency is concerned.

[131] Studies could have different groups conducting the experiment at the same time, what would render a greater sample, for instance (though it was not a possibility here due to time and traveling constraints).

[132] Spada (2005) further explains this conflict pointing out that “although the ecological validity of doing research in genuine classrooms is an advantage, the uncertainty regarding comparability of groups and the possibility of intervening variables (e.g., out-of-class contact with the target language, group dynamics of particular teachers, and teachers' adherence to experimental treatments) can be a disadvantage.” (p. 334).

Examining the groups individually, as one may notice, the basic group is smaller in OP4 (N=5). For these basic learners, 4 have improved their productions in terms of accuracy, speech rates pruned and unpruned, percentage of unfilled pausing time and self-repairs. That means OP4 for them usually presented fewer mistakes and instances of self-corrections (e.g., repetitions, reformulations); also, more words per minute were produced in the delayed post-test when compared to OP1. For the intermediate group (N=7), more gains were observed for lexical density (5 productions), followed by speech rate unpruned and self-repairs, which improved in 4 productions.

Since data for OP4 was gathered one month and a week after the task cycle was concluded, and considering learners did not have a longer vacation time in-between this period, perhaps the fact that they were still engaged in some type of academic activities (which might have involved the use of English for writing, speaking, and so on) after the DST cycle ended[133], might have kept them attentive to certain linguistic aspects, for instance, rendering these somewhat positive results in the delayed post-test.

All in all, it is important to reiterate that the observed differences — or gains — are indeed quite small, in terms of figures — and this might be explained by the short amount of time[134] for the experiment to be (ideally) implemented. However, as Tables 17 and 18 show, learners from both proficiency groups seem to have profited from performing the tasks in the DST cycle.

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[133] Information regarding vacation period and academic activities (during and after the experiment) were gathered through informal conversations with learners; some aspects are also present in Appendix V.

[134] Despite acknowledging plenty of positive aspects regarding the task cycle, some learners, as already mentioned, have also reported the time issue as a shortcoming, especially due to the fact that the experiment was developed in the end of the semester, while they were still involved with other academic tasks (e.g., final essays, examinations). This can be checked in the Appendix V, Q2.1.

Table 18 — Gain scores for all variables in the delayed post-test

	Com plex	Ac- cur	SR Unp	SR - Pru	Fil - Paus	Un Paus	% pause	Self repai	WL D
	OP4	**OP4**	**OP4**	**OP4**	**OP4**	**OP4**	**OP4**	**OP4**	**OP4**
Partic.	Score	Score	Score	Score	Score	Score	Score	Score	Sco-
P1	—	—	—	—	—	—	—	—	—
P7	**0.55**	**-0.18**	**19.02**	**23.76**	**-0.09**	0.00	**-2.41**	**-0.18**	**8.43**
P9	**0.06**	0.24	**33.00**	**43.92**	0.00	**-0.51**	**-10.2**	**-0.51**	-0.44
P10	0.00	**-0.33**	**4.98**	**3.00**	**-0.33**	**-0.67**	**-12.5**	**-0.13**	0.00
P11	**0.26**	**-0.10**	**52.74**	**57.54**	**-0.36**	**-1.96**	**-55.9**	**-0.57**	**6.83**
P12	-0.11	**-0.16**	-0.32	-5.96	0.04	0.27	18.63	0.27	**9.27**
P13	—	—	—	—	—	—	—	—	—
P2	-0.07	**-0.06**	**20.52**	**34.74**	**-0.13**	0.04	4.74	**-0.66**	**3.11**
P3	-0.27	**-0.09**	-4.50	-2.70	0.27	0.45	9.77	**-0.22**	**5.34**
P4	**0.33**	0.24	**1.62**	-1.98	0.07	0.58	8.79	0.69	-3.78
P5	-0.10	0.11	**17.46**	**16.86**	**-0.15**	0.02	3.34	**-0.12**	-1.18
P6	**0.11**	**-0.11**	-10.3	-10.4	**-0.12**	**-0.05**	**-0.70**	0.10	**3.35**
P8	0.00	0.03	**14.22**	**20.58**	0.05	**-0.37**	**-9.49**	**-0.37**	**1.72**
P14	**0.22**	0.40	-20.7	-20.8	0.05	0.97	14.09	0.09	**3.05**
+ change	6	7	8	7	6	5	6	8	8
- change	4	5	4	5	5	6	6	4	3
Total	0.98	-0.01	127.6	158.4	-0.70	-1.23	-31.9	-1.61	35.70
Mean	0.08	0.00	10.63	13.20	-0.06	-0.10	-2.66	-0.13	2.98
SD	0.21	0.19	18.78	22.41	0.16	0.69	17.90	0.36	3.82
Maximum	0.55	0.40	52.74	57.54	0.27	0.97	18.63	0.69	9.27
Minimum	-0.27	-0.33	-20.7	-20.8	-0.36	-1.96	-55.9	-0.66	-3.78

Note: improvements in the delayed post-test marked in bold.

Even though these gains in L2 speech production emerge here in a multifaceted, idiosyncratic way, they may be reflecting a common reality of several L2 classrooms: variability. In other words, the data presented may be able to demonstrate how learners, as individuals, may vary in general, even when carrying out the same tasks for the same period of time[135]. This way, it is possible that learners' individual 'drive' towards a given speech dimension might have excerted some impact on the way L2 speech was produced, which, despite being speculative in general, might be a pertinent issue to consider when conducting classroom-oriented research.

4.2.2 Inferential analysis

4.2.2.1 Results of the Shapiro-Wilk test

At first, in order to verify whether data was normally distributed, a Shapiro Wilk test was run for the three moments: OP1, OP3, and OP4 (Table 19). Considering results for most variables suggest distribution was not normal, the decision was for the use of non-parametric tests.

Table 19 — Results from the Shapiro Wilk test

	VARIABLE	p-values*			Type of test suggested
		OP1	OP3	OP4	Alpha = 5% **
1	accuracy	0.19	0.01	0.15	non-parametric
2	complexity	0.23	0.09	0.41	parametric
3	filled_pauses	0.24	0.06	0.29	parametric
4	self_repairs	0.47	0.02	0.01	non-parametric
5	sr_pruned	0.44	0.64	0.92	parametric
6	sr_unpruned	0.46	0.57	0.21	parametric
7	unfilled_pauses	0.03	0.67	0.25	non-parametric
8	% unfilled_pauses	0.00	0.60	0.47	non-parametric
9	weighted_lexical_density	0.02	0.43	0.73	non-parametric

Note: * the test is done under the null hypothesis of not normal distribution; ** considering normal distribution when p-value > 0.05.

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[135] This is because some learners seemed to be more 'naturaly' driven to (or more concerned with) certain aspects of performance than others; this was observed by analysing their qualitative data, specially observing the elements they usually claimed as in need for further improvement or practice when they were self-evaluating their own L2 speech. For instance, fluency seemed to be a concern for P6 (e.g., 'too much err or ahn in his speech'), while grammar was a concern for P1 (e.g., too many mistakes). This discussion is brought in the qualitative analysis (in special, section 4.3.2.1).

4.2.2.2 Results of the Friedman test

Then, as a way to see whether there were differences among the three moments in the experiment (pre-test and post-tests), a Friedman's test was run (see Table 20).

Table 20 — Results from the Friedman Rank Sum test

	VARIABLE	Friedman_chi.square	DF	p-value
1	complexity	0.05	2.00	0.98
2	accuracy	2.28	2.00	0.32
3	sr_pruned	1.27	2.00	0.53
4	sr_unpruned	2.36	2.00	0.31
5	filled_pauses	2.11	2.00	0.35
6	unfilled_pauses	0.33	2.00	0.85
7	% unfilled_pauses	0.18	2.00	0.91
8	self_repairs	3.45	2.00	0.18
9	weighted_lexical_density	3.40	2.00	0.18

According to the Friedman test, no statistically significant difference was found for any of the nine variables investigated across the three moments — OP1, OP3 and OP4. In other words, no claims or generalizations can be made, in terms of statistical significance, as to a possible effect of the DST task-experiment on L2 oral production in terms of complexity, accuracy, fluency and lexical density. Therefore, this result, assuming no difference was found among the moments, eliminates the need for further tests[136] to verify existing differences between OP1 x OP3 or OP1 x OP4, for instance.

Despite the possibility that, perhaps, no real differences might indeed exist for L2 speech when engaging in such as DST task cycle experiment, the non-significance of results may be due to three main factors: magnitude of the differences, heterogeneity of the differences, and sample size. At first, regarding magnitude, differences in L2 production observed in this study, for (each of) the nine variables among the three moments, were rather small, considering the entire group of participants. Differences were not large enough probably due to the limited amount of time devoted to the treatment — the complete DST task cycle —, which was of less than a month (6 classes total divided in three weeks[137]), even though learners used additional out-of class time for engaging in some of the tasks. This issue of time not being enough for adequately performing all DST tasks has been raised by some participants in the during-task and perception questionnaires, for instance; this may reinforce that time might have been a limiting issue, affecting the overall results of the study.

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[136] Still, considering the possibility (according to the Shapiro Wilk's results) that some variables would accept parametric testing (e.g., complexity, filled pauses, speech rates unpruned and pruned), two aditional tests were run considering these variables: a Repeated Measures ANOVA and a Mixed Model test. Again, no statistically significant differences were found.

In addition, a great heterogeneity was observed in these differences among moments. For instance, for each variable, while some productions improved (some considerably, others slightly), other productions weakened (some greatly, others slightly), as illustrated in the individual comparison figures (1 to 9) presented by variable (section 4.2.1.1). The smaller the heterogeneity in the differences, the greater the statistical significance of the test.

Finally, another aspect to be considered is the sample size (N=14): the bigger the sample, the greater the significance. Only 14 participants collaborated in this study because the interest was to work with an intact L2 classroom. The greater the sample size, the greater the chances for reaching a statistically significant result. All these aspects may somehow be justified by the nature of the context in which the experiment took place. In real classroom-based research, variability tends to be a common feature: there is generally heterogeneity among learners (e.g., proficiency, learning styles, preferences, other individual differences (Dörnyei, 2005), age, amount of contact with the L2, so on and so forth). This way, other 'uncontrolled' variables may also be at play, what makes it even more difficult for statistically significant differences to emerge.

4.2.2.3 Results of the Wilcoxon Signed Ranks test

Despite the negative results of the Friedman test, just as an analytical exercise, a Wilcoxon[138] test was run comparing the pre-test with the immediate post-test (Table 21), and the pre-test with the delayed post-test (Table 22).

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[137] Even six months experimenting with technology-mediated activities focused on L2 oral production may not be enough time for differences to be observed, according to Paiva (2018). No studies have used such limited time for DST work. Nishioka (2016), for instance, used an entire semester for such project.

[138] The Wilcoxon test is a non-parametric test which is equivalent to the paired-samples parametric *t*-test, though more adequate for cases in which data are not normally distributed (Dörnyei, 2007).

Table 21 — Results of the Wilcoxon Signed Ranks paired-sample OP1 x OP3

sample	All (N=14)		Basic (N=7)		Intermediate (N=7)	
Variable	V	p-value	V	p-value	V	p-value
complexity	46	1.00	14	1.00	12	0.84
accuracy	63	0.24	15	0.94	20	0.06
speech rate unpruned	22	0.11	11	0.69	2	0.09
speech rate pruned	16	0.04 *	10	0.58	1	0.06
filled pauses	55	0.06	18	0.14	12	0.28
unfilled pauses	58	0.41	19	0.47	13	0.69
% of unfilled pauses	47	0.95	15	0.94	10	1.00
self-repairs	62	0.08	10	1.00	21	0.03 *
weighted lexical density	30	0.31	9	0.47	3	0.16

Note: *represents statistical significance with alpha = 0.05.

Table 22 — Results of the Wilcoxon Signed Ranks paired-sample OP1 x OP4

sample	all (N=14)		Basic (N=7)		Intermediate (N=7)	
Variable	V	p-value	V	p-value	V	p-value
complexity	26	0.92	6	0.86	8	0.68
accuracy	52	0.33	11	0.44	16	0.81
speech rate unpruned	19	0.13	1	0.13	12	0.81
speech rate pruned	20	0.15	2	0.19	12	0.81
filled pauses	47	0.23	9	0.20	15	0.94
unfilled pauses	35	0.89	9	0.20	7	0.30
% of unfilled pauses	38	0.97	11	0.44	6	0.22
self-repairs	56	0.20	12	0.31	18	0.58
weighted lexical density	10	0.05 *	1	0.20	7	0.30

Note: * represents statistical significance with alpha = 0.05.

Results of the Wilcoxon test suggest a statistically significant difference in two measures of fluency from OP1 to OP3 — speech rate pruned (p = 0.04), considering the entire group, and self-repairs (p =0.03), for the intermediate group only. It may also suggest a significant difference for weighted lexical density (p = 0.05) when comparing productions from OP1 to OP4. However, when applying the Bonferroni correction[139], required since this empirical study design is composed of three moments, this difference cannot be considered statistically significant anymore. Therefore, since no statistically significant results were reached, no claims can be made as to whether engaging in a DST cycle can have an effect on L2 oral production for L2 learners in different contexts.

4.2.2.4 Results of effect sizes

When dealing with small samples of participants, as in the case of the present study, presenting effect sizes may be valuable in order to observe "the magnitude of the experimental effect" (Dancey & Reidy, 2011, p. 143), as well as to consider the practical significance of results. Also, by reporting this measure, we make it possible for results to be more easily comparable across studies (Espírito-Santo & Daniel, 2018). Here, effect sizes were calculated using Cohen's *d* taking into consideration the entire group of participants. They are illustrated in Table 23.

Table 23 — Effect size (d) of the experiment on L2 oral production

VARIABLES	OP3	OP4
complexity	0.32	0.33
accuracy	0.02	0.05
speech rate unpruned	-0.3	-0.59
speech rate pruned	-0.4	-0.69
filled pauses	0.59	0.51
unfilled pauses	0.07	0.29
% unfilled pauses	0.01	0.29
self-repairs	0.53	0.22
weighted lexical density	0.36	-0.31

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[139] The Bonferroni protects from the type I error, this way lowering the chances for having a false positive result. It corrects by considering the number of pair-wise tests, altering the p-value for a more rigorous value (Dancey & Reidy, 2011). Here, it is done by dividing p by 3, which would thus render a p-value of 0.017 for differences to be considered statistically significant.

As it can be observed, the effect size was small for most variables investigated, such as complexity, accuracy, WLD, and unfilled pauses in both OP3 and OP4. For most fluency measures, though, it was moderate in either one of the post-tests: for self-repairs in OP3 (d=.53), for the speech rates unpruned and pruned in OP4 (d=.59 and d=.69, respectively) and for filled pauses in both moments (d=.59 and d=.51, respectively). Hence, this moderate effect on the given variables may suggest differences from the pre-test to the post-tests were probably real, at least for these fluency measures. If this is the case, it may thus imply that engaging learners in a DST task cycle — with opportunities to rehearse and repeat some of the tasks — might impact, to some degree, on L2 speech fluency mainly (in speech rate and filled pauses in particular). This is because, as summarized by Sample and Michael (2014, p. 27), "previous research seems to agree that task repetition promotes fluency, while offering mixed results for complexity and accuracy". Also, since learners tend to give priority to meaning over form when communicating a message (Van Patten, 1990), some competition may be expected between fluency (which is meaning-oriented) and accuracy and/or complexity (which are form-oriented) (Skehan, 2009).

4.2.3 Quantitative analysis: theoretical remarks

Taking into consideration the multifaceted results of the L2 group investigated, and the impossibility to generalize such results to the population, these last words are an attempt to discuss the study findings in light of relevant theory. At first, it might be interesting to consider the information processing perspective, which is usually the theoretical grounds of task-based studies (Skehan, 2009b). Results will then be alligned with findings from the DST literature in order to contribute with this area as well.

Results of the the present study, taking all participants into consideration, suggest a slight positive change (despite differences being quite small) in post-treatment L2 speech on three speech dimensions: fluency, accuracy, and lexical density. Fluency gains[140] in OP3 were observed for its three subdimensions: an overall increase in speech rates (pruned and unpruned) in most L2 productions, and a reduction of filled pauses[141] and self-repairs. This positive impact on fluency[142] — as well as on the other dimensions — is mainly due to task repetition, as evidenced by other task-based studies such as Bygate (2001), D'Ely (2006) and D'Ely, Mota and Bygate (in press). When repeating the narrative task learners can rely on procedural knowledge to regroup previous knowledge into the same task, therefore impacting positively upon performance (D'Ely, 2006). In the present study, the recording for the DS (Task 2.3), specially, was used by learners as an immediate repetition task; this movement of repeated performance led learners to notice problems in their L2 speech, according to their answers in the questionnaire (see below), and drew them to refine aspects in their subsequent trials (see further discussion on this issue in section 4.3.2.2 of the qualitative analysis).

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[140] Again, it seems important to reiterate that the gains or differences (e.g., the increase/decrease in numbers observed when compared with OP1) were small for most variables.

Regarding OP4, gains were also mantained mostly for speech rate and self-repairs. Furthermore, differences in accuracy and WLD were also found for most L2 productions in OP3, and OP4 - one month after the experiment was concluded. Overall then, the L2 oral production from both basic and intermediate learners seems to have improved, though minimally in terms of figures, after engaging in the DST task cycle.

The observed gains in accuracy might be related to learners' driven attention[143] towards form when carrying out some of the tasks in the cicle: learners' questionnaire reports have revealed instances of *awareness raising* and *focus on form* (Long, 1991), mainly triggered during the first narrative produced (Task 1) and during the recording of the script (Task 2.3 —see sections 4.3.2.1 and 4.3.2.2). Therefore, this concern over speaking 'without making mistakes', as reported by some learners, might have pushed them to focus on that, performing at slightly higher levels of accuracy in post-tests. In addition, repeating the task (e.g., rehearsing Task 2.3) is also acknowledged as a beneficial action for enhancing accuracy in general (Skehan, 2014), and here all OPs were repeated performances with the same familiar theme.

Moreover, an interesting aspect observed was that, in general, gains for the intermediate group were more salient in OP3, while gains for the basic group became more evident in OP4. These aspects seems to highlight the role proficiency plays in further L2 development[144], in the sense that learners at lower proficiency levels may require a longer time for 'effects' (or improvements) on performance to be noticed, since L2 restructuring and automatization do not evolve overnight. It takes practice for a controlled process to become automatized (Schmidt, 1990); and this is what happens to speaking, which is a complex cognitive skill (Levelt, 1989; 1999), both in L1 and in L2.

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[141] Mostly for basic learners.

[142] Changes in fluency, as Leonard and Shea (2017) explain, "require the consolidation and proceduralization of L2 knowledge" (p. 180).

[143] The construct of attention or noticing (Schmidt, 1990; 2001) has also emerged from these awareness-raising movements, opening the way towards a FonF.

It must be noted that the differences observed for L2 oral productions in such a context are most likely due to the effect of task repetition, as already mentioned: when doing the task a second or third time learners can incorporate knowledge from previous performance(s) into upcoming ones, what reflects in an improved performance (Bygate, 1996, 2001; D'Ely, 2006). D'Ely (2006) explains that "repetition, as a form of integrative planning, is indeed effective in increasing the degree of proceduralization in the L2 formulator" (p. 211). Through practice or rehearsal, learners' speech processes may become "more effective in terms of retrieval of information, thus fostering fluent[145], lexically dense, and accurate language performance (Fortkamp, 2000)", which were some of D'Ely's findings for a video-narrative task repetition (p. 111).

Considering our attentional resources are limited (Van Patten, 1990), the general goals of speech performance (CALF) may compete for such resources (Skehan, 2015, p. 125). This way, a dispute between "a concern to be fluent, a concern to be accurate, and a concern to take risks and use more complex language" (Birjandi & Ahangari, 2008, p. 44) may be expected, resulting then in trade-off effects (e.g., one aspect being attended/enhanced more than others; Skehan, 2009b). Benefits of task repetition have been reported in several studies investigating L2 speech production (e.g., Birjandi & Ahangari, 2008; Bygate, 1996, 2001; D'Ely, 2006; Finardi, 2008). In the present study, L2 speech production changed mainly in terms of fluency, accuracy, and lexical density — similar to D'Ely's (2006) repetition group. However, here, results were not statistically significant for any of the nine variables, probably due to the short experimental time, among other factors, which rendered too modest differences in means across the moments.

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[144] This may have important pedagogical implications: the understanding that individuals may learn differently in terms of pace, preferences and/or routes, for instance — and that a longer time might be needed for significant results to emerge for learners at lower proficiency levels — may inform more appropriate classroom practices (e.g., conducting a needs analysis (Long, 2005; González-Lloret, 2016, Trevisol, 2018) prior to selecting tasks or designing whole cycles, considering tasks which grant learners autonomy and unpressured time for (planning) performance, among other aspects).

[145] In language processing theory, speed fluency is known to be related to control of and access to proceduralized knowledge. Differently, breakdown fluency is associated with the planning and conceptualization stages of language production, while repair fluency may indicate monitoring processes (Levelt, 1989; Skehan, 2003, 2009b; Tavakoli & Skehan, 2005).

These results might also be explained considering Skehan's (2015, p. 126) generalization regarding how some performance dimensions affect one another — "complexity and fluency go together quite frequently, and accuracy and fluency also". Due to our limited processing capacity, studies on CALF have shown that in general when accuracy is raised, complexity is lowered, as these two goals of performance compete for the same resources (Skehan, 2015). This is something also observed in the present study. Complexity is usually raised when task conditions and information tend to be more 'demanding', when learners need to deal with more abstract and unfamiliar information, for instance (Tavakoli & Skehan, 2005). Here, both task and content/topic familiarity were preconditions of the DST-task experiment. This might have led L2 speech productions to an increase in WLD in the post-tests, irrespective of learners' proficiency level, while no difference for complexity was observed in post-tests performances. This is because "greater familiarity" seems to be connected with "raised lexical performance" (Skehan, 2015, p. 131), for topic familiarity can "enable more specialized vocabulary to be accessed" (Skehan, 2014, p. 243). Empirical evidence is brought by Bui (2014) who suggests that a richer and more appropriate lexis can be reached when a narrative task is produced in a familiar topic. Results of Bui's study also show that topic familiarity "enabled learners to produce longer speech with greater fluency with fewer breakdowns and slightly higher accuracy and repair fluency" (p. 78) because more familiar information seems to be more easily retrieved from memory[146] and more readily structured to be subsequently articulated (Bui, 2014, p. 78). Also, some participants in the study have also reported searching for or even 'memorizing' new vocabulary (e.g., P13, PQ, Q3) to be used in the story; this might have also triggered their focus towards that, what rendered in the perceived differences for lexical density in post-tests.

Despite methodological differences, the present study may bring additional evidence to the DST literature, mainly in terms of its benefits on L2 speech as well as other non-linguistic skills (Abdolmanafi-Rokni & Qarajeh, 2014; Lee, 2014; Pardo, 2014; Razmi et al., 2014). Positive findings for fluency, specifically, were reported in Lee (2014) and Razmi et al. (2014). Vocabulary and grammar were also found to be improved in Razmi et al.'s (2014), with the DST group outperforming the control group on both measures. However, since no specific information on the assessment of measures (in general) is provided in studies generally — and also because they explore a more subjective analysis (where learners report their impressions through questionnaires and/or interviews) —, no straight-forward comparison can be made as regards to whether or not the present results corroborate those of DST studies.

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[146] For being of a faster-access, familiar information then eases the workload of the Conceptualizer, responsible for information retrieval and for organizing the pre-verbal message to be further structured in the Formulator, which is the next stage in Levelt's (1989) speech production model. For a thorough explanation on that in relation to task familiarity, see Bui (2014). For a discussion on the relationship between limited attentional capacity and Levelt's model of L1 speaking, see Skehan's (2015) *principle 4* (pp. 126-127). Due to space constaints, these issues will not be further discussed here, despite their relevance.

Finally, even though no claims can be made as to whether similar results could be found in the population, this study has made evident the potentials of enhancing L2 speech production when learners are engaged in a task cycle with DST. Possibly due to its multimodal nature, in which various linguistic and non-linguistic elements (and skills) are harmoniously integrated (Nishioka, 2016; Razmi et al, 2014), it provided the opportunity for these three speech dimensions — fluency, accuracy and lexical density — to be fostered in some degree. These results are alligned with Swain's (1993, 1995; Swain & Lapkin, 1995) output hypothesis, which highlights the essentiality of providing learners with meaningful opportunities to speak in the target language, as a way to practice, test hypotheses, notice gaps in speech, leading to instances of FonF (Long, 1991) which is paramount to generate (some) L2 restructuring. Further studies are certainly needed to refute or corroborate such findings (as well as to make some generalizations possible), considering that, to the best of my knowledge, none have engaged in such a multifaceted investigation using DST as a technology-mediated task to enhance L2 speech in the classroom.

4.2.4 Answering research question 1

Taking all that has been presented into consideration, and summarizing the quantitative results just reported, RQ1 will be now reviewed and answered:

RQ1) *Does L2 oral production change as a byproduct of the DST task cycle, regarding complexity, accuracy, fluency, and lexical density?*

Partially yes. For this particular group of learners, some slight differences were observed on some variables when comparing L2 oral productions before and after the treatment (the DST task cycle). However, results from the tests administered did not find statistically significant differences for any of the CALF variables in the three moments of the experiment, what might be explained by the short time given to treatment, which possibly caused differences among moments (OP1, OP3, OP4) to be quite small. Effect sizes, calculated using Cohen's *d*, suggest a moderate effect on speed fluency and filled pauses after treatment. Nevertheless, no claims can be made as to whether engaging in tasks with DST may impact L2 oral productions after completing the cycle.

Even though results cannot be generalized, analyses have demonstrated an overall improvement in fluency, accuracy, and lexical density both in the immediate and delayed post-tests, considering the entire group. It was also perceived that gains for intermediate learners appeared first, in OP3, while gains for basic learners became more salient in the long run, in OP4. All in all, differences in L2 oral productions were observed for all participants in the experiment, though in different degrees. This may reflect the idiosyncratic nature of the context — L2 classroom — as well as learners' individual differences (Dörnyei, 2005), which might lead some to focus more on certain aspects/variables, at times, than others.

4.2.5 Adequacy: the digital stories briefly explored

In addition to analysing the L2 oral productions, the digital stories produced were also considered for evaluation. Thus, a total of 14 DSs were assessed by 5 raters following the communicative adequacy criteria described in section 3.5.1.1.5. In sum, nine statements were rated — regarding 1) order or general organization; 2) appeal; 3) vocabulary; 4) clarity or objectivity; 5) speed; 6) image selection; 7) music (soundtrack appropriateness); 8) music (whether not hindering comprehension, e.g., too loud); and 9) goal — being all core digital storytelling elements, with scores ranging from 1 (very poor) to 5 (very good).

Results have shown that, overall, most digital stories were highly rated, being between 3 ('regular') and approaching 5 ('very good'), considering the final mean score. No DS was rated as 'poor', as none was rated as 'very good' by all raters. The lowest mean score was 3.20 (P10, basic learner) and the highest was 4.93 (P5, intermediate learner). Tables with the raw scores regarding the adequacy ratings can be found in Appendix P. Table 24 presents the mean scores for Adequacy regarding each participants' digital story; it also brings information regarding participants' proficiency level, as well as the means and SDs for both basic and intermediate groups.

Table 24 — Adequacy mean scores by proficiency

Participant	ADEQUACY (Mean)	Proficiency level	Proficiency score
P5	4.93	Intermediate	3.83
P14	4.67	Intermediate	4.43
P2	4.58	Intermediate	4.45
P7	4.56	Basic	2.19
P8	4.53	Intermediate	3.57
P3	4.47	Intermediate	3.64
P1	4.40	Basic	2.07
P12	4.36	Basic	2.26
P4	4.18	Intermediate	3.12
P9	4.18	Basic	1.98
P6	4.11	Intermediate	4.36
P13	3.62	Basic	2.81
P11	3.51	Basic	1.43
P10	3.20	Basic	0.88
Basic Mean	3.97		
SD	0.52		
Intermediate Mean	4.50		
SD	0.28		

As it can be noticed, in general, ratings were a bit higher for the DSs of intermediate learners, considering all means were of 4 and above: from a minimum of 4.11 (P6) to a maximum of 4.93 (P5). This meant DSs were rated as good-very good, in general, considering the 9 categories assessed. The DSs from basic learners also received high ratings — see, for instance, 4 basic participants whose scores were above P6: P9, P12, P1 and P7, though for basic learners the means started lower: from a minimum of 3.20 (P10), to a maximum of 4.56 (P7). Overall then, proficiency did not excert much influence on the outcomes of the DSs, as ratings have been somewhat similar between both groups (e.g., being an intermediate learner did not necessarily mean being able to produce 'more communicatively adequate' stories in video). This may also be observed by mean scores: 3.97 for the basic group and 4.50 to the intermediate group, with little variation among the participants (SDs were extremelly low).

In addition, it might be interesting to observe the lowest scores, which were related to DSs of three basic learners (P10, P11[147], P13). A closer look into adequacy ratings may reveal some of the issues perceived as somewhat problematic in terms of communicative adequacy, which rendered these DSs such scores. For instance, one may notice that: a) for P10, the main issue was clarity, though speed and vocabulary were also rated as 1 (very poor) or 2 (poor) in general; b) for P11, clarity was also poorly rated (2), though other issues also emerged such as vocabulary, appeal, and music mainly (usually rated as ‘regular’, 3); c) finally, the DS of P13 was the only story which did not have a soundtrack (despite being a requirement) and this is what rendered its lower rank — statement 7 (music) was rated as 1, very poor, by all evaluators.

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[147] For P10 and P11, proficiency scores were also some of the lowest in the rank.

Overall then, the table shows the DSs produced were all satifactorily adequate regarding the criteria they were related to. That is, in general terms, the digital stories had a beginning, middle, and end which was clearly expressed, they contained appropriate lexical choices for the narrative to be told, images were selected in a way to complement the story and music also added a spice to it. Furthermore, they seemed to have reached a clear final outcome, which was to represent, in a multimodal format, participants’ trajectories as L2 learners in their local Brazilian contexts.

4.3 QUALITATIVE RESULTS

4.3.1 Introduction

When constructing a digital story, it is expected from L2 learners a ‘deep engagement’ in the process of creation, when they get absorbed in the task and begin to reflect on the topic in a ‘more complex’ fashion (Alexander, 2011, p. 226), topic which in the study refers to their own trajectories as L2 learners (and future English teachers) in their local contexts. Because learners are required to look back into their L2 learning experiences, embarking on some sort of emotional adventure, this may lead them into feelings as varied as those of gratitude and joy, as well as of frustration.

These impressions are, as we shall see in the following paragraphs, expressed in learners’ responses[148] to both instruments — the During-task questionnaire, designed to unveil the processes emerging from their engagement in the DST task cycle, and the Perception questionnaire, which also raised learners’ voices on issues such as technology use, and L2 learning and teaching. By unveiling the processes they engaged in, their perceptions regarding the movements in each task also emerged. Therefore, this qualitative analysis, to be seen as exploratory, is organized in two main parts: a) 4.3.2 During-task questionnaires: Tasks and processes — how learners explore each task[149], which unveils each task in the DST cycle, considering learners' overall (meta)cognitive processes, main impressions and challenges; and b) 4.3.3) Perception questionnaire — how learners perceive the digital storytelling experience, which generally unveils learners' perceptions on technology use, skills enhanced, as well as the possible impact of DST on L2 learning and (prospective) teaching. In the end of each subsection, study results are summaryzed so that RQ2 and RQ3 can be answered.

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[148] A summary of learners’ responses is available in Appendices R and S.

4.3.2 During-task questionnaires: Tasks and processes — how learners explore each task

4.3.2.1 Task 1: pre-task oral narrative recording

The initial step into the DST cycle of tasks — **Task 1**[150] — was to prompt learners to think about their personal stories as L2 learners, and having them individually **record an audio telling about their L2 learning journeys** through Whatsapp, after an unguided ten-minute planning time[151]. Regarding Task 1, it is important to mention that even though it is not a typical task for digital storytelling in general, it was considered here as part of the cycle because it served as a warm-up/pre-task activity to get learners into thinking about the main topic of the DST project: their L2 learning experiences. Also, with this pre-task activity, learners would be more familiarized with the task, which would aid them later on when they were required to repeat the task. Pre-task activities, as Skehan explains (2009a) may "ease the processing load that learners will encounter when actually doing the task" (p. 99), providing the opportunity it gives them to "have clearly activated schemas when the real task is presented" (p. 100).

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[149] As a reminder, the tasks learners' performed in the DST cycle to be discussed in 4.3.2 refer to: a) recording a short story on their personal experience as an L2 learner, without teacher guidance (Task 1); b) writing the script of the digital story (Task 2.1); c) organizing the Storyboard, with selection of images and soundtrack (Task 2.2); d) recording the story (Task 2.3); and e) getting the digital story ready, doing the final adjustments in it (Task 2.4). The Follow-up task of evaluating the DST experiment in its entirety, part of the post-task phase, will be discussed in 4.3.4.

[150] Data here analysed comes the responses of Questionnaire of Task 1 (QT1), composed of 7 questions (Q), to which a total of 13 participants replied (P13 did not reply). In Appendix U, the sequence of responses for QT1 follows this order of participants, from first to last response: P7, P1, P4, P3, P2, P8, P5, P14, P6, P10, P11, P9, P12.

[151] Task 1 was used as a pre-test (OP1) and for proficiency assessment.

Learners' impressions on this first recording task were, in general, positive (Q1-2), especially because the theme gave them, future EFL teachers, an opportunity to recollect, reflect about and contemplate their English learning journeys, as exemplified by P4: *foi um experiência bem legal porque eu nunca tinha pensado sobre como tudo começou; as minhas dificuldades de iniciante, eu pensava que não iria superá-las, e hoje vejo o quanto evoluí.*[152] This also validated for some the decision of choosing the teaching course. Here, the task condition might have imposed an extra demand — being a there-and-then narrative task, such as in D'Ely (2006), with (perhaps only) 10 minutes to plan and with no use of the draft — as explained by P11: *Eu tenho muita dificuldade para formar as frases em inglês. A ideia é boa, mas a dificuldade e o tempo não me ajudaram a gravar tudo que pretendia.*[153] Therefore, this first movement was perceived as a thought-provoking and stimulating one by the greatest majority of learners, despite its challenging status (e.g., L2 speaking overall and the task conditions).

Regarding what learners did during the pre-task planning time (Q3) which preceded the recording, most informed using the time available for *thinking* about their trajectories. This can be observed in the following fragments:

> Pensar na trajetória desde meu ensino fundamental (…)[154] (P7)
> Relembrar, quando foi apresentado à lingua (…)[155] (P3)
> Refleti a respeito da minha trajetória com a língua inglesa (…)[156] (P2)

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[152] "The recording of my story with English was a very nice experience because I had never thought about how it all began; my difficulties as a beginner, I thought I would never overcome them, and today I see how much I have progressed." (P4, QT1, Q1) (my translation, as all the direct citations from participants' responses here presented).

[153] "At first, the impression was great. The difficulty was to produce in English. For me it is very difficult to form sentences in English. The idea is good but the difficulty and time did not help me in recording everything I intended to." (P11, QT1, Q1).

[154] "Think about the trajectory since elementary school (…)" (P7, QT1, Q3). Parts underlined by the researcher for emphasis.

[155] "*Remember* when I was first introduced to the language (…)" (P3, QT1, Q3).

[156] "I *reflect*ed about my trajectory with the English language (…)" (P2, QT1, Q3)

> Tentei mentalmente organizar uma linha de acontecimentos relativos a meu aprendizado (…)[157] (P6)

Thinking, or this general idea organization, as a line of events, as P6 points out, was the first step learners employed here during planning. *Organizational planning* is a metacognitive strategy which refers to this general planning of ideas, the planning of the sequence of events regarding the message one wants to convey. This strategy was also reported in Guará-Tavares (2016) as the initial step for pre-task planning with intermediate L2 learners preparing to perform an oral narrative task in English. After organizing ideas, most learners engaged in L2 writing of some sort: from topics, to a general scheme or a written draft with main ideas. *Writing, summarizing*, and *outlining* are cognitive strategies commonly used by learners during pre-task planning (O'Malley & Chamot, 1990). For instance, P5's planning draft[158] is organized into general questions — *Who am I? What I'm doing here? How I started to study English? What do I do when I'm learning? Who is my influence when I'm learning?*[159] — while sentences in P3's draft bring some factual information — *presented to English language about when I was 6 years old in the school; always having contact with games and lyrics of music, reading and listening to the language*. Writing in order to facilitate retrieval from memory later on during performance was also a common strategy reported in Guará-Tavares's (2016), and it was more frequent than organizational planning (84% and 64%, respectively). *Translating*, or using one's L1 for better comprehending or producing the L2, was reported by one learner only (P7). This cognitive strategy was also reported by studies involving L2 production (e.g., González-Lloret, 2003; Lee, 2008; Guará-Tavares, 2016).

Though most learners perceived Task 1 as a rewarding endeavor, some felt dissatisfied mainly due to negative aspects noticed — *ainda apresento muitas falhas no uso da língua, tanto falhas gramaticais, como também em pronúncia* (P3)[160]. Activities for language production such as this one may serve an awareness-raising function, as Swain (1993; 1995) and Swain and Lapkin (1995) acknowledge, allowing learners to evaluate their performance, which may trigger noticing of gaps, possibly some FonF, therefore fostering L2 development. For Aragão (2017), negative self-appraisals may increase anxiety, decrease motivation, and even block future attempts of speech production. Thus, here, the teacher's role as a mediator, driving learners into considering these movements as learning opportunities, may be fundamental.

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[157] "I *mentally* tried to *organize* a line of events related to my learning (…)" (P6, QT1, Q3).

[158] Participants' planning drafts for this Task 1 were kept to be used in case additional information was needed to better explain the results from QT1. Even though Q3 asked participants to explain 'exactly' what they had done during the planning time, answers were not as detailed as expected; thus, a closer look at those drafts was seen as necessary. Overall, learners wrote something (from 3 to 7 lines), most in the form of a short paragraph and some as a list.

[159] Drafts' quotes here are originally in English.

[160] "(…) I still show deficiencies in using the language, not only in grammar, but also in pronunciation" (P3, QT1, Q4).

Regarding challenges (Q5), speaking in the L2 was the main challenge, summarized by P12 as *Sou ruim em speaking*[161]. Grammar issues (e.g., structuring speech and forming sentences, recurrent mistakes), lack of vocabulary, as well as the unavailability of the planned draft were also difficulties encountered. Though learners were in general satisfied with the final outcome of Task 1 (Q6 & 7), they could perceive some limitations in their own speech. For instance, P1 justifies — *1. Porque não foi bom (rs) e está desestruturado; 2. foi espontâneo; 3. alguns erros gramaticais*[162]. Fluency was an issue for P6: *Acho que muitos "err" e "ahnn" durante o áudio quebraram um pouco a fluidez da descrição*[163]. As the excerpts indicate, learners seem to have been able to perceive general gaps or aspects in their interlanguage in need for improvement. This shows the importance of L2 production for triggering development, as hypothesized by Swain (1993; 1995). In addition, it highlights the relevance of TBA in the L2 classroom, considering these quotes are connected with the understanding that "a task is used to create some challenge aimed at promoting language development", as Samuda and Bygate (2008, p. 67) point out.

Regarding fluency especially, some DST studies have reported finding a positive effect for this measure on L2 oral production (e.g., Lee, 2014; Razmi et al. 2014), considering learners' perceptions of their own performances or of raters' assessments. Here, it is interesting to observe that P6's concern regarding dysfluency in OP1 might have allowed him to focus more attention on that aspect and improve his immediate post-test performance (OP3). A closer look at his data (see fluency tables in Appendix S - S3 to S8) shows he not only reduced the production of filled pauses (such as *ahnn*) to zero, but also reduced the overall quantity/time of unfilled pauses and self-repairs, and increased his speech rate (both pruned and unpruned). Thus, his L2 narrative in OP3 was more fluent than in OP1 (in all 6 measures), possibly due to his noticing of this ‘problematic’ element in his own speech. Even though this illustration is of one participant in particular, this may be seen as an evidence of the benefits of this oral task — and perhaps the entire DST cycle —, which might have fostered opportunities for further L2 development[164].

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[161] "I am bad at speaking" (P12, QT1, Q5).

[162] "1.Because it was not good (lol), and it is unstructured; 2.it was spontaneous; 3.some grammar mistakes." (P1, QT1, Q6.1).

[163] "I think the many "err" e "ahnn" during the audio broke the description flow a little." (P6, QT1, Q6.1)

Finally, learners’ critical considerations towards Task 1 seem to reinforce the need for additional opportunities of effective L2 use in the classroom (Appel & Borges, 2011), here illustrated by P8: *Percebi hoje que tenho que praticar mais atividades deste tipo. E também pensei em outras situações que exigiam estas respostas rápidas e não haveria (em um diálogo) 10 minutos para pensar tanto.*[165] Practice is needed because speaking is a complex skill to be mastered (Levelt, 1989), considering its online status. Also because, differently from the L1, L2 speech production is not yet automatized, since L2 knowledge is not completely integrated at this point (Poulisse, 1999).

Overall then, Task 1 — planning a short story about learners’ L2 trajectories and recording it via Whatsapp — engaged them in several cognitive and metacognitive processes: from organizing ideas, writing and/or outlining them onto paper, and overall planning before recording, to taking a critical stance and self-evaluating performance afterwards. Learners’ understood this task as positive though also a little challenging (e.g., spontaneous speech), serving as an initial step to recollect memories and contemplate the evolution of their learning journeys, while using L2 speech meaningfully as a way to practice the language. More importantly perhaps, Task 1 instigated learners to perceive elements that could be improved in their own speech (e.g., grammar). As already mentioned, noticing gaps in (oral) performance may assisit L2 learning/acquisition (Swain, 1995). By acknowledging gaps, learners may have moments of FonF (Long, 1991), which in turm may increase the chances for L2 development. Thus, as excerpts here have shown, learners’ processes also included instances of awareness-raising, noticing of gaps, some FonF, as well as other elements used to cope with the challenges of this first (oral) task.

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[164] At least for this group of participants, considering post-test L2 productions overall seem to have improved (there was positive change), as shown by gain scores (section 4.2.1.2).

[165] “I noticed today that I need to practice more doing activities like this. And I also thought about other situations which demanded rapid answers and there would not be (in a dialogue) 10 minutes to think so much about.” (P8, QT1, Q8).

4.3.2.2 Task 2.1: writing the script of the digital story

The second task in the cycle — **Task 2.1**[166] — invited learners to **write the script** of the digital story. At this point, they had already watched the teacher-researcher's digital story (which served as an example of what the final outcome could be) and performed Task 1, both on the same topic — my L2 learning journey. These pre-task activities, following Skehan's (2009a) framework, served to supply learners with some of the language needed and get them acquainted with the genre and topic; this way they would be more prepared to perform the task, since cognitive load should be reduced (p. 54). For these participants, the writing of the script in general entailed the following procedures (Q1): 1) recollecting and organizing main events, memorable aspects of this journey, chronologically — for some, in the form of an outline or a sketch, for others, only mentally (Q2); and 2) writing the selected sequences, usually highlighting 'when' and 'where' the journey began, or 'who' was part of it, with retrospections from primary school up to the Letras course (Q3).

Nonetheless, how learners operationalized these organizational planning and writing processes might have differed. For P8, for instance, it was done *Pensando e escrevendo em inglês, procurando vocabulário mentalmente, e selecionando momentos específicos*[167]; now, P13 explains: *Primeiro organizei as lembranças e logo em seguida fiz o texto em português e na sequência, com a ajuda do dicionário, fiz a tradução para o inglês*[168]. These differences might be due to individual preferences in terms of strategies, though proficiency may also play a role. As the examples illustrate, P8, an intermediate learner, approaches the writing task using the L2 and conducting lexical search 'mentaly'; and P13, a basic learner, uses the L1, translation, and additional resources (dictionary) to complete the task. For P13, writing may become quite time-consuming, considering this participant probably has less L2-related knowledge (e.g., vocabulary to be activated) to rely on.

The movements of translating and resorting to learners' L1 seem to be necessary, especially for beginners, though they may not be quite productive. During the experiment as a whole, learners were free to use whatever resources they had/felt they needed to perform the tasks — what may show that the DST task may work for learners of different proficiency levels. For the script writing task, for instance, there was no explicit language-related instruction on the part of the teacher, except the information that the story should recriate past events regarding their learning journeys and that it should be in English. Even though the teacher-researcher was mediating and assisting learners with doubts throughout the entire cycle, an alternative would be to have a pre-teaching phase — a traditional pre-task activity to make language more salient (Skehan, 2009a, p.55) — as a pedagogic action, prior to script writing, to better prepare learners for the storytelling in terms of the genre itself, the structures, verb tenses (e.g., highlighting grammar aspects), building vocabulary (or for analysing the first recording trial, for instance), so on and so forth. As previously mentioned, as a pre-task activity learners did encounter an example of a personal DS shared by the teacher and commented on relevant aspects regarding the story construction; they also performed Task 1, the first recording, in which they had the chance to take their own stories into consideration, selecting language they understood as adequate for the task. Also, explicit feedback was given on their first written drafts[169] — so, in a way learners were equipped to perform Task 2.1. However, a more active role on the part of the teacher in terms of promoting a pre-teaching phase prior to script writing would perhaps greatly assist learners on this task, especially basic-level ones.

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[166] Eleven participants replied to questionnaire for Task 2.1 (QT2.1), with 10 questions total (exceptions were P6 and P9). In Appendix U, the order of participants' responses is, from first to last response: P3, P2, P8, P7, P4, P5, P1, P11, P13, P10, P12.

[167] "Thinking and writing in English, looking for vocabularry mentally, and selecting specific moments (…)." (P8, QT2.1, Q1).

[168] "First I organized my memories, then I did the text in Portuguese and in the sequence, with the help of a dictionary, I did the translation into English." (P13, QT2.1, Q1).

Task 2.1 was done mostly in an individual, autonomous way, that is, without sharing ideas with colleagues or asking for (teacher) assistance, probably due to its personal nature (Q4). Assistance came, though, from the affordances of digital technology (Q5): half of the learners reported using online dictionaries (e.g., Linguee) and google translator to aid the creation of the story (though what exaclty was searched for was not mentioned). This shows technology's presence and effective use at this phase as well — and not only later on, when pieces of the video-puzzle are brought together in a multimodal manner. Learners themselves perceived the need to verify vocabulary (or longer phrases or pieces of language, for instance) and the availability and fast access (especially through their smartphones, when in class) to such online tools came in handy to assist this writing task.

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[169] This questionnaire was applied only after teacher feedback was given. Feedback included only highlight marks of linguistic aspects (e.g., words, whole sentences) that should be reviewed, with no specific comment of how to correct them (a detailed description is given in the Method, section 3.4. 5 — procedures of data collection).

The writing process may entail revision and rewriting[170], especially after explicit feedback is received. However, this rewriting movement was not performed by all learners (Q6): 4 wrote the script only once (P3, P2, P8, P10), while the others did it twice (P7, P4, P5, P12) or more. This is interesting because, even though all learners agreed that feedback was extremely useful (Q8) —justifying it helped them correct and attend to the grammatical elements of the text — it does not guarantee that a revised, more polished, elaborated version of the story will be produced. Possibly, had the teacher required a second version to be handed in, revision would be further fostered.

Difficulties encountered when writing the script were mainly grammar-related: transporting ideas into English in a linguistically accurate manner (Q7). Teacher feedback on the written draft, in that sense, was very important, since it encouraged attention towards accuracy[171] (Q9). Learners reported it was particularly relevant for it made them FonF, making them analyze language and correct elements related to verbal tenses/conjugation, prepositions, expressions, conjunctions and linking words, among other aspects they mention. Despite the challenges L2 writing may impose, especially to beginners, P13's final comment is noteworthy: *Consegui pensar em inglês alguns trechos. Geralmente não tenho habilidade para isso*[172] (P13). Considering that L1 use was a (perhaps counter-productive) strategy employed by this learner when reporting how the story was organized, this example may illustrate that writing tasks (especially as part of a task cycle) may assist on L2 enhancement, perhaps increasing the chances of further reestructuring, once learners are actively engaged in it. Other DST studies have also reported learners profit from writing the L2 script, especially when feedback is given as a way to aid the revision process (e.g., Castañeda, 2013; Herrera-Ramirez, 2013; Pardo, 2014; Rahimi & Yadollahi, 2017).

Therefore, different metacognitive and cognitive strategies seem to have permeated the process of constructing the written draft of the story in Task 2.1. Learners engaged in *organizational planning*, when considering, for instance, the 'what, where, when, or who' of their trajectories. During that, ‘thinking in English’ and/ or using the L1/ *translating* were some strategies employed. The processes of *outlining* and (re)*writing* the script fostered the use of digital technology (e.g., online dictionaries, google) for some, when the need for lexical search aroused. Furthermore, feedback allowed learners to *FonF*, reviewing certain elements of the language (e.g., verbal tense, prepositions, expressions). Thus, as it can be noticed, Task 2.1 engaged learners in various cognitive and metacognitive processes, mainly those involving planning, analysis, idea organization, requiring them to activate some previous knowledge of the genre storytelling, which are directly related to the construction of a written narrative.

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[170] Some out-of-class time was allocated by most learners for reviewing and rewriting the scripts at home (Q10), which means this hands-on task extrapolated the classroom walls, which is something positive.

[171] For instance, a recurrent mistake encountered in some written productions was when informing one's age, which was usually at the beginning of the story: the use of 'When I *had* 18' instead of 'When I *was* 18 years old'. This was pointed out through explicit feedback hoping learners would attend to it when recording their digital narratives.

[172] "I could think in English during some parts. I usually don't have this ability." (P13, QT2.1, Q11).

4.3.2.3 Task 2.2: organizing the Storyboard

The third task in the cycle — **Task 2.2**[173] **—** engaged learners in the **organization of the Storyboard**, which basically entailed selecting the images and music (as soundtrack) for the DS, and starting organizing the video with these and other elements. In digital storytelling, the images play a crucial role. This way, selecting appropriate images to portray the story require some ‘negotiation’ from the part of the learner or digital story creator (Nguyen, 2011). In the present study, this selection followed the narrative sequence in their written drafts — it began with an initial search on their private photo files, sometimes retrieving photos from Facebook (e.g., P1, P4, P9, P7), to gather those that personified parts of their trajectories. When no personal image was found for a given part, learners searched the web (e.g., Google) to find something adequate (Q1-3).

Regarding the soundtrack selection (Q4), participants mainly chose songs they enjoyed or that were somehow related to their L2 learning journey: *escolhi uma das primeiras músicas que conheci em língua inglesa*[174] (P2). For P1, this decision involved a concern with being understood: *[escolhi] de forma que não atrapalhasse a minha voz, no momento que eu estivesse narrando a minha história*[175]. Acknowledging this was important because what should be highlighted in the DS was their own voices, not the soundtrack. In addition to personal music folders, YouTube, Google and some other websites[176] — Soundcloud, Palco mp3, kboing radio online, vagalume, instamp3, músicas.cc — were used as the main sources for collecting songs (Q5).

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[173] Twelve learners replied to Questionnaire for Task 2.2 (QT2.2), with 9 questions total (except P10 and P14). In Appendix U, the order of the responses is: P1, P5, P8, P4, P12, P11, P2, P3, P9, P7, P13, P6.

[174] “(…) I chose one of the first songs that I got to know in English.” (P2, Q4, QT2.2).

[175] “(…) [I chose] in a way that would not interfere with my voice, when I was narrating my story.” (P1, Q4, QT2.2).

During this decision-making process for organizing the Storyboard, most participants required assistance, either from peers or the teacher, usually for sharing photos or songs, or for solving doubts with audio or video editing for the DS (Q6). *Appeal for help* or assistance (O'Malley & Chamot, 1990; Guará-Tavares, 2016) is an important social/affective strategy employed by L2 learners when dealing with difficulties when performing a task. Difficulties in Task 2.2 were reported by all learners (except P12) and they were usually technology-driven: *Gravar a narração sem erros; edição de audio e sincronização com as imagens*[177] (P3). For P4, the problem was with the file formats of the audio and software that did not match (e.g., audio recorded on a smart phone was not read by the video software, so it required learning to make it work). Another challenging issue was synchronizing audio and images, so that when a certain fact was being told, the respective photo would appear (e.g., P8, P3). This required learners to calculate the amount of seconds a certain image should be kept on screen until the narration on that part was over. Considering that, as well as transition effects from one screen/image to the next, was also part of this phase. Thus, as it can be perceived, developing some technological competences, especially to deal with 'new tasks' such as video editing, was fundamental for completing the DS.

Impressions on (L2) learning up to this point in the task cycle were also reported by the participants (Q7-8). Examples were mostly in terms of language enhancement. From speech-related aspects — *Sim, ajudou muito principalmente a parte oral* (P4)[178] and *Sim, me ajudou em melhorar a pronúncia falando de modo mais claro e pausadamente* (P2)[179] — to vocabulary and grammar, among other elements — *Sim, aprimorei a fala, vocabulário e revisei sobre os tempos verbais.* (P8)[180] —, all learners agreed on having gained something from this experience. Regarding vocabulary learning, storytelling has been shown to contribute to expading and/or retaining new L2 vocabulary (e.g., O'Malley, 2017; Aminafshar & Mojavezi, 2017). Even though here vocabulary acquisition was not measured per se, learners such as P8 seem to perceive gains in terms of that. In addition, an increase in lexical density was observed in L2 speech productions in the study, both in the immediate and delayed post-tests, together with an increase in accuracy. Therefore, engaging learners in DST may potentially impact on both aspects, to a certain extent (see section 4.2.1.2).

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[176] Some of the websites mentioned: http://musicas.cc/pt; https://soundcloud.com; https://www.palcomp3.com; https://www.kboing.com.br; https://www.vagalume.com.br; http://www.theinstamp3.com.

[177] "Record the audio without mistakes; audio editing and synchronizing it with the images." (P3, QT2.2, Q7).

[178] "Yes, it helped a lot especially on the speaking part." (P4, QT2.2, Q8).

[179] "Yes, it helped me improve pronunciation speaking more clearly and in a more paused way." (P2, QT2.2, Q8).

[180] "Yes, I improved speaking, vocabulary and I reviewed verbal tenses." (P8, QT2.2, Q8).

Gains perceived in L2 pronunciation were also noticed by other learners, such as P13, who states the task(s) helped *"a buscar a pronúncia correta das palavras. E tive coragem de pronunciá-las, coisa que ainda tenho vergonha*"[181]. For some learners, as the passage shows, English pronunciation may still be a burden. The lack of equivalence[182] between graphemes (how a word is written) and phonemes (the sounds of this word), especially if compared to L1 Portuguese, may be an obstacle for some L2 learners even though, as noticed, P13 strategically managed to overcome such a fear by focusing attention on this gap. Besides, the tasks so far might be seen as opportunities for practice — *Me fez praticar as habilidades básicas de língua (Speaking, Reading, Writing, and Listening)*[183]*—,* as P3 also observes. And here L2 was used in an integrated, meaning-oriented and multimodal manner, which thus reinforces the recognition of a DS as a task in itself.

Finally, learners also used several out-of-class hours in order to have the Storyboard organized: from 3 to more than 15 hours were approximately spent working on this task at home (Q9). This time issue is relevant mainly because the task, again, extrapolates class time, which seems to be positive as learners were experiencing it more holistically, somehow. Furthermore, feelings of accomplishment were observed in learners' voices: *Apesar da dificuldade durante a realização do trabalho, para mim foi muito gratificante e emocionante ver o projeto*

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[181] "Yes, [it helped me] to search for the right pronunciation of words. And I was brave enough to pronounce them, which is something I am still ashamed of doing" (P13, QT2.2, Q8).

[182] As teachers may at times observe in the L2 classroom, some learners may never master L2 pronunciation completely, perhaps for not being able to create new phonetic categories for new L2 sounds in their brains (especially those that resemble L1 sounds), as hypothesized by Flege (1995) as 'equivalence classification' in his speech learning model. Therefore, these matters might be considered in L2 contexts, especially when they challenge learners of different L1s.

[183] "It made me practice the basic language skills (Speaking, Reading, Writing, Listening)." (P3, QT2.2, Q8).

final[184] (P7). Thus, the presence of this mixture of confrontations (e.g., the challenges, language and technology-related) and achievements may have been fundamental for immersing these learners into creating a DS, in a step-by-step manner, and keeping them motivated to reach its final outcome.

Concluding this part, Task 2.2 engaged learners in processes such as overall *planning*, for *searching* and *selecting* images and soundtrack, mainly using the web (e.g., Google, YouTube, Facebook, music websites) though also their own personal files, *organizing* them in a chronological order, and coordinating those with the sequence of the story script. Thus, this task had learners employ *decision-making, problem-identification* (O'Malley & Chamot, 1990; Guará-Tavares, 2016), as well as *problem-solving* strategies from beginning to end, especially when dealing with challenging situations that emerged, such as the synchronicity issue between audio and image during scenes' transition or the incompatibility of file formats. Learners also *appealed for assistance* in order to solve doubts, which is a common strategy used for coping with task demands (Guará-Tavares, 2016).

If the internet is indeed "the most comprehensive resource to which any digital story creator would turn", as Nguyen (2011, p. 167) claims, it seems that learners have made good use of it in Task 2.2, especially because of the nature of the main task — produce a DS, which requires putting a video together by linking several pieces — music, images, voiceover, among others. However, beyond that, learners used the web to find and gather songs or images, share files, check pronunciation, so on and so forth. Thus, technology seems to have been well integrated in this task, being a part of the decision-making process. Perhaps because time-on task(s) extrapolated in-class hours, learners have perceived this DS task as a learning opportunity, allowing them to practice and enhance L2 speech, pronunciation, vocabulary and grammar, in general, as their excerpts show.

4.3.2.4 Task 2.3: recording the script of their personal stories

In addition to images and soundtrack, another essential feature of a DS was to have learners' own voice in it. This way, in **Task 2.3**[185] they were expected to individually **record their personal stories in audio**, in

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[184] "Despite the difficulties throughout this work, for me it was quite gratifying and delightful to see the final project done." (P7, QT2.2, Q10).

[185] Twelve participants replied to questionnaire of Task 2.3 (QT2.3), with 14 questions total (exceptions were P10 and P14). In appendix U, the order of the responses is: P1, P5, P4, P8, P12, P11, P2, P3, P9, P7, P13, P6.

English, in order to add this narration to their videos. For the recording, they could use any tool they had access to (e.g., computer or smartphone apps, softwares such as Audacity, among others). Since this was an out-of-class task, learners could record their narratives as many times as they wanted[186]. Thus, all participants reported recording the story more than once, in general, from 3 to 5 times (P1, P6, P8, P11, P9), or about 10 trials (P5 P4, P2, P3, P6) (Q1-2[187]). Most also report spending from one to 6 hours working on the recording, approximately (P7 mentioned 15 hours and P11 more than 30 hours) (Q14).

Learners' selected version of the recording(s) varied from the first to the sixth, in general, mainly choosing the 'last' version (without making explicit which number exactly it referred to) (Q9). Criteria used for selection was in general the audio version with fewer pronunciation lapses and which was more comprehensible. For P6, for instance, *a segunda era mais clara e necessitava de menos alterações*[188] and for P4 *a última, porque achei que foi a que ficou melhor em todos os sentidos, pronúncia, sem barulhos externos e minha voz saiu mais audível*[189]. This shows this task engaged learners in an extensive work with voiceover, which implied not only recording their stories in audio (even if reading aloud), but also listening to and evaluating it afterwards, with each trial assisting to signal issues that still had to be refined. Hence, Task 2.3 served as integrative planning — when repeating the task learners had the opportunity to integrate knowledge from previous performance into upcomming ones (Bygate, 2001). This may have positively impacted on these participants' L2 production, as it could be observed in their individual gain scores (all participants improved in at least one speech dimension, from pre to post-test(s))[190].

This e*valuation* process — a metacognitive strategy (O'Malley & Chamot, 1990) L2 learners usually employ when "judging how well one has accomplished the task" (Guará-Tavares, 2016, p. 82) — was probably evoked by *task repetition*, another metacognitive process which understands that learners do profit when repeating a task because it might ease learners' cognitive load (Bygate, 2001). This way learners can build on this previous experience — integrating previous knowledge, which is retrieved from long-term memory — being thus better prepared to perform the task another time. Task repetition then builds opportunities for a FonF (Long, 1991) since, by being engaged in this integrative planning process, learners may be driven to change their L2 performance (Bygate, 2001; Bygate & Samuda, 2005) — and this is at the foundation of TBLT. Evidence of the benefits of task repetition on L2 oral performance with Brazilian learners were reported in D'Ely (2006). Findings showed a positive effect on fluency, lexical density and accuracy when learners had to repeat a video-narrative task for the second time.

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[186] Task 2.3 was assigned as homework, since learners could use more time to do it in a personalized way. There was no control as to whether or not they would be reading their drafts while recording (though Q3 in QT2.3 questions this issue). Learners had autonomy to do as they wished, even though they were aware of the criteria, set collaboratively, their colleagues and teacher would use to appraise the DSs on the last day of this class project.

[187] The others who gave no specific number mentioned they recorded it plenty of times (P12 and P13).

[188] "the second, it was clearer and needed less adjustments." (P6, QT2.3, Q9).

[189] "The last [version] because I found it was the best overall, in terms of pronunciation, without external noises and my voice was more hearable." (P4, QT2.3, Q9).

[190] For that, report back to the data analysis on section 4.2.1.2 and to the raw scores for each variable (Appendix S).

Here, when recording the audio for the digital story, most participants explained having read aloud while recording (83,3 %) and only 2 of them (P6, P11) replied having recorded a more spontaneous speech (16,7 %) (Q3). Even though reading aloud differs from speaking spontaneously, this mid-task activity (if we consider the cycle as a whole) was probably seen as an opportunitiy to attend to issues of intonation and pronunciation, for instance, which were part of participants' concern, as their following impressions reveal. Thus, as a task for this particulat context, this reading aloud might come as a real and adequate task, something that made sense to them, especially considering they had a planned script to follow.

Difficulties were also experienced by most learners: they were essentially language-related, usually in terms of pronunciation or fluency, aiming for a more natural speech, or regarding grammar, aiming for error-free productions. Actions such as *decorar o texto, gravar sem a ajuda do script*[191] (P13) and "*Ler sem errar, ou cometer uma pausa*[192] (P3), were, for instance, challenging for learners (Q4). These quotes may exemplify the complexity of the recording task, especially if it were to be carried out without any written script to resort to (e.g., having to mantain activated that amount of factual information might be too demanding). Thus, despite lacking the feature of improvisation, common in speaking, this reading aloud activity might have also become a moment in which they could try to improvise a little, and focus on aspects they also found worth attending to. All in all, what seems to stand out, as previously mentioned, is the issue of repetition as a process of integrative planning (Bygate, 2001) which was employed by learners as a way to revise and improve previously made narrations.

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[191] "to memorize the text, to record without the help of the script." (P13, QT2.3, Q4).

[192] "reading without making a mistake, or 'commiting' a pause." (P3, QT2.3, Q4).

The way learners engaged in Task 2.3 showed they all indeed focused attention on pronunciation, grammar and speed fluency (Q6-8), revealing they were coherent with the criteria set for the DS creation[193]. Some used an online translator to check pronunciation accuracy or produced a word repeatedly until getting it right, for instance; their goal was to have a comprehensible audio, that sounded clear (e.g., P11, P2, P7, P13, P6) so the audience could better understand the story. Besides, as P1 states, *tinha que ficar bonitinho para a apresentação*[194]. This drive towards form probably emerged from the fact that learners were aware their recordings/stories would be later shared with their peers. In Skehan's (2009a) framework, public performance is suggested as a post-task activity because learners will then "allocate attention to the goals of restructuring and accuracy where otherwise they would not" (p. 101). Hence, this may trigger a FonF, even without any type of teacher intervention or correction (Skehan, 2009a).

Learners' focus on grammar was driven by their general understanding that it aids message comprehension — *sem a estrutura gramatical correta, a frase não faz sentido* (P1)[195]. On the same line, P2 explains: *para a compreensão da mensagem é importante não apenas a entonação e pronúncia mas, também a coesão e coerência de ideias, logo as normas gramaticais são bastante significativas* (P2)[196]. For others, lack of knowledge about the formal aspects of language might have limited, despite their concerns, the effective attention to (L2) form, as examples illustrate: *Eu mim preocupei com a questão da gramática porque não sei usar na frase*[197] (P9)*;* and *Sim, eu produzir o texto e pedir para outra pessoa corrigir para que saísse tudo correto*[198]. Perhaps for these basic learners (with the lowest mean proficiency scores), focusing on form may be more challenging, considering they have less stored (declarative, proceduralized) resources in the L2 to turn to; they may, thus, not even perceive a mistake as such, hindering its possible correction.

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[193] Learners had already set pronunciation clarity, speech rhythm and accuracy, among other elements, as crucial for consideration in the DS, since these were included in the criteria collaboratively organized at the onset of the cycle.

[194] "(…) it had to be considerably nice for the presentation." (P1, QT2.3, Q6).

[195] "(…) without accurate grammar structure, the sentence makes no sense." (P1, QT2.3, Q7).

[196] "(…) for comprehending the message it is important to consider not only intonation and pronunciation, but also the cohesion and coherence of ideas; thus, the grammatical norms are quite relevant." (P2, QT2.3, Q7).

[197] "I worried about grammar because I do not know how to use it in the sentence." (P9, QT2.3, Q7).

[198] "I produced the text and asked another person to correct so that it was all correct." (P11, QT2.3, Q7).

Considerations of whether the audio produced sounded closer to natural or artificial speech was also reported by learners. Five evaluated their recording as closer to artificial (P4, P8, P11, P7, P13, P6) mainly due to their reading the script aloud[199], as P6 explains: *Mais artificial, além de tentar ser o mais claro possível durante a gravação me coloquei de uma forma que deixava mais claro que estava gravando um áudio e não tendo uma conversa*[200]. The others either assessed it as more spontaneous (P1, P12, P2), or something in between (P5, P3), possibly due to nervousness.

Besides nervousness, feelings of frustration and tiredness also permeated this recording experience for most learners (Q5): they were in general unhappy with their current pronunciation and/or grammar mistakes (e.g., P8, P2, P3, P7, P13). And because they were able to notice such mistakes, repeating the audio was quite laborious, time (and energy) consuming, as P4 summarized:

> Essa parte de gravar o áudio foi a que mais me desanimou, senti vontade de desistir, porque já tinha tentado várias vezes gravar mas sempre dava errado, por exemplo, alguns áudios ficaram com barulhos externos no fundo, outros errei a sequência dos fatos, então essa parte foi bem cansativa e desmotivadora. (P4)[201]

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[199] P6's comment might raise a negative issue, especially if claiming that reading aloud cannot be seen as 'speech production'. Even though this oral production may be perceived as more or less artificial (for its nature, overall, since in DST reading aloud may be a strategy for dealing with the amount of information to be conveyed), the fact is that this task — the doing/redoing of the audio — enabled learners to notice gaps, focus more on form and attend to speech aspects perhaps not yet noticed before. Also, further DST studies may have the teacher instructing learners beforehand to attempt to speak freely, without reading if possible, which was something these participants were not instructed to do.

[200] "More artificial, though I was trying to be as clear as possible during the recording I put myself in a position that made it clear I was recording an audio and not having a conversation." (P6, QT2.3, Q8).

[201] "This part of recording the audio was the one which most depressed me, I felt like giving up, because I had already tried to record many times but it was always went wrong, for instance, some audios ended up with a noisy background, in others I got the sequence of the facts wrong, so this part was really exhausting and demotivating." (P4, QT2.3, Q5).

Feelings of tiredness may also be related to the amount of hours each learner spent with hands-on-task, as previosuly mentioned. Thus, even though at this point these learners did not see this task repetition movement as a positive endeavor, for all the learning opportunities it might have triggered, this was perceived in the long run after all, as the following records show.

When appraising this task, all participants found the experience valuable, entertaining and productive, not only due to the L2 learning opportunities it provided — such as awareness raising and identifying gaps in speech (e.g., P1, P2, P7, P13) and in writing (P13), so that these could be improved —, but also for digital technology skills could be fostered, mainly when learning how to use the video editing software[202] (Q10-12). The following excerpts may serve as illustration:

> Com certeza! Aprendi muitas coisas a respeito de pronúncia. (P5)[203]
> Sim, palavras novas[204], pronunciar melhor as palavras e que com tempo e dedicação aprende-se a aperfeiçoar melhor a linguagem. (P7)[205]
> Sim, aprendi recursos relacionados ao aplicativo de edição. (P2)[206]

What learners experienced seems to go hand in hand with the concept of task. Here, we might see that learning extrapolates linguistic boundaries, which is evident in the case of technology resource use. In other Brazilian studies which implemented tasks in the L2 classroom (e.g., Afonso, 2016; Pereira, 2015), learners also perceived the fact that learning goes beyond language itself. In the present study, with the case of technology, these participants might possibly use what they learned in terms of video editing into different tasks in their life outside of the classroom (e.g., making a video for an event such as a wedding or birthday party, or making a video-resume, being a candidate for a teaching position abroad in programs such as Fulbright, for instance).

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[202] JAs a reminder, a workshop on how to use the Moviemaker software was part of the DST project and it happened at the beginning of the task cycle, with all learners attending to it.

[203] "For sure! I learned many things regarding pronunciation." (P5, QT2.3, Q12).

[204] Just as an illustration, P7 was indeed able to increase WLD both in OP3 as well as OP4 (see gain scores in 4.2.1.2).

[205] "Yes, I learned new words, to pronounce better the words and that with time and dedication one can learn to best improve the language." (P7, QT2.3, Q12).

[206] "Yes, I learned resources related to the video editing application." (P2, QT2.3, Q12).

In addition, the opportunity for planning time was also acknowledged as a positive aspect — (…) *adorei porque fomos fazendo aos poucos, teve como planejar cada parte da história e depois produzir*[207] (P11) as well as the motivation, derived from this task, to carry out similar recordings at home to improve pronunciation, for its self-assessment function (P7). Finally, as summarized by P2, this task[208] had a great pedagogic value, since it *possibilita com que escutemos a nossa própria fala podendo assim fazer uma auto avaliação e auto correção também*[209]. This may show one of the potential values for audio recording applications, such as Whatsapp, for developing L2 speaking in the classroom (Andújar-Vaca & Cruz-Martínez, 2017), especially when organized into tailor-made task cycles. Since technology in itself is no 'magic bullet', as Warschauer (2012) and González-Lloret and Ortega (2014), among others, advocate, the role of the teacher stands out as the one in charge of the planning, design and implementation of such cycles, as well as raising learners' awareness on the importance of each task for their learning, so chances for success may increase.

Overall then, through the use of technology (e.g., audio recording device), Task 2.3 fully engaged learners in the process of *integrative planning* — incorporating knowledge from previous performance into upcomming ones (Bygate, 2001), triggered by *repetition*, seen by them as a necessary action when recording their piece of L2 speech for the digital story, aiming for improvements trial after trial. Through this metacognitive process, a key ingredient for the task-based methodology, learners were able to *raise awareness* and *notice gaps* in speech, as well as *FonF* (e.g., pronunciation, accuracy, among other aspects). Positive effects in terms of these planning, problem-solving and overall awareness-raising movements have also been found in studies which engaged L2 learners in listening for transcribing speech as a pedagogical activity (e.g., Afsharrad & Nafchi, 2015). In addition, in D'Ely's (2006) study, participants from the strategic planning group for repetition received the transcriptions of their story telling and, in pairs, reflected on ways to refine them. Qian (2014) also found that engaging learners in transcribing tasks was in general efficient for task performance. This is then considered a very productive movement to raise students' awareness of their own performance.

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[207] "(Yes) I loved it, because we were doing one thing at a time, it was possible to plan each part of the story and produce it later on." (P11, QT2.3, Q10).

[208] This may bridge the gap pointed out by Appel and Borges (2011, p. 13): "Students oral performance is mostly unrecorded and therefore there is little opportunity for the student to revise it or for the teacher to give detailed feedback and design post-task activities for raising language awareness".

[209] "It makes it possible for us to listen to our own speech being able this way to make a self-evaluation and self-correction as well." (P2, QT2.3, Q13).

Moreover, impressions on learning at this point seem to go beyond language: analysis and organization of the audio-imagery link, and technology use for different tasks and purposes (e.g., internet search, audio recording and self-evaluating it, editing video). This is related to the discussion presented in the quantitative analysis, in whichgains in L2 oral production were observed for all learners when comparing the pre-test with the post-tests. For most, L2 productions changed positively mainly in terms of fluency, but also in accuracy and lexical density. Therefore, some L2 learning might have possibly been triggered (despite the limitations of the study). These observations are in consonance with the fuctions of L2 production (Swain, 1993, 1995), which see these as occasions for further L2 development. They are also alligned with the fundamentals of tasks, for it engaged learners in active L2 use and manipulation (with attention to both meaning and form), also granting learners autonomy, leading the decision-making processes, and responding to language and technology challenges (e.g., sound-image synchronicity), among other matters. Learner-centeredness, as already pointed out, is another essential task-based feature. In the end, therefore, learners perceived Task 2.3 as relevant, for it showed them — *(...) que devo escutar mais áudios gravados por mim*[210]*, as* P1 summarized — the potentials of criticial performance revision as a way towards L2 restructuring, which is a vital step in Skehan's (1996; 2009a) framework.

4.3.2.4 Task 2.4: concluding the digital story

Finally, the last step — **Task 2.4** — engaged learners in concluding or making **the final adjustments for digital story completion**. This final task was seen as both interesting and pleasant, as well as fairly stressful for being laborious at times, as P7 reports — *Foi o processo mais trabalhoso pelo fato da história ter que coincidir com as imagens*[211]*—,* especially due to this need for synchronizing audio and images (Q1). Editing videos was new to the greatest majority of learners[212]; so learning the basics to manipulate the software (in no more than a week) in order to produce and deliver the DS was essential for task accomplishment. When using the software, this matching of the audio narrative with the photos on screen required learners to measure, for instance, the amount of seconds a given part of the narration would have so that they could add the same amount of time for that specific image(s), expressing what was being narrated, to remain on screen. In general, adjustments and some difficulties emerged from using the video editing tool (Q2-3):

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[210] "(…) that I must hear more audios recorded by me." (P1, QT2.3, Q12)

[211] "It was the most laborious process because the story had to match the images." (P7, QT2.4, Q1).

> Apenas sincronizar áudio e imagens. (P2)[213]
> Sinc entre meu áudio, imagens e soundtrack. (P6).[214]
> Ao colocar as animações desconfigurou a ordem da imagem/voz, tive que reajustar o tempo das imagens para dar certo. (P7).[215]

As these excerpts show, the synchronocity element was the most challenging part of this task, which involved them into intense work. Another adjustment regarded balancing the volumes of the soundtrack (music) and the audio narration as a way to avoid overlap, since learners' own voices should be the ones highlighted. Few technical problems were reported (e.g., the software failing for P7, and inability to remove a tag from the program, for P8), and all difficulties encountered were solved individually, by attempting several times until getting it right (e.g., audio-image synchronicity) or resorting to colleagues and/or searching for assistance on the web (Q4, Q6). Commitment to perform all these actions, as it can be expected, demanded from learners additional out-of-class time so that the DS could be adequately concluded. This way, in general 3 to 5 hours were used by learners, working on these final adjustments (Q10).

It is interesting to note that the use of the editing software — especially in this task, which was the last in the DST cycle — immersed learners in several actions, which were assimilated through effective use: from importing images, audio (speech, music), videos from their personal files, integrating these in a coherent order, adjusting music and voiceover volumes, synchronizing image and the L2 oral narrative, adding transition effects to make the DS more attractive, and being overall creative when using these (and other) resources in order to keep the audience interested. This may show the potential of this new real-life task, which involved these participants in developing certain technology skills (though at an introductory level), not previously possessed, while using the L2 throughout the entire DST creation process.

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[212] Only 2 learners reported having experience with video editing prior the experiment. I myself created my own digital story, for the first time, to be shared with participants at the onset of the DST project; therefore, I faced similar challenges when organizing my own DS on the Moviemaker software.

[213] "Just sincronizing the audio and images." (P2, QT2.4, Q2).

[214] "Sincrony between my audio, images, and soudtrack." (P6, QT2.4, Q2).

[215] "When adding the animations the order of the image/voice changed, so I had to readjust the time of the images for it to work." (P7, QT2.4, Q2).

After completing the DS, learners reported feelings of joy, accomplishment and reward, in general. Positive aspects (Q5) were *perceber a desenvoltura do trabalho, sincronizar todas as partes e finalizar, como um jogo de quebra cabeças*[216] (P2), and *a felicidade em ver o trabalho tomando forma e chegando a um resultado final*[217] (P5), for instance. Learning as a positive task outcome was mentioned by two learners (P11 and P6), though only P6 explained it was related to the improvement of his editing skills after concluding Task 2.4.

Negative aspects (Q6) mentioned by most learners were quite individual. Issues varied from the extensive work on recording the DS audio(s) or editing the video, feelings of stress and frustration (mainly for not meeting their own high levels of expectations), some technical problems, the high temperature in the computer lab, as well as *Pouco tempo para a realização da tarefa*[218] (P7). In general, after receiving feedback on the written scripts, participants had approximately one week for effectively organizing the digital story (working on the Storyboard, recording the L2 oral narrative, integrating all the elements in the DS and concluding it). This way, more available time for task development might have assisted learners, individually and in different ways, allowing them to profit more from experimenting with each of the tasks[219].

In the end, even though the DSs had been finally concluded, learners mentioned some aspects they would have considered revising (Q8-9), for instance, was there extra time to be spent on task. These were: a) adding more information about their learning journeys in the story, either through audio or images; b) improving voiceover, attending more to pronunciation and/or grammar when working on the story audio; c) adding subtitles and different transition effects; and d) using photos with a higher resolution.

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[216] "Noticing the evolution of the work, synchronizing all the parts and finish it, as a puzzle game." (P2, QT2.4, Q5).

[217] "The happiness in seeing the work taking shape and getting to a final outcome." (P5, QT2.4, Q5).

[218] [There was] "Little time for developing the task." (P7, QT2.4, Q7).

[219] Even though, irrespective of the time available, all learners were able to complete the DS, appropriately enough, as their adequacy ratings may show. Most digital stories produced were highly rated (as good and very good, 4 and 5 in the rank); only three as 'regular' (3 in the rank — P10, P11, P13).

Finally, considering all the aspects that have been taken under consideration, Task 2.4 seems to have engaged most learners into plenty of *problem-solving* and *decision-making* processes in order to conclude the digital story, and this might have fostered their autonomy, since they were in charge of making all decisions (e.g., deciding on what volume would be most appropriate for the soundtrack) in order to finish the story. By facing all sorts of technological challenges here (e.g., synchronizing photos with voiceover narration, among other issues), learners were required to be strategic in a way to analyze ways to resolve difficulties. It was especially in this task that learners were required to use the technological resources — the video editing software, mainly — adequately enough to be able to accomplish the task: and they were all successful in that, as each DS displayed in class has shown. Video editing was an unfamiliar task for most learners, which might have been quite demanding for some: they learned how to use the resources by actively using them, since time devoted to that in the experiment was not long (and they accomplished that in somewhat rough conditions[220]). Hence, though feelings of frustration and nostalgy were at times inherent to the process, feelings of excitement and accomplishment were also strongly present —*Esta última etapa foi muito complicada, mas emocionante e gratifcante também*[221] (P8) —, here and throughout the cycle. This shows learners' positive appraisal on being part of such a project, overall.

After having presented here, in a detailed manner, the most relevant pieces of information regarding learners' own voices concerning how they performed each task in the cycle and what types of processes they engaged in during this entire phase, we will now turn to the concluding remarks of this stage. As to avoid being repetitive, this final overview will be posed in the following paragraph, when answering RQ2.

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[220] As briefly mentioned in the Method chapter, the computer lab at university was used for most of this video-editing work. During data collection, due to an air-conditioning malfunction, the lab environment was quite unfriendly, so participants dealt with the heat (temperatures above 30 degrees Celsius) as well as outside noise (for the lab door had to remain open, and the outside area is the university patio). Thus, given these conditions, their ability to having successfully completed their DSs must certainly be praised. This brief mention is not to diminish in any way the educational context participants were inserted in; on the contrary, it is to show that much can also be accomplished in places/countries whose educational system fails in providing a more adequate learning environment, such as the case of this underresearched context and population (e.g., the north of Bahia, Brazil).

[221] "This last part was quite complicated, but exciting and gratifying as well." (P8, QT2.4, Q11).

4.3.3 Answering research question 2

Taking all that has been exposed into consideration, and attempting to summarize the exploratory analysis presented, RQ2 will be now reviewed and answered: *What are the processes L2 learners undergo during the construction of the digital stories?*

Throughout the task cycle for creating a personal DS, L2 learners engaged in several cognitive and metacognitive processes, from *organizational planning* to overall *problem-solving* and *decision-making*, all demanding autonomous actions and resolutions from the part of the learner. In Task 1, for instance, processes regarded mainly idea organization, *writing* or *outlining*, *planning* what to say before recording this first narrative (OP1), and *taking a critical stance* afterwards, while *self-evaluating* their own performance. Processes were somehow similar in Task 2.1, when writing and rewriting the story script, since *planning*, *analysing* and *organizing* ideas were also necessary movements; it additionally engaged learners in *activating previous knowledge* of the storytelling genre so the final written draft could be completed.

In Task 2.2, learners also engaged in processes which involved *planning* (e.g., for sequencing the story) for the organization of the Storyboard, while *searching* for and *selecting* appropriate images and music as soundtrack (mainly on the web) for the DS creation were essential actions. Other processes emerging from this task (as well as other tasks) were related to *problem-identification* (O'Malley & Chamot, 1990; Guará-Tavares, 2016), as well as other *problem-solving* strategies in general, such as *appeal for assistance* (Guará-Tavares, 2016) to solve doubts and cope with task demands. In Task 2.3, when recording the DS script, the most evident and influential metacognitive process was that of *integrative planning,* evoked by *task repetition* (Bygate, 2001; D'Ely, 2006): through recording the story again (plenty of times for some), learners could integrate knowledge built from previous attempt(s) into subsequent performances, what is known to be valuable for L2 production. Task repetition as a metacognitive process is understood to be crucial for the task-based methodology, for it allows learners to *evaluate* their own performance, *raise awareness* and *notice gaps* in L2 speech, being thus able to *FonF* (e.g., pronunciation, accuracy, vocabulary elements, among other aspects), as learners' excerpts have been able to demonstrate.

Finally, Task 2.4 was especially challenging to learners for it engaged them in constant *problem-solving* and *decision-making* so the digital story, in its entire video format, could be concluded. Even though the use of digital technology (resources) has permeated the entire task cycle — e.g., recording and sending L2 audios via Whatsapp, accessing online dictionaries for script writing, searching for photos on Facebook —, this final task was specially demanding since manipulating a video editing program was a genuinely new task for most learners. Thus, it engaged them in considering and solving a series of problems (e.g., sound-image synchronicity) which emerged while participants were literally *learning* to edit their stories, by actively experimenting with this novel technology-oriented task, so the DST outcome could be reached, finally.

Last, but not least, it is important to highlight that the processes learners underwent throughout the task cycle for the digital story creation served as opportunities for further L2 development, as well as for fostering other non-linguistic skills. They are overall in consonance with the fuctions of L2 production (Swain, 1993, 1995; Swain & Lapkin, 1995) as well as the fundamental foundations of the task-based approach — being learner-centered, developing autonomy, providing favorable circumstances of experiential learning, valuing a meaning-focused learning with a place for a FonF (Long, 1991). In the study, learners were actively engaged in using the L2 for reaching a final and clear outcome; each task granted them autonomy, leading to several decision-making and problem-solving processes, among other cognitive and metacognitive movements, while attending to language and technology challenges, among other matters, with the overall goal of telling their personal stories as L2 learners in their local Brazilian contexts. All in all, considering all that has been discussed, it seems adequate to suggest that digital storytelling can be seen as a dynamic and effective technology-mediated task, which might enhance L2 oral production (to a certain extent), mostly in terms of fluency, accuracy, and lexical density, as quantitative analysis has shown.

4.3.4 Perception questionnaire: how learners perceive the experience with DST

This exploratory analysis considered data from the perception questionnaire[222], which aimed to unveil L2 learners' perceptions upon the construction of the digital story and its impact on some relevant issues, such as L2 learning and teaching. Therefore, three themes, stablished a priori, will guide the discussion of its main issues in the following paragraphs. They concern how learners perceive: a) the experience of creating a digital story in the L2; b) the use of technology and possible technology-related skills developed through DST; and c) other skills being fostered and the impact of technology-mediated storytelling on L2 learning and teaching. In the end of the analysis, results will be summarized and RQ3 will be finally answered.

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[222] Thirteen participants (all except P12) responded to the perception questionnaire (PQ), with a total of 45 questions. A summary of responses is in Appendix V and responses' order is: P5, P8, P11, P7, P1, P4, P13, P3, P2, P14, P10, P6, P9.

4.3.4.1 Understanding learners' experience of creating a digital story

The first attempt into understanding how L2 learners experienced the DST task cycle involved their description of such a venture (Q2). The entire group evaluated it positively, as an enriching experience — for it incorporated emotions (e.g., fond memories, feelings of gratitude and accomplishment, of challenge and hardwork), various types of higher order cognitive processing (e.g., decision-making, performance evaluation, noticing of gaps), as well as the learning of a new digital task required for the DS creation (e.g., using the video editing software). This last aspect was extremelly relevant since most participants were not acquainted with video editing or DST (Q1, exceptions were P13 and P2). The following excerpts may illustrate some of these experiences:

> Satisfatória, é um processo um tanto delicado pois implica pensar numa história e uso de elementos que possibilitem a transmissão desta da melhor maneira possível, mas, apesar do esforço que demanda a satisfação com o resultado final compensa. (P2)[223]
> Interessante, por me fazer perceber alguns detalhes ou erros em minha fala que normalmente não percebo (P14)[224].
> Instigante, nem todo o aluno que se dispõe a essa tarefa tem conhecimento sobre gravação ou edição de áudio ou vídeo (os meus são bem básicos) e nisso a tarefa ajuda a despertar o interesse do aprendiz a produzir sua história de próprio cunho e refletir sobre ela. (P6)[225]

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[223] "Satisfying, it is quite a delicate process because it implies the thinking of a story and the use of elements that allow its communication the best way possible, though, despite all the effort it demands, the satisfaction with the work done is worthwhile (P2, PQ, Q2).

[224] "Interesting, for it made me realize some details or mistakes in my speech I normally do not notice." (P14, PQ, Q2).

[225] "Instigating, [because] not every learner that puts himself to the task has the knowledge on recording or video and audio editing (mine is pretty basic) and, in that, this task helps raise the learner's interest to produce his story by himself and reflect about it." (P6, PQ, Q2).

Despite positive evaluations, learners also perceived the experience as rather challenging (Q15), mainly due to technology demands and the amount of 'effort' (as P2 mentioned above) overall put into learning to use the software (e.g., Moviemaker, the video editing program) while being also commited to each of the DS tasks. Though all achieved the final outcome satisfactorily, most learners identified the task of creating a digital story in English as a difficult endeavor (almost 70%, Q33 - only four learners found it easy). This may be because they had no expertise on video editing or DST creation prior to the experiment, and may not be generally categorized as 'digital natives'[226] (Prensky, 2001). Even though learners may use several modes of communication on a daily basis (e.g., audio/image/video through smartphone apps, as their profile shows), not often are they invited to combine these with their learning programs at university (Kortegast & Davies, 2017). As already mentioned, DST was a new task for learners, which required building a new set of skills — perhaps pushing them out of their comfort zones — and that might be considerably challenging. Such issues raise the question of how to best use technology for teaching and learning in such contexts, since several aspects should be taken under consideration when designing and implementing tasks for a given public — an initial step might be conducting a needs analysis (Long, 2005; González-Lloret, 2016; Trevisol, 2018) for trying to tailor-make such tasks, for instance (though it does not guarantee implementation would be challenge-proof). Moreover, inquiring about some aspects to be considered during this initial planning phase is also important; for that, Hockly's (2011) guiding questions[227] may be an interesting starting point to assist with the incorporation of technology in the classroom.

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[226] This is because, for Prensky (2001), *digital natives* are portrayed as learners who are "native speakers of the digital language of computers, video games, the internet" (p.1), who speak an "entirely new language", being experts in all sorts of technology. They are compared to their 'outdated' digital immigrant teachers (p. 2), who cannot perceive that their traditional way of teaching is "just dumb (and lazy) — not to mention ineffective" (p. 6), and that "if digital immigrant educators *really* want to reach digital natives — i.e. all their students — they will have to change" (p. 6). As I understand, this overgeneralization disregards the fact that learners, instructors, and educational contexts may not be the same everywhere in the world. Therefore, caution should be taken when assuming that all learners, born in this new (digital technology) era are skilled in dealing with all sorts of digital resources, for instance, which may not be the case for the participants of this study (Brazilian L2 learners, with perhaprs particular/ local realities and characteristics). Despite of that, Prensky (2001) certainly raises an important point regarding the fact that new digital technologies have changed peoples' life and should be considered — and somehow integrated — in (L2) learning environments nowadays.

Other difficulties pointed out were largely related to L2 oral production (e.g, speaking, pronunciation), the narrative recording for the DS (laborious for some) as well as audio/video editing, as previously stated (Q7). Thus, in order to overcome such difficulties, learners took action and resolved them by practicing pronunciation, increasing/ decreasing speech time for improving performance while repeating the narrative recording task (or pieces of it), synchronizing audio and video and asking for assistance when needed, while persevering in the task(s) overall (Q8).

Despite having 'negotiated a number of conflicts' throughout the storytelling phase, to use Nguyen's (2011) terms, in the end learners were all pleased with their final DS. This is because, as they explain, reaching the final outcome made them realize they were not only capable of completing such a task (the DS creation), attending to their own expectations (which were high at times), but also overjoyed for their final DS representated their 'true self', their individual learning journeys (Q4). Learners also viewed the DST cycle as appealing and engaging, since most (77%) evaluated their own commitment with marks of 8 points or higher, on a scale from 0 to 10 (Q35). Furthermore, most learners enjoyed the nostalgic feeling, the opportunitiy to dive into one's past (e.g., P3, P6) which was possible since the theme was of a personal nature (Q11).

This way, motivation — an important element for successful learning (Dörnyei, 2005; 2009) — could be mantained throughout the task cycle for it involved learners not only in building a DS in a multimodal creative format, but also in telling their stories (sometimes representations of struggle), using their own voice, emotions, photographs. This can be quite a rewarding and empowering endeavor[228], as their reports seem to suggest, since they could reflect upon their journeys and reasons for having chosen a teaching career. Thus here, as as it could be noticed, the alliance of tasks with technology helped “raise students’ motivation to take risks and be creative while using language to make meanings”, since tasks overall promoted “active student engagement in learning”, which confirm González-Lloret and Ortega’s (2014, p. 4) claim for the potentials of such as integration. Besides the theme, new digital technology tools seem to have the potential of *tornarem as aulas mais interativas e motivadoras,* as P7[229] claims, which may be an asset for raising learners’ interest and involvement in the L2 classroom, even though technical problems might appear.

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[227] Hockly's (2011) initial questions for teachers are: "How do I integrate technology into my classroom? Why am I using it? How do I make it work well? When do I use it? Where to start?" (p. 1). Then, the author discusses the following eight questions in more detail — "1. What do students learn? 2. What does technology bring to the activity? 3. Is time spent on the tool worth it? Will it be for long-term or short-term use? 4. What's the fit? 5. What dot the teacher and student need to know how to do? 6. Where and when will the tool(s) be used? 7. Do students consume or produce? 8. What tools are available?" (pp. 1-2).

[228] This is so especially for those who have strived against adversities to be, for instance, persuing a teaching degree at university, as some of their DS have revealed. Also, for over 60% of participants, they will be the first of their families to hold an undergraduate degree (see profile questionnaire, Appendix T).

Other relevant aspects raised were, for instance, the potential the task cycle offered for awareness raising (on issues to be further enhanced) and language development through noticing gaps in speech. For instance, P13 explains whether such a venture was valid to her:

> Sim. Porque eu pude ver como algumas regras gramaticais são importantes para compreensão das frases e de todo texto. Treinei a pronúncia, o que me fez acreditar que posso aprender o inglês. A falar basta praticar. Manter o foco e se dedicar. Comecei contando que na escola os professores só me ensinaram o verbo to be. Falei dos meus sonhos de casar com Tom Cruise, trabalhar como atriz em Hollywood. Depois que me graduei em Geografia, passei no vestibular para inglês. Quero apenas aprender. (P13)[230]

Therefore, as this quote as well as other previous instances may illustrate, learners have perceived the DST tasks provided opportunities for meaningful L2 use and practice, while allocating them at the center of the learning process. All these elements are at the core of TBLT, an approach whose ultimate goal is to develop learners’ autonomy (Long, 2015). By being agents of their own DS construction process, learners perceived that experimenting with DST was both rewarding and challenging, what might increase the chances for successful language development — since some challenge is seen as important for L2 learning (Samuda & Bygate, 2008).

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[229] “(…) making classes more interactive and motivational” (P7, PQ, Q32).

[230] “Yes. Because I could see how some grammar rules are important for sentence and whole text comprehension. I trained pronunciation, what made me believe I can learn English. In order to speak, you have to practice. Keep focus and dedicate yourself. I started my story saying that at school the teachers just taught the verb to be. I talked about my dreams of marrying Tom Cruise, working as an actress in Hollywood. After I graduated in Geography, I passed vestibular for the English course. I just want to learn.” (P13, Q11, PQ).

4.3.4.2 Perceptions on technology use and related skills developed

Even though participants access the internet on a daily basis and often use social media and websites both for entertainment and for L2 learning purposes (e.g., online dictionaries, google translator, Youtube, among others[231]), they do not perceive themselves as digital technology experts, since they report to be constantly learning about it (Q28). This shows that learners' knowledge regarding digital technology seems to be related to the general ability to use computers and smartphones for daily needs — such as email exchange, information search, chatting or exchanging audio/photo files through Whatsapp, Facebook or Instagram posts, dictionary check when studying, among other countless possibilities. Most of these actions have been reported by learners as part of the DST task cycle (see discussions in 4.3.2) and, therefore, seem to represent a portion of their know-how on technology use.

Learners' considerations confirm that, overall, the experiment helped them intensify the use of technology resources and become more confident while using such resources (Q30). In addition, all learners perceived that engaging in each of the tasks for crafting a DS enabled them to develop some digital skills (Q31). Examples given were, for instance, recorgnizing now being able to use an online dictionary more adequately or being more efficient when searching for new information on the internet, being able to make (audio/video) recordings, discovering new funtions of audio tools, and using the video editing software, in general. This last item is especially important since most learners had no previous experience in movie-making: thus, creating a DS *me proporcionou a oportunidade de aprender algo novo*[232]*,* as P10 illustrates. Therefore, being able to use the tools for editing video and audio (e.g., integrating image and sound, synchronizing both for display on screen), especially through the Moviemaker software, was the main digital skill fostered, especially for it was a precondition for the task.

This way, making sense of how to operate the video editing program — learn it by doing and do it competently — was a 'new real-world task' (González-Lloret & Ortega, 2014; Ortega & González-Lloret, 2015) involving digital technology these learners were invited to perform, having little time to spare. In TBLT, one of the main ingredients of tasks is its 'real-life' status, or how tasks should involve real-world language use (Ellis, 2003). This real-life feature is clearly present in this DST experiment. And most importantly: dealing with technology for language learning here extrapolates language issues, as participants' reports seem to make evident. This is due to the fact that, through DST, learners used language pragmatically — integrating both L2 writing, reading, listening and mainly speaking in an authentic manner (Nishioka, 2016; Tumolo, 2015, 2017); furthermore, language use could be dynamically promoted by this multimodal instrument, which integrated voiceover, images, text and music on a computer screen to tell a story (Christiansen & Koelzer, 2016), which here represented an individual life trajectory, theme which might have motivated learners' commitment to the task. Using digital technology in such a way was innovative, in general, in the L2 context where the study took place. Furthermore, the DSs built by learners by the end of the cycle are in line with what Samuda and Bygate (2008) suggest as appropriate task products: "an explicit non-linguistic outcome, that is a language (and/or semiotically) mediated outcome that is not in itself a language focus" (p. 68). This reinforces the claim of DST as a real task, whose pedagogical potentials may go beyond L2 learning per se.

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[231] According to the profile questionnaire data (Part II - You and Digital Technology) in Appendix T.

[232] "[Creating a DS] gave me the opportunity to learn something new." (P, PQ, Q9).

Regarding the Moviemaker[233] workshop, offered in the initial phase of the experiment, most learners perceived it as essential for the DS to be successfully completed (Q23.2), since this training a*uxiliou pelo fato de ter sido o primeiro vídeo que eu criei* — as P7 explains, adding that — *as necessidades para a criação do vídeo foram sanadas* (P7)[234]. The workshop was envisioned to be a practical, hands-on experience, that would capacitate learners to initiate their own story projects right away. This seems to have met their general needs, since all learners have positively appraised it (Q23.1). On that, P2 reported: *foi bem explicativo demonstrando não só teorias, mas em prática, funções e extensões das ferramentas do software além de contextualizar o desenvolvimento e situação atual do mesmo*[235]. The Moviemaker software was also positively evaluated for being a simple, practical and easily manageable program[236] (Q25), though limitations were noticed (e.g., audio and music could not be simultaneously added and there were few animation options available (Q26)).

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[233] Learners were also allowed to use other movie-making softwares if they wished, though training would be given on on the Moviemaker. Only 2 learners used different programs (Q24): Wondershare Filmora (P5), and Video Show (P6).

[234] "It was helpful considering this was the first video I have created and the demands involving the creation of the video were satisfied", PQ, Q23.2).

[235] "It was quite informative showing not only theoretically, but also in practice, functions and extensions of the software tools, in addition to being able to contextualize how the software is developed and situated." (P2, PQ, Q23.2).

Finally, it could be perceived that using digital technology through a DST task cycle was an instigating endeavor, as well as a learning experience for the participants of the study: they were required and capable to learn these *new digital skills* while handling the video-making and editing program in which their DS would be created. Learning by doing, which is essentially a task-based feature, is also claimed to be the most natural and perhaps best way to learn digital skills, especially when there is someone to assist with the job (van Dijk & van Deursen, 2014, p. 114). This way, apart from fostering solely language-related practice, learning opportunities in the study also contemplated some technology-mediated competences, at an introductory level, when enabling learners to create adequate pieces of stories using the video software. Developing digital skills through DST has also been reported in other studies (Nishioka, 2016; Yuskel et al., 2011).

Finally, providing some basic information and empowering learners to autonomously use the software seemed to be fundamental due to their inexperience in video-editing, in general. Thus, it is advisable that further DST studies, or practitioners interested in experimenting with it in the (L2) classroom, investigate, at the onset of the experiment, how acquainted learners are with the technological tools required for task performance; this way, training sessions and workshops (or online tutorials) can be designed to assist DS creators so they are more likely to succeed not only in reaching task goals but also in developing the necessary digital skills, which might subsequently accompany them outside the (L2) classroom or laboratory walls.

4.3.4.3 The impact of digital storytelling on L2 learning and (prospective) teaching

Before engaging in the discussion of how learners perceived the effect of the task cycle on their own learning, it seems interesting to notice their impressions when reflecting about task performance (when writing the script, recording the audios/voiceover and self-appraising them) might have served for further considering some movements as potential learning opportunities. Each task in the DST cycle activated decision-making processes to a certain level. That is, when creating their DSs, learners evaluated and analyzed mainly the best ways to deal with imagery and background music selection, synchronicity, and transition effects, organizing the final version of the DS overall (Q3). This way, critical thinking — which is directly related to these decision-making processes (Dong, 2015b) — was perceived as one of the skills all learners enhanced during the DST cycle, considering the tasks allowed them to become more critical about their own language abilities (Q10). Other studies have also observed learners' enhancement of critical/reflective thinking skills through DST (Lee, 2014; Nishioka, 2016; Yuskel et al., 2011).

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[236] Learners' impressions regarding the software were in consonance with the reasons for selecting the Moviemaker for the study: it is user-friendly, with basic features of video-editing tools, which can be used without much difficulty. Additionally, it is a free software of easy access, which was previously tested and suggested by other DST studies (e.g., Pardo, 2014; Sadik, 2008; Smeda et al., 2013).

In the present study, being more critical or analytical towards one's own performance seems to be related to learners' opportunity of reviewing and overall evaluating their productions, which allowed awareness raising and noticing movements, mainly in terms of grammar, syntax and pronunciation. Learners' quotes indicate how they perceived the link between the tasks and L2 learning, when answering whether engaging in DST might have fostered their capacity to question and analyze certain issues:

> Sim, percebi que preciso ser um pouco mais crítico em relação ao meu desempenho. (P14)[237]
> Sim! Eu estou começando a me policiar mais quanto a minha pronúncia, e isso graças as gravações que fiz para o video, e escutei e apaguei. (P5)[238]
> Sim, impulsionou em mim um exercício de revisão gramatical, de fala, e nos critérios de avaliação de organização, coerência. (P8)[239]
> Sim. Passei a buscar coerência nas palavras que formam frases e períodos. Sem ajuda direta do tradutor. (P13)[240]

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[237] "Yes, I noticed I have to be a bit more critical towards my own performance." (P14, PQ, Q10).

[238] "Yes! I'm beginning to watch myself more in terms of my pronunciation, and that is so thanks to the recordings I made for the video, and heard and erased them." (P5, PQ, Q10).

[239] "Yes, it drove me into an exercise of reviewing grammar, speaking, also for criteria evaluation, for organization, coherence." (P8, PQ, Q10).

[240] "Yes. I started to search for coherence in the words that form sentences and periods. Without the direct help of the translator." (P13, PQ, Q10).

> (…) O projeto me levou a muitos momentos de reflexão, autocrítica que é sempre bom, autoavaliação e ver e rever os meus objetivos. (P7)[241]

Learners also reinforced some L2 learning benefits perceived were the chance to practice using the language, to speak English, as well as to review grammar rules, mainly (Q21). As these quotes and observed advantages demonstrate, the cycle of tasks seems to have driven learners to perceive elements that could be improved in their L2, at the level of noticing (Schmidt, 1990; 2001) or awareness raising in relation to gaps in their outputs (Swain, 1995). These instances — mainly prompted by task repetition (Bygate, 2001) — have the potential to lead learners to FonF (Long, 1991), which is a key element for language restructuring. Focus on form has emerged naturally here, being triggered by learners themselves, without teacher intervention — this pre-emptive type of FonF is known to be beneficial for L2 learning, especially when learners are the ones initiating it (Ellis, 2017). Their concern over improving L2 production may be due to the fact the DSs would be on public display at the end of the cycle. According to Skehan (1996, 2009a), public performance — which is one type of post-task activity — may drive learners towards attending more to the formal aspects of language, fostering accuracy and L2 restructuring. This is because, as the scholar explains, when public performance (for a given audience) is offered as a post-task, "a concern with syntax and analysis can be infiltrated into the task work without the heavy-handedness of teacher intervention or error correction" (Skehan, 2009a, p. 56).

Another aspect raised (in P5's quote) which is extremelly important is the impact of technology on language learning, which permeated several tasks in the cycle: being able to listen to and self-appraise one's own speech — when recording the script of the story, when recording OP1, OP3 and OP4 on audio — was only made possible by the affordances of digital technology. This potential of digital technology was perhaps most effective, as a trigger to FonF, when the story scripts were being recorded, as most examples of awareness raising and noticing of gaps (Swain, 1993, 1995) may show. In addition, tasks seemed to have the potential of raising learners' awareness on many other aspects, such as perceiving individual differences (Dörnyei, 2005) and the extent of which they may permeate the learning process, as the following example illustrates:

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[241] "(…) The project drove me into several moments of reflection, self-criticism which is always good, self-evaluation, and made me see and reconsider my objectives." (P7, PQ, Q21).

> (…) ao comparar minha história com a de diversas outras pessoas que estão aprendendo ou que já conhecem a língua percebi que alguns aprendizes requerem mais tempo e determinados métodos que são únicos para ele seja devido ao ritmo próprio de aprendizado que possui ou a fatores pessoais. (P6)[242]

Thus, P6 here is making sense of some general elements that may impact L2 learning in certain ways (i.e., individual differences, teaching methodology, learning pace), which shows his ability to critically reflect upon those issues. Reflecting on what has happened after task performance is another feature of task-based methodology (Ellis, 2003, 2006). The excerpt is especially valuable because this learner, as well as the other participants in the study, is also a future EFL teacher; therefore, being aware of the complexities and some variables affecting the L2 classroom at the initial stage of the Letras course is something to be regarded as positive. This way, considering participants are teachers-to-be, their perceptions also briefly informed about whether DST was a valid task for experimenting in their future teaching practices (Q21). Their impressions were overall affirmative, for creating a DS *é uma ideia interessante para fazer com os nossos alunos, mesmo que não seja o mesmo tema, mas só de fazer a história já é um diferencial,* as summazied by P4.

Finally, digital technology is perceived as an important element to be included in the L2 classroom by all learners (Q32), mainly because it may assist L2 teaching and learning when adequately employed (as P5 points out). Also, the fact that technology is part of our everyday life is indisputable — *pois vivemos em um século super tecnológico*[243]*,* as evidenced by P1 —, which is also supported by the fact that *a maioria do contato é feito através dessas tecnologias,* [portanto] *não há razão para excluir seu uso em sala (desde de que seja de forma adequada é claro)* (P6).[244] Considering the relative ease of access to digital technologies in the present time, L2 learners also perceive the ideas of dynamism, motivation as well as innovation to be technology-enhanced, what justifies their admitance and use in the L2 context. They explain their reasoning by stating that:

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[242] "(Yes), when comparing my story with those of several other people that are learning or those who already know the language I noticed that some learners require more time and certain methods that are unique for them, be it due to having one's own learning pace or due to personal factors." (P6, PQ, Q10).

[243] "(…) because we live in a super technological century." (P1, PQ, Q32).

[244] "(…) Most contact is done through these technologies, [so] there is no reason to exclude its use from the classroom (provided that such use is adequately made, of course)." (P6, PQ, Q32).

> Com o seu uso, as aulas se tornam mais dinâmicas e interessantes. Além de desenvolver habilidades extras nos alunos. (P3)[245]
>
> Porque a tecnologia é uma forma mais prática para o mundo hoje, os recursos são maiores e tem maior alcance, além de tornarem as aulas mais interativas e motivadoras (P7)[246]
>
> Pois é uma das maneiras de inovar as formas de ensino, tornando mais dinâmico, desafiador em certo ponto e também divertido, diferente. Possibilitando o domínio não só da língua mais das tecnologias digitais ampliando a formação do sujeito (P2)[247]

Therefore, as previous fragments have shown, participants perceive the need for an integration of L2 pedagogy with the potentialities of digital technology as a way to promote more productive and inventive means of L2 learning in the classroom. However, how we go about designing practical workplans and courses (e.g., through tasks or other types of activities) to afford this integration, is still open to discussion. Even though some learners pointed out that technology may be beneficial for L2 learning provided that it is adequately employed, no examples have been explicitly given as to which ways would be indeed appropriate. What is known is that, taking into consideration all the elements presented and discussed, a task cycle for DS creation may be an effective tool for fostering L2 meaning-oriented use and practice, increasing opportunities to notice gaps in speech (Swain, 1993, 1995) mainly, develop autonomy (as well as new skills) and FonF (Long, 1991), thus possibly assisting L2 development in general.

4.3.5 Answering research question 3

Considering what has been discussed, and attempting to summarize the analysis presented, RQ3 will be now reviewed and answered: *What are the participants' perceptions of the task cycle with*

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[245] "(…) with its use, classes may become more dynamic and interesting. Besides, it may develop additional skills in learners.." (P3, PQ, Q32).

[246] "(…) because technology provides a practical access to the world of today, the resources are greater and its reach is broader, in addition to the fact that classes can also become more interactive and motivational.." (P7, PQ, Q32).

[247] "(…) because it is one of the ways to innovate the teaching practices, making them more dynamic, challenging to a certain extent and also fun, different. It would allow the mastery not only of language but also of the digital technologies, broadening the development of the individual.." (P2, PQ, Q32).

digital storytelling, the technology used, and its imapct on L2 learning and teaching?

Participants perceived the digital storytelling cycle as a valuable and enriching experience — though also challenging — not only because it integrated emotions (for its personal theme), different (meta)cognitive processes, as well as the learning of new skills, but also for the opportunities the tasks provided for meaningful real-world L2 use and practice (Ellis, 2003). Furthermore, the tasks were seen as opportunities for raising awareness on language issues to be further enhanced, which may lead to L2 development. Several instances demonstrated learners could notice some gaps in speech (Swain, 1993; 1995), especially after being given the chance to critically analyze their own productions, mainly when repeating the recording of the story (Task 2.3). This way, through task repetition (Bygate, 2001), learners were self-driven to FonF (Long, 1991), which happened naturally, as a way to enhance speech production on subsequent trials. These perceived aspects, all related to the impact of tasks on L2 learning, were warranted by the use of digital technology and its affordances in the task cycle (mostly the recording apps, which made task repetition for voiceover possible, and the video-making software), emphasizing the potentials of technology use in the L2 classroom.

Learners also perceived the tasks allowed them to use technological resources more and with greater confidence, possibly because digital technology permeated the entire DST cycle (i.e., Whatsapp, email, online questionnaires and dictionaries, google translator the video editing software). Despite perceiving the tasks prompted a review of grammar rules, syntactic structuring, and pronunciation as well as other speech-related aspects, dealing with technology for L2 learning seems to have extrapolated language issues. Most significant perhaps was their awareness of having developed digital skills, as well as autonomy, mainly due to the video-making program which was literally learned by doing. This was a new real-life task (González-Lloret & Ortega, 2014; Ortega & González-Lloret, 2015) for most participants, and a quite challenging one for some, especially regarding video and image syncronicity, which required further decision-making engagement when completing the DS outcome. Finally, as EFL teachers-to-be, participants also perceived DST as an interesting pedagogical task to be experimented in their future teaching practices, especially for they understand that L2 learning may benefit from the inclusion of digital technology in the classroom, provided that adequate considerations (i.e., context, learners' needs) are taken into account.

5. FINAL REMARKS, LIMITATIONS, SUGGESTIONS & IMPLICATIONS

5.1 FINAL REMARKS

The present study, conducted with 14 undergraduate learners, future EFL teachers, of an intact L2 classroom in the northeast of Brazil, aimed at investigating: a) a possible effect of a digital storytelling task cycle on L2 oral production, considering a total of nine measures pertaining complexity, accuracy, fluency and lexical density; b) the processes learners engaged in while performing each of the digital story tasks; and c) the perceptions learners had regarding the experience of digital story creation, technology use and its overall relation with L2 learning and prospective L2 teaching. Following the order of proposed objectives of the study, results have generally shown that:

1) **Regarding a possible effect of the task cycle with digital storytelling on L2 oral production**: no statistically significant difference has been observed for any of the speech measures when pre and post-tests productions were compared, possibly due to the short amount of time devoted to the treatment (three weeks total) and the small sample size (N=14), among other issues, which might have rendered a small difference in mean scores for the moments investigated (OP1, OP3, OP4). Despite not being able to make generalizations, considering such results from inferential statistics, it is worthy to notice that for the participants of the study, an improvement in L2 oral production has been observed, to a certain extent, especially for the accuracy, fluency and lexical density dimensions considering the entire group of participants. Differences in individual gain scores were found in L2 speech for both immediate and delayed post-tests, which is an aspect to be highlighted, especially considering the study was conducted in a real and intact L2 classroom. Therefore, despite having limited time for overall task engagement, results suggest that this group of learners in particular may have profited from engaging in such a technology-mediated task, for the digital story created allowed L2 oral production to be enhanced, with an effect somewhat perceived in the long-run as well (one month after the experiment).

2) **Regarding the processes learners underwent during task(s) performance**: several cognitive and metacognitive processes permeated the DST task cycle, such as decision-making, problem-solving, organizational planning and evaluation overall (O'Malley & Chamot, 1990), among others; they appeared when, for instance, considering representative moments/facts/illustrations for the story, solving chal-

lenges for sound-image synchronization or software malfunctioning, or when planning, sequencing and putting together story schemes, as well as analyzing L2 speech after recordings were made. Besides these general reflective thinking processes (if attempting to summarize those into one), task repetition (Bygate, 2001; D'Ely, 2006) was an expressive (and empowering) metacognitive process observed, emerging predominantly from the script recording task (Task 2.3). Learners saw in it an opportunity to analyze and reconsider their linguistic choices. This task reenactment, considered a form of integrative planning, might have enabled the speech process to be somewhat more automatized (D'Ely, 2006) for it allowed previously activated information to be integrated in subsequent oral productions/recordings (thus, possibly enhancing fluency). This way, learners were self-driven to FonF (Long, 1991) while attending to detected gaps in L2 speech (Swain, 1993; 1995; Swain and Lapkin, 1995), which may increase chances of L2 development. Therefore, awareness raising regarding some linguistic elements in need for further restructuring (which is crucial for enhancing accuracy) has also been present in some instances of the DST cycle .

3) **Regarding the perceptions of the digital storytelling cycle and related aspects**: learners generally perceived DST as a stimulating, thought-provoking and challenging task, for the opportunities it gave them: a) to effectively use (and practice) the L2 through different modes of communication, while providing a favorable space to reflect about their current L2 competence, the linguistic areas in need of adjustment (i.e., gaps in speech) and the consideration of adequate strategies for implementing and monitoring such a progress (i.e., pronunciation training, self-recording and subsequent analysis); b) to intensify the use of general technological resources (i.e., websites for lexical search and translation, smartphone apps used throughout the cycle), to develop autonomy and learn new digital skills — i.e., manipulating the video-editing program — so as to develop the DS task, in an independent and satisfactory manner; c) to evaluate the role digital technology plays in (their) L2 learning experiences and reconsider its place in the classroom, for they understand the potentials afforded by new technologies when interconnected with L2 pedagogy so as to increase chances of successful learning, while stimulating innovative teaching practices which may, consequently, have a place in their prospective educational environments and careers, considering their part as EFL teachers in Brazil.

Taking these findings into consideration, enough evidence seems to be presented as to 'the potential for synergies' of technology-mediated tasks in the L2 environment, as claimed by González-Lloret and Ortega (2014, p. 3), and specially as to the potentials of DST to be regarded as a task in itself, for its strong connection with core TBLT grounds, and to be used in L2 environments to foster (opportunities for) L2 oral production. Emphasis should be thus given to the capacity of DST, as a whole task cycle or even a long-term project: a) to engage learners in authentic meaning-oriented L2 use, through real-world tasks, with a place for FonF (Ellis, 2003; Long, 1991); b) to stimulate different (meta)cognitive processes to be operated through tasks which require more than one language skill to be multimodally integrated; c) to promote (self-driven) movements of noticing (Schmidt, 1990; 2001), awareness raising, reflection about language (Swain, 1993; 1995) and task repetition (Bygate 2001; D'Ely, 2006), among other elements known to be valuable for enhancing L2 speech; d) to be brought into a 'real' L2 classroom, in which despite of its non-optimal conditions/ characteristics, was capable of being fully completed as a final outcome, demonstrating its potential and usefulness for making it possible for individual differences and overall heterogeneity (i.e., proficiency levels, technology-related skills) to co-exist, while promoting a memorable experience for some L2 learners (the participants of the present study, especially).

Furthermore, and perhaps more importantly: in this DST-task experience learners raised to the center of the L2 learning stage and there they stood, from beginning to end, being the protagonists not only of their own stories but also of their own learning/creation process. This is paramount because *learner-centeredness* is at the core of the task-based approach (Ellis, 2003; González-Lloret & Ortega, 2014; Long, 2015; Van den Branden et al., 2009). This rendered them not only the chance to foster autonomy, being in charge of which routes to take (and what aspects of L2 speech to attent to, for instance), but also the chance to project themselves on screen and have their own voices heard (literally) — which reflected on their perceived feelings of reward, gratitude and task accomplishment in general, since the DS outcome was regarded to represent their 'true self'. This is certainly empowering, especially for learners in such an underresearched context, which is worthy of mentioning.

5.2 LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

The present study, despite its grounds on relevant theory and its careful methodological design, should be understood as an exploratory endeavor, in general. Taking this into consideration, results should be seen with caution for the limitations outlined and numbered in the following paragraphs. In addition, such limitations provide some valuable insights for issues to be taken into account in future studies aiming to expand the investigation on the potentials (or possible effects) of a task cycle with digital storytelling on L2 oral production, as well as other task and technology-related aspects.

(1) Sample size: This study was conducted with 14 participants only; possibly, a greater sample size would yield results to be better perceived (in terms of their statistical significance). Thus, as generally noted, future classroom-based studies should make a greater effort to increase the number of participants. However, given the specific context of this investigation — an intact undergraduate group of the Letras/English Teaching program in a public university in the interior area of Bahia — 14 participants should not be seen as small number (e.g., some third semester groups in Letras courses (or Licenciaturas/Teaching courses in general) in Brazilian *public* institutions may even be smaller, depending on the amount of vacancies open each semester/year. This way, a possibility to overcome such limitation would be to investigate different L2 classrooms (possibly, at the same time) in order to have a greater sample which could be more representative of the population.

(2) Short treatment time. Time always seems to be an issue when dealing with empirical classroom-based studies of a longitudinal nature, such as the present one. Here, three weeks were a short amount of time for learners to experiement with all DST entailed (including its challenging aspects, such as learning how to use the video-editing software and using it, effectively, within this tight schedule). Another limitation might have been the fact that the experiment took place in the end of the semester (November-December), in which learners were commited to other important academic activities (i.e., final exams and essays, as PQ-Q 2.1 informed). Therefore, a longer experimental time is suggested, whenever possible, for further investigations dealing with DST in intact classrooms; additionally, such a technology-mediated project could possibly be implemented in the beginning of the semester so that learners may have more time (and feel less overwhelmed) to develop each of its tasks.

(3) Lack of a control group. It is a common recommendation for empirical studies to have a control group as a way to isolate the effect of important variables; however, here this was not possible. Future DST studies should then attempt to have a control group to account for the impact of technology, DST, or task engagement overall on L2 speech production, for no strong claims can be made of its effects otherwise.

(4) Proficiency level and assessment: Considering this research was interested in investigating an intact (real) L2 classroom context, the proficiency element was not a variable ‘under control’ prior to the experiment, even though participants’ proficiency was assessed afterwards. However, future classroom-based studies may attempt to have a proficiency test, for instance, at the onset of the investigation,

so that less heterogeneity in this aspect is expected (even though then, sample size might be an issue when working with whole groups). Having proficiency controlled, studies could observe, for instance, in which ways learners of different L2 proficiency levels may profit (or not) from a DST experiment in terms of oral production. Also, regarding proficiency assessment, in the present study a Speaking Test (D'Ely & Weissheimer's Speaking Rating Scale, retrieved from D'Ely, 2006) was used (participants' first oral production was evaluated by 7 raters). Though this measure seemed adequate for the given public and context — for DST engaged participants in *oral* narrative tasks — other instruments (e.g., standardized[248] proficiency tests) could also be used.

(5) Context of investigation: When one's goal is to research what happens in intact classrooms, some difficulties (inherent to such context) are bound to arise. Nevertheles, alligned with Zaccaron (2017, p. 103), the present study also had "from its onset the overt objective to inform pedagogy". Being an empirical classroom-based investigation, several variables may be unaccounted for (i.e., individual differences, learning styles, noisy environment when collecting OPs, among others), that may pose some limitations — though they tend to reflect the reality of the classroom and the aspect that what is planned is not necessarily the same as what is, in fact, implemented (regarding discussions about task-as-a-workplan versus task-as-a-process; Ellis, 2003; Samuda & Bygate, 2008). This is because the conditions of the pedagogical context can influence task implementation in several ways (e.g., dealing with time pressure or tight schedules, in-class atmosphere, learners' proficiency level, attitudes; Samuda & Bygate, 2008). One aspect observed in the study was, for instance, the noise issue when the recording the pre and post-tests; in future studies, this could possibly be resolved with additional facilities (i.e., quiet rooms) for data collection, especially when all the participants perform the task at the same time, something which was unfortunately not possible to be considered here due to the absense of free rooms/spaces at university. Another way to circumvent this issue could be to have learners do the OPs individually in a silent room with the teacher-researcher, though this would require extra time for the entire project, since a pre-task planning phase preceded OPs (which may be unfeasible depending on how tight the experimental schedule is, for instance). Another aspect that might be noted

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[248] Proficiency testing has always been a debatable issue in the area and no consensus has been reached as to what tests could/should be used in TBLT research as a way to make study results comparable. In general, researchers select what best suits them and report learners' level based on that (though not often information of what sort of testing or assessment criteria used is presented).

is that, since participants were future EFL teachers (what makes them a particular group), it might be that the results observed (e.g., overall gains in accuracy, fluency, lexical density) were possibly derived from their having a stronger drive towards formal aspects of the language (i.e., attending more to accuracy for their need to teach it). This way, future studies should have different groups of EFL/L2 learners, besides teachers-to-be[249], and consider other classroom contexts as well (i.e, regular schools, distance learning courses) to expand our understanding of how DST task engagement in different environments may potentially aid L2 speech production and development.

(6) Adequacy proceduralization: Pallotti's (2009) only suggestion for assessing the discourse-oriented speech measure of adequacy is the use of rating scales. In the present study, 9 categories related to a 'well-developed' narrative task, following Specht (2017), were considered for this qualitative scale (assessed by 5 raters) though some specific elements pertaining to digital stories were also added (i.e., voiceover, soundtrack, images). However, as pointed out by Specht (2017), further studies should consider designing a model for assessing adequacy in order to facilitate comparison between studies, since no such instrument has yet been proposed.

(7) Adequacy for DST assessment only: Due to time (and space) constraints, only the digital stories produced were assessed considering Pallotti's (2009) communicative adequacy, despite understanding that analyzing the adequacy of learners oral productions — OP1, OP3 and OP4 — would be extremely fruitful, for instance.

5.3 PEDAGOGICAL IMPLICATIONS

As previously pointed out, siding with Zaccaron (2017), one of the main drives for this study was the intention to inform L2 pedagogy, especially because I consider myself first a teacher and then a researcher. In addition, this study was motivated by the need to understand how digital technology, together with oral tasks, could be effectively integrated in what I understood as an underresearched context and population: EFL teachers-to-be from a *real* classroom in an interior public university in Bahia, northeast of Brazil. To the best of my knowledge, this is the first study conducted in such a context aiming to unveil the potentials of digital storytelling tasks to foster L2 oral production. Moreover, it was designed and implemented in the regular classroom by the *teacher*; therefore, my drive was also to explore it from a teacher's perspective, as a way to appropriate tasks and TBA from a more practical angle, as a way to verify whether its theoretical grounds could, for instance, effectively materialize (make a (learning) difference) in an 'uncontrolled' environment such as the classroom — with all its local, intercultural and individual dissimilarities. This being said, some aspects are then raised and suggestions offered, based on the results of the study and on the overall drives just reinforced, in an attempt to inform the areas of TBLT, digital technology, and L2 pedagogy.

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[249] Though studies could also investigate learners from Secretariado Executivo Bilíngue (Bilingual Executive Secretary) or of Tourism (or for diverse programs, since concern with the mastery of English may be be permeating more areas) for their required need to use L2 oral language for future work purposes.

At first, as this study might have revealed, DST should be seen as a valuable pedagogical task for it encompasses an entire cycle of meaning-oriented tasks with the potential to generate several L2 learning opportunities — and more importantly, it was solidly *learner-centered*, which is a fundamental element in TBLT (Ellis, 2003; Van den Branden et al., 2009). Throughout the cycle learners are immersed in different types of (meta)cogntive processing (e.g., planning performance, analysing language, raising awareness of gaps, integrating planning through rehearsal, focusing on form), which also allows the fostering of critical thinking, new (digital) skills, and the development of autonomy. As a result, L2 pedagogy seems to have a lot to gain from integrating tasks with DST in *real* L2 classrooms.

Regarding specific task-based grounds that might inform pedagogy, the fact that DST provided *authentic real-world L2 use and practice* should be highlighted: task sequencing guaranteed opportunities for meaning-oriented L2 use in different modes (writing, speaking, listening, reading) and each required invididual, autonomous commitment. This way, DST could integrate language competences, as well as other abilities (e.g., problem-solving, multimedia literacy; Castañeda, 2013) in a creative and multimodal manner. Another aspect to be emphasized was the emergence of task repetition — an important metacognitive process (Bygate, 2001; D'Ely, 2006) — as a self-driven moment seen by learners as valuable for rehearsing and analyzing L2 speech, aiming to improve one's story narrative. This audio (over)recording activity reduced learners' cognitive load (Skehan, 2009a), pushing production forward, possibly enhancing fluency and accuracy in post-test immediate and delayed L2 oral productions in the study. This way, teachers working with DST may also assign the 'story recording' as an out-of-class task, so learners can decide on how best to do it. Teachers may also suggest learners to keep notes (as in a diary) on the problematic aspects encountered to be subsequently tackled in class — this might serve well as a post-task activity for triggering learners' attention towards language analysis (Skehan, 2009a). Furthermore, the insertion of public performance[250] at the end of the task cycle (here, through video display and commentaries) should also be incorporated by teachers since it is an important post-task activity, especially for driving learners' attention towards accuracy (Skehan, 2009a).

Another relevant aspect is that DST tasks may fit learners from different proficiency levels: this is extremely positive, given the heterogeneous reality of some real L2 classrooms. In the study, both basic and intermediate learners seemed to have generally benefited from the tasks, especially because they could use whatever (language) resources they had at hand. In a multi-level environment, a suggestion could be for DST to be constructed collaboratively, in which learners of different proficiency levels might interact in the L2 and assist each other in the creation process (e.g., Nishioka, 2016).

It seems also important to highlight the use of Whatsapp — as well as of digital technology in its entirety — as a potential tool for classroom work. Its use may be specially beneficial for 'the organic way' in which data can be collected, manipulated and shared, since learners tend to be familiarized with such an application (and often carry their smartphones to class) what makes it an easy and effective tool to be incorporated by teachers in the L2 classroom (Zaccaron, 2018). Moreover, different types of oral tasks can be conceived (tailor-made according to particular needs) using Whatsapp to foster L2 oral development in the classroom with follow-up pedagogical activities such as transcribing and analyzing one's self-recorded oral narratives may be relevant for such a purpose (e.g., raising awareness on what one wants to say and can say, noticing gaps in speech (Swain, 1993, 1995), FonF (Long, 1991), as discussed throught the study). Weissheimer, Caldas and Marques' (2018) study, for instance, found positive effects for the use of Whatsapp to improve the L2 oral production of Brazilian L2 learners of a private school, especially for accuracy and when alligned with grammar-based feedback classes. Thus, adopting such an easily accessible tech-tool in the classroom can be specially relevant considering the short amount of time devoted for L2 oral production and practice in such a context (Appel & Borges, 2011; Weissheimer et al., 2018) — though more studies informing on (best) ways to develop L2 speech (as well as other L2 competences) using mobiles and its apps are still needed (Aragão, 2017), especially in educational environments.

Digital technology has in fact permeated the entire DST task cycle in the present study — at times driven by learners' needs (e.g., online lexical search), at times by task design and planned workplans (e.g., Whatsapp for oral data gathering, online questionnaires; the video-editing program, inherent to DST). And here, all learners responded well to that. Thus, teachers in different classroom environments may also attempt to make use of these technological affordances, considering their availability in their local contexts, learners' general needs, and overall teaching/learning goals. Now, technology use in DST — and in the classroom, as I assume — is not without its *challenges*. The main difficulties regarded the manipulation of the video-editing program (especially for voiceover-image synchronicity) and some technical problems (e.g., the software crashing for a student). These are all bound to happen in real classrooms it seems, but I believe such affordances are certainly worth *experimenting* with, specially considering the possibility of *learning new digital skills* in addition to *developing the L2*, for instance — which was something observed in the study, for video-making was a brand-new task for most learners. Again, L2 pedagogy seems to have more to gain than to lose from integrating DST tasks in real classrooms, given the availability of appropriate conditions (e.g., computer and internet access) and overall learning needs.

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[250] Perhaps the public display of a video would be less face-threatening for learners than a face-to-face oral performance — this may then be a positive aspect regarding digital storytelling.

Another aspect which might be relevant to point out is the *role of the teacher.* Despite being a *learner-centered* approach, teachers in TBLT — generally acting as mediators of the learning process (Van den Branden, 2016) — may at times assume a more 'active' role, particularly for assisting the task-in-process phase and guiding learners to attend to aspects of the L2 they would otherwise not notice (that is, fostering instances of teacher-led FonF). This triggering of learners' atttention to specific forms, which could appear in post-task phases (or whenever there is a perceived need for form to be made salient), may raise chances for L2 restructuring and development (Skehan, 2009a). This is relevant for "teachers can orchestrate opportunities to guide learners' attention to focus on a particular language feature in the context of meaningful L2 use", which may also prompt 'interlanguage development' (Mochizuki & Ortega, 2008, p.31).

Taking such aspect into consideration (and other issues observed in the present study), it is highly recommended that DST is designed and implemented as a longer task cycle (certainly more than 3 weeks); this way, learning opportunities can be more adequately provided, for increasing learners' time on tasks might also increase L2 learning instances. Now, it is thus suggested that, throughout the DST cycle, the teacher can also: a) assist more on the writing phase — use some time to work with the written genre which pertains storytelling (e.g., discussing its main elements in class) and most importantly, have learners hand in their revised story drafts, after feedback is given, in order to use such a moment to focus on accuracy, review relevant grammar elements (e.g., past tense verbs, common in storytelling), among other issues; b) assist more on the story recording phase — as a follow-up task, have learners share their needs and problems during the oral narrative attempt(s) (before its final version), so that additional pedagogical work can be done in class (e.g., pronunciation check or practice through online dictionaries, grammar revision). Furthermore, the teacher may decide to change the order of the DST tasks as a way to experiment with it, observing for instance whether task complexity might change due to that — whether the level of difficulty would raise was a given task done in a different order than the one here proposed. These aspects being considered, it is possible that (some) L2 learning results may be maximized.

Digital storytelling may also be used at regular schools as an interdisciplinary project — or 'maxi-tasks', as Nunan (2004) named such task-based projects, for being a "collection of sequenced and integrated tasks that all add up to a final project" (p. 133). Having a common theme (e.g., climate change, (inter)cultural aspects of one's town/neighborhood, or any topic concerning local realities and in need for further debate), different disciplines could be integrated, so learners could not only engage in meaningful L2 use and practice, but also learn and discuss relevant content items and issues, for instance. This way, learning through DST could extrapolate L2 matters and opportunities for critical pedagogy could also be fostered (e.g., Silva, 2018; Farias, 2017), depending on the project's goal.

Finally, I hope that the study has contributed, at least to some extent, to refine our understanding on the 'potentials for synergy' between technology and tasks (González-Lloret & Ortega, 2014) for the benefit of L2 oral production, informing therefore the areas of TBLT, CALL and L2 pedagogy to move forward. As this investigation has documented, the integration of digital storytelling in a real L2 classroom provided learners with opportunities that went way beyond authentic real-world L2 use, which is in itself an essential task-based seed for fostering L2 growth. I also hope to somehow lend support to other (new) teacher-researchers, interested in investigating L2 oral production from a quantitative perspective, considering that the available information in the appendices of the study may instigate them to become familiarized with the operationalization of some of the measures used in research.

From a teacher's perspective (a teacher whose first time creating a digital story was also here, in the study), considering all the practical elements that have been exposed, it must be said that designing and implementing DST for (real, heterogeneous) L2 classrooms can be a feasible and productive endeavor, provided that teachers feel free and comfortable to experiment with such a tool. Furthermore, teachers should remain attentive task-planners: evaluating their local realities' affordances (facilities, possibilities) and, among numerous other aspects, taking into account learners' main needs and skills so they also feel motivated to embark in such an adventure — which, collaboratively, may transcend the walls of our L2 'pedagogical spaces' (Samuda, 2015).

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Appendices

Appendix A - Consent Form

Universidade Federal de Santa Catarina
Centro de Comunicação e Expressão
Programa de Pós-Graduação em Inglês
Aluna: Juliane Regina Trevisol **Nível:** Doutorado
Professora Orientadora: Raquel Carolina Ferraz D'Ely
Termo de Consentimento Livre e Esclarecido

Prezado participante,

Você está sendo convidado (a) a participar de uma pesquisa sobre *histórias digitais* e *aprendizado de línguas*. Esta pesquisa está associada ao projeto de doutorado da professora de Letras-Língua Inglesa e Literaturas (XXXX), Juliane Regina Trevisol, estudante do programa de Pós-Graduação em Inglês (PPGI), da Universidade Federal de Santa Catarina (UFSC), sob a supervisao da professora doutora Raquel D'Ely.

O objetivo desta pesquisa é compreender como se dá o processo de construção de uma *história digital* em inglês por graduandos de Letras e futuros professores de lingua inglesa. Alem disso, busca-se compreender de que modo tais participantes percebem tal processo como um todo. Tal proposta se justifica pela possibilidade de desenvolvimento de habilidades linguísticas, dentre outras, durante o engajamento nas atividades de criação da historia digital — tais como organização do script da história, seleção de imagens, gravação de narrativa oral, e construção do vídeo ao fim do projeto.

Se aceitar participar da pesquisa, você (i) responderá a questionários, (ii) fará atividades em inglês relacionadas à construção de uma história digital, e (iii) gravará três narrativas orais em inglês. Todos esses dados integrarão o corpus da pesquisa.
Durante a pesquisa, os participantes farão atividades didáticas em inglês, a fim de construir uma *história digital*, no horário regular da disciplina de Língua Inglesa - Intermediário 1. Parte das atividades também deverá ser desenvolvida, de modo autônomo, pelos participantes fora de sala de aula, e com o uso de seus computadores/celulares pessoais. Os participantes também responderão a questionários — sobre informações pessoais, andamento das atividades do projeto, e percepções sobre a *história digital* — em sala de aula. Todos os dados serão registrados para análise de como os participantes percebem o desenvolvimento de suas habilidades linguísticas durante o processo de construção de uma história digital em inglês.

Durante os procedimentos de coleta de dados, os participantes estarão sempre acompanhados pela professora-pesquisadora, responsável pelo estudo, que lhes prestará toda assistência necessária ou acionará pessoal competente, se necessário. Durante a pesquisa, aspectos desagradáveis como cansaço, falha no funcionamento do equipamento tecnológico, dentre outros, podem ser comuns, mas serão mediados pela professora-pesquisadora a fim de resolvê-los e proporcionar as condições necessárias de conforto na participação da pesquisa. Além disso, o participante deve estar ciente de que um dos riscos da pesquisa é a possibilidade de quebra de sigilo, ainda que involuntária e não intencional.

Qualquer participante pode se sentir absolutamente à vontade para deixar de participar da pesquisa a qualquer momento, sem ter que apresentar qualquer justificativa. Ao decidir deixar de participar da pesquisa, o participante não terá qualquer prejuízo. As informações fornecidas e o material coletado serão absolutamente confidenciais e não haverá identificação nominal dos participantes, nem divulgação de quaisquer informações que possam revelar sua identidade. Os resultados deste trabalho poderão ser apresentados em encontros ou publicados em revistas científicas, e mostrarão apenas os resultados obtidos como um todo, sem revelar nome, instituição ou qualquer informação relacionada à privacidade dos participantes.

Duas vias deste documento estão sendo rubricadas em todas as páginas e assinadas na página final por você, pela pesquisadora responsável e sua orientadora. Guarde cuidadosamente a sua via, pois é um documento que traz importantes informações de contato e garante os direitos dos participantes da pesquisa.

A legislação brasileira não permite que participantes de pesquisa tenham qualquer compensação financeira. Como a coleta de dados deste estudo não terá custos, não haverá ressarcimento algum de gastos previstos. Os participantes não terão nenhuma despesa advinda particularmente da sua participação na pesquisa. Caso alguma despesa extraordinária associada à pesquisa venha a ocorrer, os participantes serão ressarcidos nos termos da lei.

Não haverá compensação financeira em função da participação na pesquisa, mas a pesquisadora se compromete a garantir indenização diante de eventuais danos comprovadamente decorrentes da pesquisa.

A pesquisadora responsável, que também assina esse documento, compromete-se a conduzir a pesquisa de acordo com o que preconiza a Resolução 466/12 de 12/12/2012, que regulamenta pesquisas envolvendo seres humanos. Você também poderá entrar em contato com o Comitê de Ética em Pesquisa com Seres Humanos da UFSC pelo telefone (48) 3721 6094, e-mail cep.propesq@contato.ufsc.br ou pessoalmente no endereço Rua Desembargador Vitor Lima, 222, sala 401, Trindade, Florianópolis, SC. O CEPSH (Comitê de Ética em Pesquisa com Seres Humanos) é o órgão responsável por defender os interesses dos participantes da pesquisa em sua integridade e dignidade para contribuir no desenvolvimento da pesquisa dentro dos padrões éticos.

A participação nesta pesquisa é voluntária e não acarreta, de forma alguma, em prejuízos ou em privilégios. Se houver quaisquer dúvidas referentes ao seu desenvolvimento, o pesquisador está à disposição para esclarecimentos através dos contatos dispostos abaixo.

Se você estiver de acordo em participar desta pesquisa, assine no espaço abaixo.

Eu, ____
RG n. _________________ concordo em participar desta pesquisa e autorizo a pesquisadora a utilizar quaisquer dados por mim concedidos.

____
(Assinatura do participante)

____
(Assinatura da Pesquisadora Assistente)

____
(Assinatura do Pesquisador Responsável)

Florianópolis, ____

Contato

Juliane Regina Trevisol
(jutrevisol@hotmail.com)

Telefone: (48) 99900-xxxx

João Pio Duarte Silva, 264, bloco 3 apto 204

Bairro: Córrego Grande

CEP: 88037-000

Florianópolis, SC

Raquel D’Ely
(raqueldely@gmail.com)

Telefone: (48) 3721-xxxx

Centro de Comunicacao e Expressão, CCE B, sala 313

Campus Universitário

Bairro:- Trindade

CEP: 88040-900

Florianópolis, SC

Appendix B - Profile Questionnaire

Universidade Federal de Santa Catarina
Centro de Comunicação e Expressão
Programa de Pós-Graduação em Inglês
Aluna: Juliane Regina Trevisol **Nível:** Doutorado
Professora Orientadora: Raquel Carolina Ferraz D'Ely
Questionário de Perfil (aplicado via Google docs)

TERMO DE CONSENTIMENTO

Prezado participante,
Ao responder o questionário a seguir, você aceita voluntariamente participar da presente pesquisa. O objetivo da mesma consiste em desvendar aspectos relacionados ao ensino/aprendizagem de inglês como língua estrangeira (LE).
Seus dados serão mantidos em completo sigilo. Solicitam-se informações pessoais a fim de um futuro contato, caso haja tal necessidade.
Sua participação é de grande importância para fortalecer reflexões e ampliar o conhecimento na área.
Desde já, muito obrigada por fazer parte deste processo de descoberta!

Juliane Regina Trevisol
Professora Assistente XXXXX
Doutoranda no Programa de Pós Graduação em Inglês: Estudos Linguísticos e Literários
Orientadora: Prof. Raquel D'Ely
Universidade Federal de Santa Catarina - UFSC

Pesquisa - Ensino & Aprendizagem de Línguas

Querido aluno,
Convido-lhe a participar desse questionário que tem por intuito desvendar aspectos relacionados ao ensino/aprendizagem de inglês como língua estrangeira (LE). Para tanto, busca-se aqui conhecer os alunos do Curso de Letras - Língua Inglesa XXXX, e suas preferências em termos de aprender/ensinar uma LE, com vistas a afinar as propostas pedagógicas do referido curso.
Sua participação é muito importante; portanto, tome um pouco do seu tempo e contribua! O questionário leva cerca de 30 minutos para ser respondido e algumas questões exigem momentos de maior reflexão.
Lembre-se de que não há resposta correta ou incorreta. Estamos buscando entender quem você é, e qual é sua percepção acerca o processo de aprender/ensinar Inglês como um todo! ;)

Dados pessoais
Informações pessoais

1. Nome: 2. Idade: 3. Email:
4. Quais os motivos que fizeram você escolher o Curso de Letras Inglês? Dê detalhes.
5. Em qual semestre do curso de Letras Inglês você está (Primeiro, segundo…):
6. Cursa matérias no período: ( ) matutino ( ) vespertino ( ) noturno
7. Ingressou no curso em que ano?
8. Estado civil: ( ) solteiro(a) ( ) casado(a) ( ) divorciado(a) ( ) viúvo(a)
9. Você tem filhos? ( ) SIM ( ) NÃO. Se sim, quantos?
10. Onde você mora? ( ) Jacobina ( ) outro:

11. Com quem você mora? ( ) sozinho ( ) com meus pais ( ) com meu esposo/minha esposa ( ) outro:
12. Como você vem para a universidade? (deslocamento) ( ) a pé ( ) ônibus da prefeitura ( ) carro particular ( ) moto particular ( ) carona ( ) van ( ) moto-taxi ( ) bicicleta ( ) outro:
13. Qual em média a distância da sua casa até a universidade? (dê uma estimativa):_____ quilômetros (km) em média, e cerca de ________ minutos/horas _______ (de carro/a pé, etc).
14. Quantas pessoas na sua família (considerando pais e irmãos) possuem diploma universitário? ( ) 1 ( ) 2 ( ) 3 ( ) 4 ( ) nenhuma
15. Qual o nível de escolaridade da sua mãe?
( ) 1o Grau - Primário incompleto
( ) 1o Grau -Primário completo
( ) 1o Grau -Ginasial incompleto
( ) 1o Grau -Ginasial completo
( ) 2o Grau - Colegial incompleto
( ) 2o Grau - Colegial completo
( ) 3o Grau - Superior incompleto
( ) 3o Grau - Superior completo
( ) Especialização
( ) Mestrado
( ) Doutorado

PRIMEIRA PARTE – VOCÊ E A LÍNGUA INGLESA

1) Você estudou Inglês antes de entrar no curso de Letras Inglês? ( ) SIM ( ) NÃO
1.1 Se você respondeu SIM:
Onde você estudou e por quanto tempo?
( ) Estudei inglês no Ensino Fundamental durante _____ ano(s).
( ) Estudei inglês em uma escola de línguas durante ______ ano(s).
( ) Fiz aulas particulares de inglês durante ______ mese(s).
( ) Fiz um intercâmbio no exterior em que estudei inglês durante _____ mese(s).
2) Você aprendeu ou aprende inglês informalmente, por conta própria, ou fora da sala de aula?
( ) SIM ( ) NÃO
2.1. Se você respondeu SIM:
De que forma você aprendeu/aprende? Marque os itens que se relacionam à sua rotina:
( ) Estudo em casa com materiais didáticos (ex: livro de inglês para estudo, com cds, etc).
( ) Leio livros em inglês por conta própria (ex: sem ser requerimento de alguma disciplina do curso)
( ) Tenho contato com a língua inglesa através de filmes e séries.
( ) Assisto filmes e séries com áudio e legenda em inglês pra praticar.
( ) Assisto filmes e séries com áudio em inglês e legenda em português para praticar.
( ) Tenho contato com a língua inglesa através da internet (ex: navego em sites em inglês, leio revistas em inglês online…).
( ) Ouço músicas em inglês.
( ) Pratico jogando jogos online. (Qual jogo? ______)
( ) Converso com outras pessoas falantes de inglês (nativas ou não) presencialmente.
( ) Uso *skype* para conversar com outros falantes de inglês (nativos ou não).
( ) Uso *whatsapp* para conversar com amigos em inglês.
( ) Uso inglês também no *Facebook*, lendo e postando coisas que acho interessantes.
( ) Leio blogs e outros textos em inglês na web.
( ) Tenho um blog no qual escrevo em inglês.
( ) Outro:
3) Você costuma usar o inglês fora da sala de aula? ( ) SIM ( ) NÃO.
3.1 Se você respondeu SIM:
Com que frequência você faz as seguintes atividades usando a língua inglesa?
Ler blogs ou sites ( ) Nunca ( ) Raramente ( ) Às vezes ( ) Frequentemente ( ) Diariamente

Ler livros e revistas ( ) Nunca ( ) Raramente ( ) Às vezes ( ) Frequentemente ( ) Diariamente
Jogar online ( ) Nunca ( ) Raramente ( ) Às vezes ( ) Frequentemente ( ) Diariamente
Ouvir músicas ( ) Nunca ( ) Raramente ( ) Às vezes ( ) Frequentemente ( ) Diariamente
Assistir vídeos/filmes/seriados ( ) Nunca ( ) Raramente ( ) Às vezes ( ) Frequentemente ( ) Diariamente
Interagir com falantes de inglês ( ) Nunca ( ) Raramente ( ) Às vezes ( ) Frequentemente ( ) Diariamente

4) Você considera a língua inglesa importante em sua vida? ( ) SIM ( ) NÃO

4.1 Se você respondeu SIM:

Por que considera a língua inglesa importante em sua vida? Selecione aquelas opções que considerar relevantes.

( ) É importante para a minha vida profissional.
( ) É importante para a minha vida pessoal.
( ) É uma necessidade nos dias atuais.
( ) Gosto muito da língua inglesa e por isso quero aprendê-la.
( ) Quero ser professor de inglês, por isso sua relevância.
( ) Não quero ser professor de inglês, mas entendo que o inglês seja importante.
( ) Quero viajar e para isso preciso do inglês.
( ) Penso em morar fora do Brasil, e para isso preciso do inglês.
( ) Quero ser tradutor.
( ) Quero ser guia de turismo um dia.
( ) Justifique sua(s) resposta(s):

5) Pense agora nas atividades que você faz como aluno na sala de aula.
Quais destas atividades mais contribuem para o seu aprendizado de língua inglesa?
Numere os tipos de atividade em uma escala de 1 a 5, sendo que 1 é a atividade que mais contribui para o seu aprendizado e 5é a atividade que menos contribui para o seu aprendizado.

1 - Contribui **muitíssimo**	**2** - Contribui **bastante**	**3** - Contribui **médio**	**4** - Contribui **pouco**	**5** - Não contribui **nada**

( ) Atividades em sala de aula fazendo uso de vídeos
( ) Atividades em sala de aula fazendo uso de músicas
( ) Atividades em sala de aula fazendo uso do livro didático
( ) Atividades em sala de aula fazendo uso de textos escritos diversos
( ) Atividades em sala de aula fazendo uso de jogos
( ) Atividades em sala de aula para prática de compreensão auditiva/listening
( ) Atividades em sala de aula para prática de compreensão de textos/reading
( ) Atividades em sala de aula em que você deve falar inglês interagindo com os colegas ou expondo sua opinião à turma
( ) Atividades em sala de aula em que você deve se expressar de forma escrita em inglês
( ) Atividades em sala de aula de prática gramatical
( ) Atividades em sala de aula com foco em ampliar vocabulário em inglês
( ) Atividades em sala de aula com discussão de temas polêmicos e tópicos interessantes
( ) Atividades no ambiente virtual fazendo uso de vídeos
( ) Atividades no ambiente virtual fazendo uso de músicas
( ) Atividades no ambiente virtual fazendo uso de textos escritos diversos
( ) Atividades no ambiente virtual de prática gramatical
( ) Atividades que me façam rever em casa o que foi trabalhado em sala de aula (ex: homework)
( ) Atividades em sala de aula que envolvam trabalho em pares ou em grupos
( ) Atividades em sala de aula que envolvam trabalho individual (ex: eu sozinho)
( ) Atividades em sala que me façam assumir o papel do professor (ex: eu ensinando os colegas)

— Justifique aqui sua resposta, dando detalhes, comentando sobre os aspectos que você considera relevantes acerca das questões acima.

6. Das atividades mencionadas, quais você gostaria de ter com mais frequência em sala de aula?

( ) Atividades em sala de aula fazendo uso de vídeos
( ) Atividades em sala de aula fazendo uso de músicas
( ) Atividades em sala de aula fazendo uso do livro didático
( ) Atividades em sala de aula fazendo uso de textos escritos diversos
( ) Atividades em sala de aula fazendo uso de jogos
( ) Atividades em sala de aula para prática de compreensão auditiva/listening
( ) Atividades em sala de aula para prática de compreensão de textos/reading
( ) Atividades em sala de aula em que você deve falar inglês interagindo com os colegas ou expondo sua opinião à turma
( ) Atividades em sala de aula em que você deve se expressar de forma escrita em inglês
( ) Atividades em sala de aula de prática gramatical
( ) Atividades em sala de aula com foco em ampliar vocabulário em inglês
( ) Atividades em sala de aula com discussão de temas polêmicos e tópicos interessantes
( ) Atividades no ambiente virtual fazendo uso de vídeos
( ) Atividades no ambiente virtual fazendo uso de músicas
( ) Atividades no ambiente virtual fazendo uso de textos escritos diversos
( ) Atividades no ambiente virtual de prática gramatical
( ) Atividades que me façam rever em casa o que foi trabalhado em sala de aula (ex: homework)
( ) Atividades em sala de aula que envolvam trabalho em pares ou em grupos
( ) Atividades em sala de aula que envolvam trabalho individual (ex: eu sozinho)
( ) Atividades em sala que me façam assumir o papel do professor (ex: eu ensinando os colegas)

6.b. Comente: Por que você gostaria de fazer essa(s) atividade(s) com maior freqüência?

7) Quais seriam assuntos e temáticas que você considera interessantes para se discutir/trabalhar em sala de aula?

( ) Tópicos que falem sobre filmes e seriados preferidos
( ) Música e discussões sobre atividades artísticas em geral
( ) Tópicos como esporte e entretenimento em geral
( ) Hábitos de leitura
( ) Previsão do tempo e noticiário relacionado
( ) O que acontece no mundo (notícias da TV e jornais)
( ) Questões relacionadas à saúde e bem-estar
( ) Questões sobre tecnologia/ tecnologia digital/ internet /networking
( ) Assuntos relacionados à minha cidade, ao meu bairro, à minha comunidade
( ) Questões de gênero, raça, identidade
( ) Questões que envolvam aspectos culturais (do meu contexto e de outros)
( ) Questões de autoconhecimento - quem sou, de onde venho, quais meus interesses, motivações, etc.
( ) Algo que me permita me conhecer melhor enquanto aluno
( ) Algo que me permita me conhecer melhor enquanto (futuro) professor de língua inglesa
( ) Tópicos relacionados à minha profissão de modo geral
( ) Questões variadas sobre como ensinar e aprender (línguas) em diferentes contextos
( ) Dificuldades da profissão
( ) Questões de espiritualidade e religião
( ) Comunidade LGBT
( ) Mídias sociais, Facebook, Instagram, Whatsapp…
( ) Questões relacionadas à política e economia
( ) Tópicos relacionados à pesquisas na área de Letras/Língua Estrangeira
( ) Tópicos polêmicos tais como aborto, pena de morte, etc.

( ) Cite mais 4 tópicos do seu interesse pessoal:
( ) _______________________________________
8) Dentre os temas que foram selecionados acima, qual deles seria *top priority* ou o mais relevante para você? Justifique.
9) Que tipo de aprendiz você é? Por exemplo, você é curioso, esforçado, observador? É extrovertido ou introvertido? Tem iniciativa, pergunta quando tem dúvida, se arrisca e sempre responde às questões do professor mesmo quando não tem certeza? Mencione essas questões e/ou traga outras características que aqui não foram citadas.
10. O que você diria acerca do seu processo de aprender Inglês?
Caso falte algo para que ele seja 100% eficaz, o que seria?
10) Você já deu aula de inglês? ( ) SIM ( ) NÃO
10.1 Se SIM, deu aula por quanto tempo? ( ) menos de 6 meses; ( ) de 6 a 12 meses; () mais de dois anos.
10.2 Para qual nível? ( ) básico ( ) intermediário ( ) avançado
10.3. Para qual público? ( ) crianças ( ) adolescentes ( ) jovens ( ) adultos ( ) terceira idade
10.4 Em que contexto? () escola pública; ( ) escola particular; ( ) escola de línguas; ( ) aula particular
10.4.1. Com relação a sua experiência com ensino de inglesa, o que você diria acerca dessa experiência? Quais foram os pontos positivos? Quais os negativos ? Comente.
10.5 Atualmente, você ensina inglês? ( ) SIM ( ) NÃO
Se SIM, em que contexto? ( ) escola pública; ( ) escola particular; ( ) escola/instituto de línguas; ( ) aula particular
10.6. Para qual público? ( ) crianças; ( ) adolescentes; ( ) jovens; ( ) adultos; ( ) terceira idade
10.7 Para qual nível? ( ) básico ( ) intermediário ( ) avançado
10.8 Com que frequência? ( ) diariamente; ( ) 2 a 3x na semana; ( ) 1x na semana; () menos de 3x ao mês
10.9. Com relação a sua experiência atual com ensino de inglês, o que você diria acerca dessa experiência? Quais foram os pontos positivos? Quais os negativos ? Comente.
11. Para finalizar essa fase do questionário, complete as frases a seguir com o que primeiro lhe vier à cabeça:
a) Aprender Inglês é ________
b) Ensinar Inglês é _________
c) Ser professor é __________
d) O bom professor é aquele (a) que_______
e) O bom aluno é aquele (a) que______

SEGUNDA PARTE – VOCÊ E A TECNOLOGIA DIGITAL

1) Você tem acesso à internet? ( ) SIM ( ) NÃO
    1.1 Se sim, onde?
    ( ) Tenho acesso à internet em casa.
    ( ) Tenho acesso à internet na casa de familiares e/ou amigos.
    ( ) Tenho acesso à internet somente na UNEB.
2) Você acessa a internet através de: ( ) computador/notebook ( ) smartphone/celular ( ) ipad ( ) outro:
3) Com que frequência você usa a internet?
( ) Raramente ( ) Algumas vezes na semana ( ) Frequentemente ( ) Diariamente
4) Que tipos de mídia fazem parte do seu dia-a-dia? Assinale quantas alternativas forem necessárias.
( ) Rádio ( ) Jornal ( ) Televisão ( ) Revistas ( ) Mídias sociais (ex: Facebook) ( ) Websites ( ) Blogs ( ) Vlogs ( ) Outro: ______________________.
5) Você usa algum dos recursos citados acima para estudar inglês? ( ) SIM ( ) NÃO
Se sim, quais?

( ) Rádio ( ) Jornal ( ) Televisão ( ) Revistas ( ) Mídias sociais (ex: Facebook) ( ) Websites
( ) Blogs ( ) Vlogs ( ) Outro: ______________________.
6) Você acessa algum website especificamente para estudar inglês? (ex: um site de dicionário, de interação com outros falantes/aprendizes, para testar seu conhecimento de gramática, etc?)
( ) SIM ( ) NÃO
Se sim, qual? _______
Com que propósito? (O que você normalmente aprende lá?) Explique.
7) Você já usou a ferramenta *Skype* para falar em inglês com alguém? ( ) SIM ( ) NÃO
Se sim, quantas vezes? ( ) algumas vezes ( ) uso com certa frequência ( ) uso diariamente
8) Você joga jogos em rede nos quais tem que se comunicar em inglês? ( ) SIM ( ) NÃO
Se sim, qual jogo? Com que frequência joga online?
9) Você já produziu algum vídeo no qual tivesse que falar em inglês?
( ) SIM ( ) NÃO
Se sim, qual ferramenta usou? ( ) smart phone ( ) videocamera ( ) outro:
Conhece alguma ferramenta de produção e edição de videos online?
( ) SIM ( ) NÃO
Se sim, qual? _______
10) Você já mandou algum áudio em inglês via WhatsApp? ( ) SIM ( ) NÃO
Se sim, como foi a experiência? ( ) ótima, curti! ( ) foi normal ( ) estressante, mas ok
( ) frustrante, detestei a experiência.
( ) caso sua resposta não se adeqüe às opções dadas, relate como foi essa experiência: ____
11) Você se sente confortável falando em inglês? ( ) SIM ( ) NÃO — Explique.
12) Considerando as quarto habilidades, qual seria aquela que você acha ter maior dificuldade? Numere 1 para aquela que você considera a mais difícil, e 4 para a menos difícil:
( ) falar em inglês
( ) ouvir/compreender auditivamente em inglês
( ) ler em inglês
( ) escrever em inglês
13) Por que você acha que a habilidade marcada como 1 anteriormente lhe é tão difícil? O que falta para que você seja mais bem sucedido?

COMENTÁRIOS/SUGESTÕES/PERGUNTAS?
Querido aluno/aluna, utilize esse espaço para tecer algum comentário que você considere relevante, acerca do seu perfil, do seu processo de aprender/ensinar, ou ainda da sua relação com a tecnologia. Obrigada por sua participação!
____

Appendix C - The Digital Storytelling Task Cycle

Workplan

Here are some general teaching procedures[251] to guide the implementation of the task cycle:

- **PRE-TASK PHASE**

(1) Task 1 - Me as an L2 learner/teacher: Oral narrative

a. **Oral narrative recording**. Learners get organized to record their own personal narratives in English. Give them the printed instructions for OP1. First, they will have 10 minutes to organize themselves, without any specific guidance or instruction on what to do. Then they will record their stories, individually [considering the size of the group, we will possibly have to move to different rooms for the recording to happen in order to avoid excessive noise]. For recording this first story, they will use their own smartphones and *WhatsApp*, to send me the file right away.

☑ **After the recording**: Question them about how their journey as EFL learners has been like; consider, for instance, *where* and *when* it all started, *how* it happened, what the highlights were (positive and life changing moments, as well as frustrations and difficulties throughout the process), *who* the important people on this journey were. Then, link it with my own story, to be presented next.

b. **Brainstorming & contextualizing.** Share with them my personal digital story as an EFL learner and teacher in order to contextualize the digital storytelling project they are about to engage in. Present my motivations, the people who were important throughout the process, and how I got up to this moment and place of becoming an English teacher. After commenting on my story, basically ask: *What would your story be like?*

☑ **Workshop**. Before getting started on the task cycle for constructing the digital story, learners will take part in a workshop on *How to use the software Movie Maker* for Windows. This 4-hour workshop will be given by a teaching assistant at UNEB who is an expert in digital technology tools.

- **DURING-TASK PHASE**

(2) Task 2 - My journey: Creating a digital story

a) **Task 2.1 Writing the script**

Start this process in class with them. Basically, students will begin writing down their narratives, what they want their story to be like in general terms. Teacher-researcher mediates and assists on doubts throughtout the process. Allow some time for peer negotiation and feedback (ideas sharing, comments). Hand in first version of the script for teacher written feedback. Students also anwer the guiding questions provided for this part (During-Task Questionnaire).

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[251] Considering the participants are part of a ‘real class’ - an intact group of EFL teachers-to-be - and the experiment will be held during some of their regular class hours, some rearrangement might be needed during actual task implementation. Therefore, the present organization should be seen as a tentative one.

b) **Task 2.2. - Organizing the Storyboard**
Students will start selecting images and music to plan the *Storyboard*, based on the script already written (and on the written feedback already given on it). Have them organize the sequence of the story considering which images come interconnected with the script and background music, and which transition effects they intend to use (if they choose to use any). Provide assistance with this general planning of the multimodal story in class. Also, answer the guiding questions provided for this part (During-Task Question.).

c) **Task 2.3 Recording the script**
Students will record what had been selected to be the narrative of the digital story (possibly most of it at home). Assist, in class, with doubts in terms of pace and pronunciation, as well as other challenges, in case they require help. Finally, answer the guiding questions provided for this part (During-Task Quest.).

d) **Task 2.4 - Getting the story ready: final adjustments**
Finish up the story. See whether it is clear enough and well organized. Have final adjustments. Anwer the guiding questions provided for this part (During-Task Questionnaire).

- **POST-TASK PHASE**

(3) Task 3 -That's my story: Presenting the digital story

Present their digital stories to the group in class. While that: a) Have peer and teacher-researcher assessment (use the assessment criteria they have created/negotiated upon on the first class); b) Suggestion: Vote on the 'Top 3 stories'.

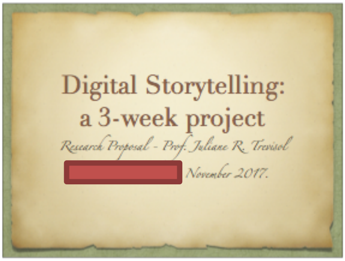
(4) Task 4 - Follow up: Feedback on the stories

Give verbal feedback on the digital stories. Reflection time. Have students comment on aspects they find interesting for sharing regarding the process undergone during this DST project or regarding aspects that called their attention on their colleagues' stories. Complete de DST assessment criteria worksheet.
Have students answer the Perception Questionnaire to unveil their impressions on the whole process of the task cycle with digital storytelling, as well as on the challenges faced, positive aspects encountered, among other aspects, in an attempt to understand what the affordances are for digital storytelling project and whether they perceive there might be a possible impact (be it positive or not) of this process on their L2 development, especially on L2 oral performance.

Additional activities:
OP4 - A month after the project is concluded, learners will be required to record another oral narrative in English. Give printed instructions and make sure they understand what is required. This last individual narrative will be shared with the researcher via *WhatsApp* (as OP1).

Final feedback - After the study has been concluded, give learners individual feedback and share the results with them (e.g., by email, by personal/individual meetings).

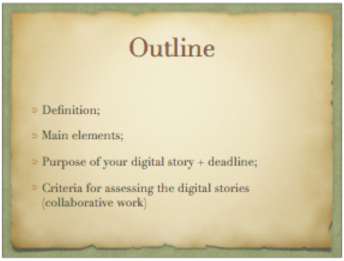
Appendix D - Pre-Task Phase: Contextualization Part



Digital Storytelling:
a 3-week project

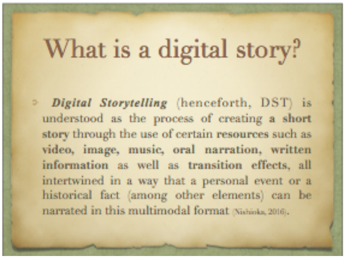
Research Proposal - Prof. Juliane R. Trevisol

[redacted] *November 2017.*



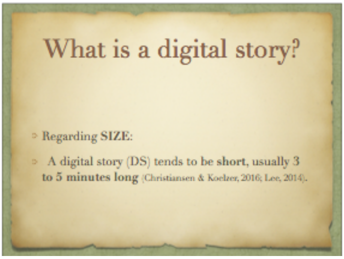
Outline

- Definition;
- Main elements;
- Purpose of your digital story + deadline;
- Criteria for assessing the digital stories (collaborative work)



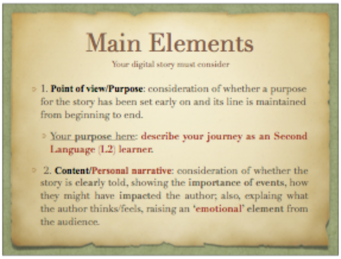
What is a digital story?

- ***Digital Storytelling*** (henceforth, DST) is understood as the process of creating **a short story** through the use of certain **resources** such as **video, image, music, oral narration, written information** as well as **transition effects**, all intertwined in a way that a personal event or a historical fact (among other elements) can be narrated in this multimodal format (Nishioka, 2016).



What is a digital story?

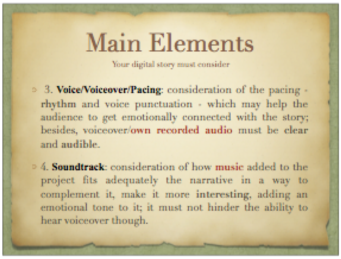
- Regarding **SIZE**:
- A digital story (DS) tends to be **short**, usually **3 to 5 minutes long** (Christiansen & Koelzer, 2016; Lee, 2014).



Main Elements

Your digital story must consider

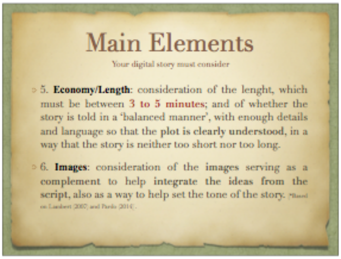
- 1. **Point of view/Purpose**: consideration of whether a purpose for the story has been set early on and its line is maintained from beginning to end.
  - Your purpose here: **describe your journey as an Second Language (L2) learner.**
- 2. **Content/Personal narrative**: consideration of whether the story is clearly told, showing the **importance of events**, how they might have impacted the author; also, explaing what the author thinks/feels, raising an '**emotional**' element from the audience.



Main Elements

Your digital story must consider

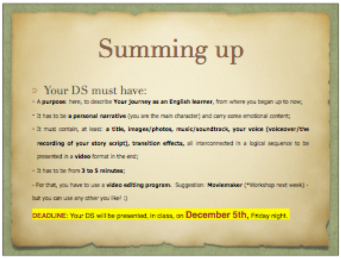
- 3. **Voice/Voiceover/Pacing**: consideration of the pacing - rhythm and voice punctuation - which may help the audience to get emotionally connected with the story; besides, voiceover/**own recorded audio** must be clear and audible.
- 4. **Soundtrack**: consideration of how **music** added to the project fits adequately the narrative in a way to complement it, make it more interesting, adding an emotional tone to it; it must not hinder the ability to hear voiceover though.



Main Elements

Your digital story must consider

- 5. **Economy/Length**: consideration of the lenght, which must be between **3 to 5 minutes**; and of whether the story is told in a 'balanced manner', with enough details and language so that the plot is clearly understood, in a way that the story is neither too short nor too long.
- 6. **Images**: consideration of the images serving as a complement to help integrate the ideas from the script, also as a way to help set the tone of the story. (*Based on Lambert (2007) and Pardo (2014)).

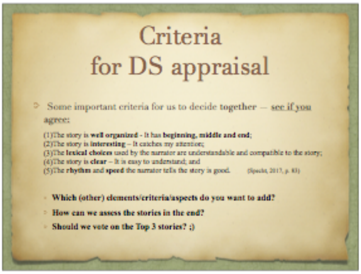


Summing up

- Your DS must have:

- A **purpose**: here, to describe **Your journey as an English learner**, from where you began up to now;
- It has to be **a personal narrative** (you are the main character) and carry some emotional content;
- It must contain, at least: **a title, images/photos, music/soundtrack, your voice (voiceover/the recording of your story script), transition effects,** all interconnected in a logical sequence to be presented in a **video** format in the end;
- It has to be from **3 to 5 minutes;**
- For that, you have to use a **video editing program.** Suggestion: **Moviemaker** (*Workshop next week) - but you can use any other you like! :)

DEADLINE: Your DS will be presented, in class, on **December 5th,** Friday night.

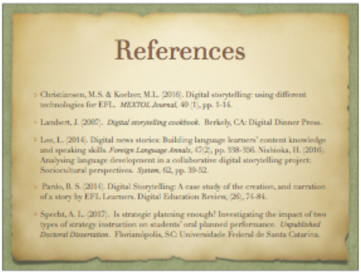


Criteria for DS appraisal

- Some important criteria for us to decide together – see if you agree:

(1)The story is **well organized** - It has **beginning, middle and end**;
(2)The story is **interesting** – It catches my attention;
(3)The **lexical choices** used by the narrator are understandable and compatible to the story;
(4)The story is **clear** – It is easy to understand; and
(5)The **rhythm** and **speed** the narrator tells the story is good. (Specht, 2017, p. 83)

- **Which (other) elements/criteria/aspects do you want to add?**
- **How can we assess the stories in the end?**
- **Should we vote on the Top 3 stories? ;)**



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Appendix E - During-Task Questionnaires

After TASK 1 - Oral narrative recording (OP1)

1. Qual foi sua impressão deste primeiro movimento — pensar na sua trajetória enquanto aprendiz de língua inglesa e gravar uma breve história sobre isso? Comente.
2. Você gostou da experiência? Por que?
3. O que você fez nos 10 minutos que lhe foram dados para organizar o que você iria falar/gravar? Relate seus passos e estratégias.
4. Você está contente com sua gravação/história?
5. Você teve dificuldade em gravar esta primeira história? Comente.
6. Se pudesse dar uma nota para esta sua primeira gravação, que nota daria, de zero a 10?
7. Se pudesse regravar agora, o que você mudaria ou faria de diferente?
8. Se desejar, comente algo mais que achar relevante:

After TASK 2.1 - Writing the script (after 1st draft)

1. De que forma você se organizou para montar o script da sua história?
2. Você fez algum tipo de plano inicial (tipo um *sketch*) da história, antes de começar a escrever? Se sim, como o fez?
3. O que você considerou como importante para contar na sua história? Comente.
4. Você conversou com colegas para trocar ideias?
5. Fez pesquisa na internet sobre algo que te ajudaria na escrita da história? Se sim, que sites usou? O que buscou? Foi útil?
6. Quantas vezes você reescreveu sua história ou trechos dela?
7. Teve dificuldade em algum momento da escrita da história? Se sim, que tipo de dificuldade? Comente.
8. O feedback do professor foi-lhe útil? Comente.
9. Em que momentos/partes do texto o feedback do professor lhe ajudou mais? Dê exemplos.
10. Quanto tempo em média (horas) você ficou nesta atividade - escrita do script - fora de sala de aula?
11. Se desejar, comente algo mais que achar relevante:

After TASK 2.2 - Organizing the Storyboard

1. De que forma você selecionou as imagens para sua história?
2. Você usou imagens de uma câmera digital (e.g., suas próprias fotos)?
3. Você buscou imagens na internet? Se sim, quais sites utilizou?
4. De que forma você selecionou a música para sua história?
5. O que considerou para a escolha da música?
6. Que sites você buscou para organizar esta parte de soundtrack?

7. Buscou auxílio de colegas/outras pessoas/recursos para algo? Comente.
8. Teve alguma dificuldade neste processo?
9. Esta atividade te ajudou para alguma coisa, enquanto aprendiz de língua? O que você possivelmente você aprendeu com isso?
10. Quanto tempo em média (horas) você ficou trabalhando nesta atividade - organização do *Storyboard* - fora de sala de aula?
11. Se desejar, comente algo mais que achar relevante.

After TASK 2.3 - Recording the script

1. Você gravou sua história mais de uma vez?
2. Se sim: Quantas vezes você a gravou?
3. Você gravou o texto enquanto lia o mesmo?
4. Você teve algum tipo de dificuldade nesta parte do projeto? Comente.
5. Você se sentiu frustrado/cansado/desanimado em algum momento? Comente.
6. Você em algum momento se preocupou com sua pronúncia? Comente.
7. Você em algum momento se preocupou com questões de gramática/se estava falando "certo" durante a gravação? Comente.
8. Você acha que seu áudio estava com um ritmo de fala mais pro 'natural' ou pro 'artificial'? Comente.
9. Qual das versões (de todas as vezes que você regravou sua história) você usou ao final? A primeira, terceira, quinta…? E por que você selecionou esta versão do áudio?
10. Você gostou de fazer esta atividade de gravação de fala como parte do projeto? Comente.
11. Faria a atividade novamente, se tivesse a oportunidade?
12. Você acha que aprendeu algo com as gravações? Explique.
13. Quais os pontos positivos que você elencaria deste tipo de atividade - gravação de sua história oral?
14. Quanto tempo em média (horas) você ficou trabalhando nesta atividade - gravação da narrativa - fora de sala de aula?
15. Se desejar, comente algo mais que achar relevante:

After TASK 2.4 - Getting the story ready: final adjustments

1. Como foi o processo de finalizar sua digital story?
2. O que você teve que ajustar ao final?
3. Você teve dificuldade em algum aspecto específico? Comente.
4. Como você lidou/resolveu tal dificuldade?
5. Quais os pontos positivos desta fase?
6. E os pontos negativos?
7. Você teve alguma dificuldade que não foi sanada ao final?
8. O que você diria da sua história digital: está pronta? ou poderia ainda ser 'melhorada'? Comente.
9. Se tivesse que melhorar, o que você mudaria? Comente.
10. Quanto tempo em média (horas) você ficou trabalhando, fora de sala de aula, para finalizar sua história?
11. Se desejar, comente algo mais que achar relevante:

Appendix F - Post-Task Perception Questionnaire

(adapted from Nguyen (2011) — applied via Google docs)

1. Você já havia criado uma história digital antes (em outro momento, em outra aula)?
2. Como você descreveria a experiência de criar uma história digital? Dê detalhes.
3. 2.1. O fato de este projeto de histórias digitais ter acontecido no final do semestre (fim de novembro, início de dezembro) teve algum efeito negativo na sua performance/na sua história final? Comente.
4. Você precisou tomar decisões (do tipo, pensar sobre ideias, imagens, questão dramática a ser apresentada, etc) ao criar esta história digital? Comente.
5. Você está satisfeito com as escolhas que fez/com a história apresentada? Por que sim/não? Explique.
6. Que tipos de escolhas e/ou decisões mais importantes tomou? Comente.
7. Que fatores influenciaram suas escolhas na construção da sua história digital?
8. Quais foram as suas dificuldades/ desafios durante o processo de construção da história digital?
9. De que modo você lidou com estes desafios? Como os superou/resolveu?
10. Você acha que, por ter dado conta das dificuldades encontradas, estará mais preparado para criar uma história digital no futuro? Este processo todo te preparou para isso?
11. 9.1. Se quiser, comente a questão anterior.
12. Você diria que o processo de construção da sua história digital te auxiliou a desenvolver um maior senso crítico, isto é, ampliou de alguma forma sua capacidade de questionar e analisar determinadas questões? Comente.
13. Você gostou da experiência de ter criado sua história digital? Comente.
14. Conte brevemente sobre sua história digital (faça um breve resumo dela) e o que você mais gostou nela.
15. Você teve que, de certa forma, negociar conflitos internos durante a construção de sua história? Por exemplo — você refletiu sobre o modo como você queria representar melhor sua identidade, suas ideias? (e talvez, escolheu fazer do jeito X para ser ‘mais adequado’? Ou pensou, por exemplo, que a história que você gostaria de contar talvez não fosse muito bem aceita pelo público? Enfim, precisou fazer algum reflexão assim ‘internamente’ importante?
16. Você acha que o público - neste caso, seus colegas, professor-pesquisador - é um fator importante a ser considerando quando você cria sua história digital?
17. 14.1. Se quiser, comente a questão anterior.
18. Com que frequência você pediu opinião/sugestões de colegas ou do professor-pesquisador enquanto construía sua história digital? (nunca, às vezes, o tempo todo, só quando em dúvida…). Comente.
19. Você acha que os comentários/opiniões dos colegas ou do professor-pesquisador influenciariam nas suas escolhas quanto à organização e montagem da sua história digital?
20. 16.1 Se quiser, comente a questão anterior.
21. Se puder escolher, você prefere trabalhar sozinho ou em pares/ grupos/ colaborativamente?
22. Você gostou de dar feedback nos trabalhos dos colegas? E de receber feedback sobre o seu trabalho?

23. Você considera o feedback dos colegas para com a sua história relevante? Quais aspectos você consideraria (e até usaria para modificar sua história, caso pudesse refazê-la)?
24. Que tamanho de público você gostaria de ter para compartilhar sua história digital (os colegas da classe, sua comunidade/bairro ou todos os usuários do YouTube, por exemplo)?
25. Quão importante foi esta experiência - construir uma história digital - para você, como aprendiz de línguas e (futuro) professor de inglês? Que pontos positivos você nomearia deste momento/projeto?
26. Você acha que pôde se expressar melhor através da sua história digital, do que, através de outros meios (por exemplo, se tivesse que se apresentar/falar oralmente em sala)? Comente.
27. Avalie o software usado para a edição e construção das historias digitais (o Moviemaker): Você gostou de tê-lo usado?
28. 23.1. Avalie o workshop que fizemos sobre o Moviemaker. Que nota você daria, de 1 a 10, ao minicurso?
29. 23.2. Comente sobre o minicurso do Moviemaker. O workshop te ajudou de alguma forma?
30. 23.3. Ainda sobre o workshop do Moviemaker. Na sua opinião, faltou ser trabalhado algo específico no workshop?
31. 23.4. Comente algo mais que achar importante sobre o workshop do Moviemaker.
32. Caso você tenha usado outro software (diferente do Moviemaker), qual foi o programa?
33. Quais os aspectos positivos do Moviemaker (ou do software que você usou)? O que você mais gostou nele? Comente.
34. E quais os aspectos negativos do Moviemaker (ou do software que você usou)? O que você menos gostou nele? O que mudaria?
35. Você usaria este software (o que você usou) se fosse fazer um projeto de *digital storytelling* com seus alunos? Por que? Se não, qual software usaria? Comente.
36. Você se considera um ‘expert’ em tecnologias digitais? Quais as suas habilidades, neste sentido? Comente.
37. De 1 a 10, quão expert você se considera em tecnologias digitais?
38. Este projeto de histórias digitais te auxiliou de alguma maneira a tornar-se mais ‘apto’ ou confiante em usar determinados recursos tecnológicos? Explique.
39. Você acredita ter desenvolvido algum tipo de habilidade digital por conta deste projeto? (ex: buscar melhor determinadas informações em sites da internet; usar dicionário online; usar o software de edição de video, fazer gravação de audio…)
40. Você acha importante que as tecnologias digitais (e suas ‘affordances’, potencialidades de uso) sejam incluídas na sala de aula de línguas? Por que? Comente.
41. Você achou a tarefa de construir uma história digital (o video como um todo) em inglês: ( ) extremamente fácil; ( ) fácil; ( ) dificuldade moderada (tive poucas dificuldades); ( ) difícil; ( ) extremamente difícil. Comente.
42. Comente sua resposta quanto à questão anterior.
43. Como você avaliaria seu engajamento/dedicação, sua participação neste projeto de construção de histórias digitais? De zero a 10, que nota você se daria?
44. Comente a questão anterior. Por que você se daria esta nota?
45. Comente sobre algo que achar relevante e que ainda não lhe foi perguntado. Dê sugestões. Este é um espaço aberto para você expor o que quiser!

Appendix G — Instructions for OP1

TASK 1 - Instructions:

Think about Your journey as an English L2 learner.

You have 10 minutes to plan what you will say about it. After planning, you will record this narrative, without your paper draft, and send me via WhatsApp. Your recording should have from 1 to 5 minutes, depending on how much you want to share. This narrative cannot be redone — you will send whatever you have during the recording time. So plan carefully! Remember to speak in a clear and loud voice, close to your cell phone microphone. Now, start planning!

Appendix H — Instructions for OP3

TASK for OP3 — Instructions:

You are running for a position as a Teacher Assistant at the Fulbright Foreign Student Program.

If you are selected, you will teach English (basic level) for immigrants in the United States for one semester. During that period, you will have free housing and meals, as well as a scholarship grant of $900 a month for general expenses. This is the first part of the process for the selection of candidates. The requirement is for you to record an audio in English in which you explain who you are and talk about your journey as an English learner.

Now you have 10 minutes to plan your speech.

After that time, without your paper draft, you will record and send your audio via WhatsApp to (48) 9900-xxxx.

Você está concorrendo a uma vaga como Professor Assistente no Programa Fulbright para Estudantes Estrangeiros. Se for selecionado, você vai ensinar inglês (nível básico) para imigrantes nos Estados Unidos por um semestre. Durante este período, você terá hospedagem e alimentação gratuitas, assim como uma bolsa de $900 dólares por mês para despesas gerais. Esta é a primeira parte do processo para a seleção de candidatos. Como requerimento, você deve gravar um audio em inglês no qual você explica quem você é e fala sobre sua trajetória como aprendiz de inglês. Agora você terá 10 minutos para planejar sua fala. Depois deste tempo, sem seu rascunho, você terá que gravar e enviar seu audio via WhatsApp para (48) 9900-xxxx.

Appendix I — Instructions for OP4

TASK for OP4 — Instructions:

You are among the 10 selected candidates for the Fulbright Scholarship in Brazil and the whole Latin America - Congratulations!!!!

Now, the Fulbright Committee will grant only 3 scholarships this year to Brazilian students. The grant is for you to spend one year in the United States studying English (intensive language course) and teaching basic English to immigrants. If you are recruited, you will get free housing and meals, as well as a monthly pay of $1.500,00 (dollars).

So, as a final requeriment, you must record an audio in English describing who you are and your trajectory as an L2 learner, pointing out interesting aspects of this learning journey. In addition you may also explain what motivates you to study/learn English and your connection to teaching the language as well. This is your last chance! Try to convince the Fulbright Committee you should be one of the final winners!

Now you have 10 minutes to plan what you will speak.

After that time, without your paper draft, you will record and send your audio via WhatsApp to (48) 9900-xxxx.

Você está entre os 10 candidatos selecionados para concorrer à Bolsa de Estudos da Fulbright no Brazil e na America Latina toda — Parabéns!!!!

Agora, a Comissão Fulbright disponibilizará somente 3 bolsas de estudo para alunos brasileiros neste ano. A bolsa permitirá que você passe um ano nos Estados Unidos estudando inglês (curso de língua intensivo) e ensinando inglês básico a imigrantes. Se você for selecionado, você ganhará hospedagem e alimentação gratuitas, além de um valor mensal de $1.500 dólares.

Portanto, como ultimo requisito para concorrer à vaga, você deve gravar um audio em inglês descrevendo quem você é e sua trajetória como aprendiz de L2, explicando aspectos interessantes desta sua jornada. Além disso, você também pode mencionar o que te motiva a estudar/aprender inglês e sua conexão com o ensino da língua. Esta é sua última chance! Tente convencer a Comissão Fulbright que você deve ser um dos ganhadores finalistas!

Agora você tem 10 minutos para planejar o que vai falar.

Depois deste tempo, sem o seu rascunho, você vai gravar e mandar seu audio pelo WhatsApp para (48) 9900-xxxx.

Appendix J — DST Assessment Criteria (collaborative rubric)

DIGITAL STORYTELLING PROJECT:
PEER-ASSESSMENT CRITERIA

Rater: ______________________

1. Plot Organization — *Does the story have a beginning, middle and end?*
2. Clarity / Objectivity — *Is the story comprehensible? Does it reach the goal of describing one's trajectory as an L2/English learner?*
3. Speed / Rhythm / Quality of speech — I*s the story pace too fast / too slow? Is it fine, adequate enough?*
4. Pronunciation — *Is pronunciation comprehensible?*
5. Creativity — *Is the story creative? Perhaps interesting or atractive in some way?*
6. Accuracy — *Is the story 'free' of grammar mistakes?*

Digital Story Assessment Criteria		
	Proponent's Name	Comments - FEEDBACK
1 Organization (0-10) 2 Objectivity (0-10) 3 Speed (0-10) 4 Pronunciation (0-10) 5 Creativity (0-10) 6 Accuracy (0-10)		
TOTAL (…../6)		

Appendix K — Table of Activities: Tentative Schedule (for Participants)

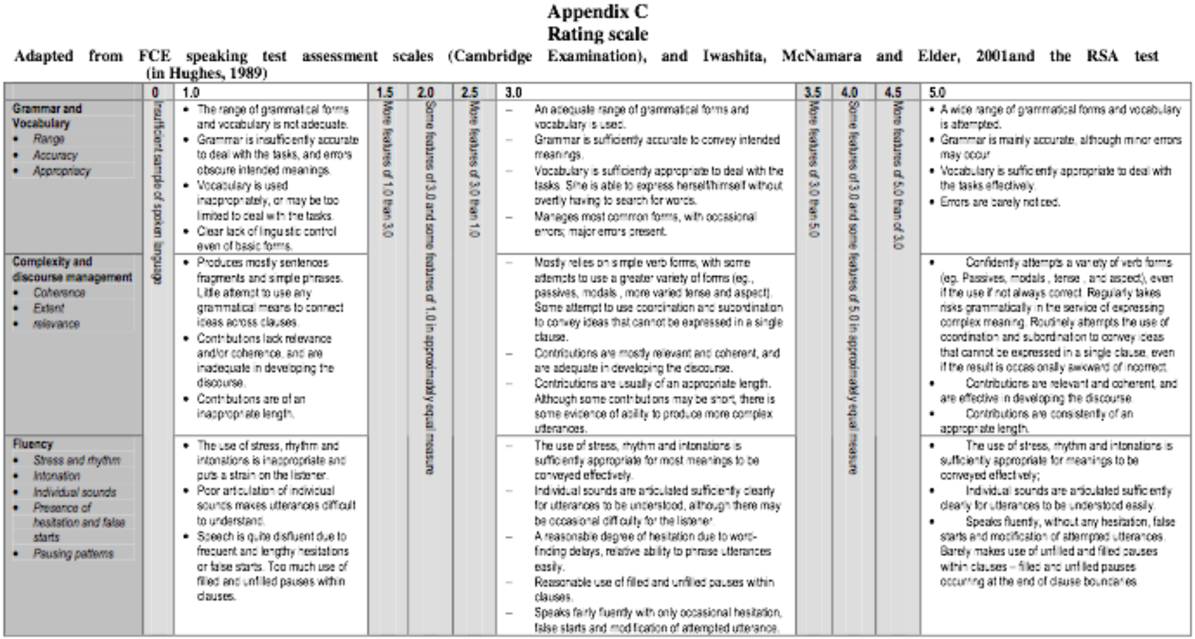
DIGITAL STORYTELLING PROJECT
Prof. Juliane R. Trevisol (Letras Inglês - 2017.1)
TABLE OF ACTIVITIES

Semana	Data Provável	Atividades	Aulas
Semana 1	Quarta, 22/Novembro	- Apresentação breve da proposta de construção de uma digital story (DS); - Termo de Consentimento; - Produção de uma narrativa oral (gravação) - Questionário sobre a gravação; - Questionário geral (Student Profile **online** - *Homework*)	4
	Quinta, 23/Novembro	- Histórias Digitais: **contexto** geral + exemplo pessoal - Discussão/seleção colaborativa dos elementos chave das histórias pessoais; - Escrita do **script** (1a versão) - Hand it in!	4
Semana 2	Quarta, 29/Novembro	- Feedback do script (1a versão); - Considerações do feedback / **Reescrita do script**; - Questionário sobre o script; - **Workshop** sobre como usar o *Moviemaker*. - Seleção inicial de imagens/músicas para soundtrack (*Homework*);	4

DIGITAL STORYTELLING PROJECT
Prof. Juliane R. Trevisol (Letras Inglês - 2017.1)
TABLE OF ACTIVITIES

	Quinta, 30/Novembro	- **Individual/Autonomous work**: tempo em sala para organizar/construir a digital story; - Planejamento das **gravações** do script (auxílio em sala com pronunciation, pace, etc); - Finalização do *Storyboard* (sequência lógica da história) - *Homework*: finish the digital story, basically! :)	4
Semana 3	Quarta, 6/Dezembro	- Questionários (3) sobre a construção do plano/Storyboard, a gravação, e a finalização da DS. - Finalizar a digital story (if not done yet!); - Assistência final antes da apresentação; - Encaminhar versão final da digital story para emailS da professora-pesquisadora (*Homework*) (jutrevisol@hotmail.com and julianereginatrevisol@gmail.com)	4
	Quinta, 7/Dezembro	- **Apresentação das histórias digitais** individuais ao grupo; - Apreciação das histórias dos colegas; - *Suggestion*: Votação das 3 Top Stories; sorteio de brindes; - Avaliação do projeto/Comentários gerais - Produção/Gravação de uma narrativa oral; - Questionário final (**online**).	4
Em Janeiro	Dia ???	- Gravação de uma narrativa oral final (20 min. activity).	1

Appendix L — Speaking Rating Scale (retrieved from D'Ely, 2006)



Appendix C
Rating scale

Adapted from FCE speaking test assessment scales (Cambridge Examination), and Iwashita, McNamara and Elder, 2001and the RSA test (in Hughes, 1989)

	0	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0
Grammar and Vocabulary • *Range* • *Accuracy* • *Appropriacy*	Insufficient sample of spoken language	• The range of grammatical forms and vocabulary is not adequate. • Grammar is insufficiently accurate to deal with the tasks, and errors obscure intended meanings. • Vocabulary is used inappropriately, or may be too limited to deal with the tasks. • Clear lack of linguistic control even of basic forms.	More features of 1.0 than 3.0	Some features of 3.0 and some features of 1.0 in approximately equal measure	More features of 3.0 than 1.0	– An adequate range of grammatical forms and vocabulary is used. – Grammar is sufficiently accurate to convey intended meanings. – Vocabulary is sufficiently appropriate to deal with the tasks. S/he is able to express herself/himself without overtly having to search for words. – Manages most common forms, with occasional errors; major errors present.	More features of 3.0 than 5.0	Some features of 3.0 and some features of 5.0 in approximately equal measure	More features of 5.0 than of 3.0	• A wide range of grammatical forms and vocabulary is attempted. • Grammar is mainly accurate, although minor errors may occur • Vocabulary is sufficiently appropriate to deal with the tasks effectively. • Errors are barely noticed.
Complexity and discourse management • *Coherence* • *Extent* • *relevance*		• Produces mostly sentences fragments and simple phrases. Little attempt to use any grammatical means to connect ideas across clauses. • Contributions lack relevance and/or coherence, and are inadequate in developing the discourse. • Contributions are of an inappropriate length.				– Mostly relies on simple verb forms, with some attempts to use a greater variety of forms (eg., passives, modals , more varied tense and aspect). Some attempt to use coordination and subordination to convey ideas that cannot be expressed in a single clause. – Contributions are mostly relevant and coherent, and are adequate in developing the discourse. – Contributions are usually of an appropriate length. Although some contributions may be short, there is some evidence of ability to produce more complex utterances.				• Confidently attempts a variety of verb forms (eg. Passives, modals , tense , and aspect), even if the use if not always correct. Regularly takes risks grammatically in the service of expressing complex meaning. Routinely attempts the use of coordination and subordination to convey ideas that cannot be expressed in a single clause, even if the result is occasionally awkward of incorrect. • Contributions are relevant and coherent, and are effective in developing the discourse. • Contributions are consistently of an appropriate length.
Fluency • *Stress and rhythm* • *Intonation* • *Individual sounds* • *Presence of hesitation and false starts* • *Pausing patterns*		• The use of stress, rhythm and intonations is inappropriate and puts a strain on the listener. • Poor articulation of individual sounds makes utterances difficult to understand. • Speech is quite disfluent due to frequent and lengthy hesitations or false starts. Too much use of filled and unfilled pauses within clauses.				– The use of stress, rhythm and intonations is sufficiently appropriate for most meanings to be conveyed effectively. – Individual sounds are articulated sufficiently clearly for utterances to be understood, although there may be occasional difficulty for the listener. – A reasonable degree of hesitation due to word-finding delays, relative ability to phrase utterances easily. – Reasonable use of filled and unfilled pauses within clauses. – Speaks fairly fluently with only occasional hesitation, false starts and modification of attempted utterance.				• The use of stress, rhythm and intonations is sufficiently appropriate for meanings to be conveyed effectively; • Individual sounds are articulated sufficiently clearly for utterances to be understood easily. • Speaks fluently, without any hesitation, false starts and modification of attempted utterances. Barely makes use of unfilled and filled pauses within clauses – filled and unfilled pauses occurring at the end of clause boundaries.

Appendix M — Speaking Assessment: Instructions for Raters

Dear Raters,

First of all, thanks for having accepted being a rater for my doctoral study. You will be evaluating participants' speech samples, under a set of pre-established criteria (Speaking Rating Scale) in order to ensure participants' proficiency homogeneity in the study.
At first, it is important that you: 1) get to know how participants were instructed to perform the oral task; 2) get to how the assessment criteria for rating the speech samples. The genuine information about these two items is displayed below.

1) The **instructions** of the oral task participants had to perform is the following:

TASK 1 - Instructions:

Think about Your journey as an English L2 learner. You have 10 minutes to plan what you will say about it. After planning, you will record this narrative, without your paper draft, and send me via WhatsApp. Your recording must have from 1 to 5 minutes, depending on how much you want to share. This narrative cannot be redone — you will send whatever you have during the recording time. So plan carefully! Remember to speak in a clear and loud voice, close to your cell phone microphone. Now, start planning!

2) In relation to the **assessment process**, you are receiving a rating scale which establishes some criteria concerning aspects you should focus on while assessing participants' oral performance. The general purpose of applying a rating scale is to guide the rating process in order to diminish the level of subjectivity among the various raters that are participating in this pre-testing phase.

The scale is divided into three main sets. The first focuses on the issue of *accuracy* – the correct use of lexical items and grammatical mappings used to convey speakers' communicative intention. The second is centered on the *complexity* aspect of participants' oral performance, that is, the use of embedded clauses and choices of grammar forms. The third focuses on speakers' *fluent* performance, that is, the use of stress, rhythm, intonation, pauses, hesitation, false starts. These three dimensions of learners' oral performance – fluency, complexity and accuracy are those under which participants' performance will be qualitatively assessed in my doctoral research. If you have any doubts concerning the scale, please ask me before you start the rating process. My e-mail is jutrevisol@hotmail.com. And this is my phone number (048) 9900-xxxx.

After you have attentively read the rating scale and possibly solved any doubts you might have in relation to its content, you may start your assessment.

You have received the audio files containing all the speech samples (14 total). You have also received a Raters' Assessment Table (in a doc file) containing a list of the participants, together with a space for you to give the score and comment on each sample. Also in this file, you have access to the trasncripts of each sample, in case you feel like seeing those as well.

For the sake of 'guiding' your task in this assessment process, you may follow these instructions (but feel free to conduct your assessment in the way you wish):

★ Look at the rating scale again to refresh your mind in relation to which aspects of learners' performance you should focus on.
★ Look at the assessment sheet.
★ Start hearing each speech sample
★ You can hear each speech sample more than once.
★ Once you've heard each sample, start your assessment.
★ In the mark sheet, write your full name on the top.
★ Mark the grades, from 0 to 5, for each speech sample.
★ And don't forget: avoid comparing participants' performance. Rate participants against the scale.

Well, that's all for now. Thanks again for being so cooperative and please try to return the results as soon as possible.
Looking forward to hearing from you soon.

Sincerely yours,

Juliane Trevisol.

Appendix N — Speaking Assessment: Proficiency Raw Scores (Rating Table)

Speaking Assessment: Proficiency Raw Scores																
	RATER 1				RATER 2				RATER 3				RATER 4			
P	**A1**	**C1**	**F1**	**TOTAL R1**	**A2**	**C2**	**F2**	**TOTAL R2**	**A3**	**C3**	**F3**	**TOTAL R3**	**A4**	**C4**	**F4**	**TOTAL R4**
P1	1,5	1,5	1	1,3	1,5	2,5	2	2	1,5	2	2,5	2	3	3	1,5	2,5
P2	4,5	5	4,5	4,7	5	4,5	4,5	4,7	4	4	4,5	4,2	4,5	5	4,5	4,7
P3	2	2	1,5	1,8	3,5	4	4,5	4,0	3,5	3	4	3,5	4,5	5	4	4,5
P4	2	2	1,5	1,8	2	2,5	2	2,2	3,5	3	3,5	3,3	3	4,5	3,5	3,7
P5	2,5	2,5	2	2,3	4	3,5	4	3,8	4	4	4	4,0	4,5	5	3,5	4,3
P6	4	4	3,5	3,8	4,5	5	5	4,8	3	3	4	3,3	4	5	5	4,7
P7	1	1	1	1,0	1,5	1	1,5	1,3	1	2	2	1,7	2,5	3,5	1,5	2,5
P8	3	3	3	3,0	3	3,5	3	3,2	2	2	3,5	2,5	3,5	4,5	4	4,0
P9	1	1	1	1,0	2	1,5	2	1,8	2,5	3	3	2,8	1	1,5	1,5	1,3
P10	1	1	1	1,0	1	1	1	1,0	1,5	1	1	1,2	0	0	0	0,0
P11	1	1	1	1,0	1	1	1	1,0	1	1	2	1,3	1	1	1,5	1,2
P12	2	2	1,5	1,8	2	2	2,5	2,2	2	2,5	3	2,5	2	2	1,5	1,8
P13	3,5	3	1	2,5	2,5	3	2	2,5	4	4	3	3,7	3	3,5	1,5	2,7
P14	5	5	5	5,0	3,5	3	4	3,5	4,5	4	4,5	4,3	4	5	4,5	4,5

Speaking Assessment: Proficiency Raw Scores													
	RATER 5				RATER 6				RATER 7				
P	**A5**	**C5**	**F5**	**TOTAL R5**	**A6**	**C6**	**F6**	**TOTAL R6**	**A7**	**C7**	**F7**	**TOTAL R7**	**FINAL SCORE (mean)**
P1	3	3,5	3,5	3,3	1,5	1,5	1,5	1,5	2	2	1,5	1,8	**2,07**
P2	4,5	5	5	4,8	4	4,5	4,5	4,3	4	4	3,5	3,8	**4,45**
P3	4,5	4,5	4,5	4,5	3	3,5	4	3,5	4	3,5	3,5	3,7	**3,64**
P4	4,5	4,5	4,5	4,5	4	4,5	4	4,2	2	2	2,5	2,2	**3,12**
P5	4,5	5	4,5	4,7	3	4	4	3,7	3,5	4,5	4	4,0	**3,83**
P6	5	4,5	5	4,8	4	5	4,5	4,5	4,5	4,5	4,5	4,5	**4,36**
P7	3,5	4	3	3,5	2	3,5	3,5	3,0	2	3	2	2,3	**2,19**
P8	4,5	4	4,5	4,3	4	4	4,5	4,2	4	4	3,5	3,8	**3,57**
P9	4	4	3,5	3,8	1	1	1	1,0	2	2	2	2,0	**1,98**
P10	1	1	1	1,0	1	1	1	1,0	1	1	1	1,0	**0,88**
P11	3,5	3,5	2,5	3,2	1,5	1	1,5	1,3	1	1	1	1,0	**1,43**
P12	3,5	4	4,5	4,0	1,5	1	1,5	1,3	2	2,5	2	2,2	**2,26**
P13	4,5	4	4,5	4,3	1	1	1	1,0	4	3	2	3,0	**2,81**
P14	5	4,5	4,5	4,7	4,5	5	4,5	4,7	4,5	4,5	4	4,3	**4,43**

Appendix O —Adequacy Assessment: Instructions for Raters

Dear rater,
First, I would like to thank you for accepting the invitation in order to be a rater for my doctorate study. Your help is beyond price!
Considering this study follows strict regulations provided by the Ethics Committee (Resolution 466/12), I would please ask you to be extra careful so that participants' anonymity is mantained. The videos you are about to see were produced for the specific purposes of this research and, therefore, cannot be shared or used for other purposes.

As a rater, your job is to watch a total of 14 digital stories in English and evaluate each one following the criteria, scale and procedures presented below.

At first, it is important for you to know that:
The **goal** of the digital story was for each participant — English as a foreign language learner/teacher-to-be — to *tell his/her story as an L2 learner of English*. Thus, participants were supposed to present their journey as L2 learners, briefly describing it (for 2 to 5 minutes), showing any aspects of this trajectory that were considered important to them. This was to be made in the form of a video — a digital story —, containing images, their own voice (personal narration of the story) and some background music of their choice, among other aspects. Each participant produced his own video individually.

Now, the **criteria**:
You will evaluate each digital story using these nine (9) **statements** or **criteria**:

(1) The story is well organized - it has beginning, middle and end;
(2) The story is interesting – it catches my attention;
(3) The lexical choices used by the narrator are understandable and compatible to the story;
(4) The story is clear – it is easy to understand;
(5) The rhythm and speed the narrator tells the story is good;
(6) The images fit adequately and complement the story being narrated;
(7) The soundtrack/background music fits the story adequately;
(8) The soundtrack/background music does not hinder my understanding of the story being narrated (i.e., it is not too loud);
(9) The goal is reached — the narrator is able to tell a story about his/her L2 learning journey adequately.

Now, regarding the **evaluation** of the criteria:
For each statement (1 to 9), you will **give a score from 1 to 5** — being that:

1) very poor;
2) poor;
3) regular;
4) good;
5) very good.

Finally, the general **procedures** or **suggested steps** for assessing the digital stories:

1. Watch **Story 1** (all digital stories were sent via a Dropbox link by email);
2. Evaluate the story, considering the 9 statements/criteria and the 1-5 scale:
3. Read each statement and give it a score from 1 to 5;
4. Complete the table while you do so (see the example *Story X* on the following table);
5. Watch Story 2;
6. Follow the same procedure as 2 above: evaluate the story and complete the table;
7. If you have any **comments** you want to share regarding aspects that you considered or that called your attention during the assessments, there is a '*Comments'* table right after the rating table. Feel free to use it in any way you want!

Last, but not least:

Thank you again for contributing to this piece of investigation — it is only possible because of your assistance!

If you have any doubts about the assessment, please feel free to contact me at any time at jutrevisol@hotmail.com or (48) 9900-xxxx (WhatsApp).

ADEQUACY RATING TABLE

Digital Storytelling —Assessing Adequacy

Digital Stories	**Criteria** **1 Order**	**2 Appeal**	**3 Vocab.**	**4 Clarity**	**5 Speed**	**6 Images**	**7 Music**	**8 Music**	**9 Goal**
Example: *Story X*	5	5	4	4	5	5	5	3	4
Story 1									
Story 2									
Story 3									

Comments: If you want to comment about any aspect that called your attention regarding the assessment of a given digital story, please feel free to use the space below to do so.

Appendix P — Adequacy Assessment: Raw Scores (Rating Tables)

Adequacy Assessment: Raw Scores and Means by Rater

	1 Order	2 Appeal	3 Vocab	4 Clarity	5 Speed	6 Image	7 Music	8 Music	9 Goal		1 Order	2 Appeal	3 Vocab	4 Clarity	5 Speed	6 Image	7 Music	8 Music	9 Goal	
	RATER 1									**Tot**	**RATER 4**									**Tot**
P1	4	3	4	5	5	4	4	2	5	4.0	4	4	3	3	5	3	4	4	5	3.8
P2	5	4	4	4	3	4	5	3	5	4.1	5	5	5	4	4	4	3	3	5	4.2
P3	5	3	4	4	3	5	4	3	4	3.8	4	3	4	4	4	2	4	4	5	3.7
P4	5	4	3	3	5	3	4	3	3	3.6	4	3	3	4	4	3	4	3	5	3.6
P5	5	5	5	5	4	5	5	5	5	4.8	5	5	5	5	4	5	5	5	5	4.8
P6	5	3	4	3	4	3	5	2	4	3.6	5	2	4	3	4	2	3	2	4	3.2
P7	5	4	4	2	5	4	5	4	4	4.1	5	5	4	3	4	5	5	5	5	4.5
P8	5	4	4	4	4	4	4	3	5	4.1	5	4	4	4	4	5	3	3	5	4.1
P9	5	4	2	2	5	3	4	4	4	3.6	5	4	3	3	4	5	5	5	4	4.2
P10	3	2	2	1	5	2	3	3	3	2.6	4	3	3	2	2	2	4	4	5	3.2
P11	5	3	3	2	4	3	4	3	5	3.5	4	4	2	1	3	4	3	2	4	3.0
P12	5	3	3	3	5	4	4	5	5	4.1	5	4	4	4	4	4	5	5	5	4.4
P13	5	4	3	3	5	4	1	1	5	3.4	5	4	4	4	4	4	1	1	5	3.5
P14	5	5	4	4	5	4	4	3	5	4.3	5	5	5	5	5	5	5	4	5	4.8
	RATER 2									**Tot**	**RATER 5**									**Tot**
P1	5	5	4	5	5	5	5	5	5	4.8	5	4	4	4	5	4	5	3	5	4.3
P2	5	5	5	5	5	5	5	5	5	5.0	5	4	5	4	5	5	4	4	5	4.5
P3	5	5	5	5	5	5	5	5	5	5.0	5	4	4	5	4	5	5	5	5	4.6
P4	5	5	4	5	4	4	4	5	5	4.5	5	3	4	4	5	4	3	5	5	4.2
P5	5	5	5	5	5	5	5	5	5	5.0	5	5	5	5	5	5	5	5	5	5.0
P6	5	5	5	5	5	3	5	3	4	4.4	4	5	5	5	5	3	5	2	5	4.3
P7	5	5	4	4	4	5	5	5	5	4.6	5	4	5	3	5	4	4	5	5	4.4
P8	5	5	4	5	5	5	5	5	5	4.8	5	4	5	5	5	5	4	3	5	4.5
P9	4	5	3	5	5	5	5	5	4	4.5	5	2	4	3	5	3	3	4	3	3.5
P10	2	2	3	1	2	3	4	5	3	2.7	4	2	3	2	5	2	1	5	3	3.0
P11	4	4	4	2	3	3	5	4	3	3.5	4	2	3	4	5	4	1	5	5	3.6
P12	4	4	5	4	4	5	4	5	5	4.4	4	3	4	5	5	4	1	5	5	4.0
P13	5	5	4	4	4	5	1	1	5	3.7	5	3	4	4	5	5	1	1	5	3.6
P14	5	5	5	5	5	4	5	5	5	4.8	5	2	5	5	5	3	4	4	5	4.2

	RATER 3									Tot
P1	5	5	5	5	4	5	5	5	5	4.8
P2	5	5	5	5	5	5	5	5	5	5.0
P3	5	5	5	5	5	5	5	5	5	5.0
P4	5	5	4	5	4	5	5	5	5	4.7
P5	5	5	4	5	5	5	5	5	5	4.8
P6	5	5	5	5	5	5	5	4	5	4.8
P7	5	5	5	5	5	5	5	5	5	5.0
P8	5	5	5	5	5	5	5	5	5	5.0
P9	5	5	5	5	4	5	5	5	5	4.8
P10	5	5	4	4	2	4	5	5	5	4.3
P11	5	5	4	2	3	4	4	2	5	3.7
P12	5	5	5	5	3	5	5	5	5	4.7
P13	5	5	4	4	3	5	1	1	5	3.6
P14	5	5	5	5	5	5	5	5	5	5.0

Appendix Q — Oral Production: Tanscriptions & Codings for CAF (OP1, OP2, OP3, OP4)

OP1 — Transcriptions & Codings (Operationalization)

P	AS-units	Indep	Subod	Errors
	PARTICIPANT 1 - OP1 SPEECH TIME: 62 AS-UNITS: 7 SUBORDINATE CLAUSES: 3 ERRORS: 7 WORDS (TOTAL): 63 WORDS (WITHOUT REPETITION): 59			
P1	| Ok |	1		
P1	| (0.66) my name is xxxxxx |	1		
P1	| (0.34) and my first contact with (**the**) English language (0.66) was (inaudible) (**in**) middle school |	1		2
P1	| (3.10) and by that time (1.24) I didn't like everything about the language |	1		
P1	| (1.43) {well} (3.67) I prefer music {and} and other activities :: *than read a*	1	1	
P1	| (2.61) {as} *as I like music* :: my interest in the language grew |	1	1	
P1	| (1.18) and *as I always wanted* (1.61) *to be a professor* :: English (1.00) **become** my choice |	1	1	1
		7	3	3
			0.43	**0.43**
	PARTICIPANT 2 - OP1 SPEECH TIME: 150 sec AS-UNITS: 24 SUBORDINATE CLAUSES: 17 ERRORS: 10 WORDS (TOTAL): 264			
P2	| So, my first contact with the English language was in primary school |	1		
P2	| By that time I didn't know **much** things about the language |	1		1
P2	| I just knew :: *how to say* (1.11) *the name of some colors count one to ten the name of some objects and animals* |	1	1	
P2	| I became really interested in language :: *when* (0.70) *I was about thirteen* |	1	1	
P2	| and I started to listen to international music especially in English |	1		
P2	| (0.73) Then {I} (0.75) I realized :: *that {I} I needed to understand* :: *{what I} what I was listening to* |	1	2	
P2	| and {I} (1.07) I (1.08) **search (for)** some lyrics |	1		2
P2	| and translated **it** |	1		1
P2	| (0.90) And it was :: *when my vocabulary improved* |	1	2	
P2	| and I became more proficient in the language |	1		
P2	| (1.04) {Ahmm} at middle school {I} I had English {classes class} classes	1		1
P2	| and (0.66) {I was} I was trying to catch (0.83) :: *the more I could of the*	1	1	
P2	| (0.80) and I think (0.79) :: *it was how {I}* (2.57) *{I} I learned* |	1	1	
P2	| (1.50) And I came {to} to **(the)** university of English by chance |	1		1

P2	| not by chance I **choose** it |	1		1
P2	| (0.88) but {it} it was :: *because* (1.68) *it was something* :: *I liked* |	1	2	
P2	| (0.78) and so I wanted more contact with the language |	1		
P2	| There are {other} other ways :: *to get this contact* |	1	1	
P2	| but (1.00) **in** {physic} **physic** contact {you know} *you argue with real people* (1.13) *in real situations* |	1		1
P2	| and I think :: *that was* :: *what motivated me* (0.73) :: *to* ***came*** *here* |	1	3	1
P2	| (1.16) {Humm} (2.00) I wasn't sure :: *if I wanted to be a professor* |	1	1	
P2	| (0.65) but (1.40) {I} (1.25) I realized :: *that* (1.93) *since I was in middle school* :: *I helped {my my} my colleagues to understand {the* (0.67) *the} the*	1	2	
P2	| (1.13) and I already {gave give} **gave** classes of guitar (0.45) |	1		1
P2	| so why not English? |	1		
		24	17	10
			0.71	**0.42**

	PARTICIPANT 3 - OP1 SPEECH TIME: 168 sec AS-UNITS: 22 SUBORDINATE CLAUSES: 9 ERRORS: 8 WORDS (TOTAL): 249 WORDS (WITHOUT REPETITION): 216			
P3	| Hello, xxxxxx here |	1		
P3	| And my (0.88) story as a English learner began :: *when I was about* (0.62) *6*	1	1	
P3	| (1.70) {I} I have studied in a school :: *{that have} that has {the}* (1.33) *the*	1	1	
P3	| (1.02) and (1.37) I continued {to} (1.22) to have contact with the discipline {*’til the end of* (0.70) *of the* (0.94) *school life* } (0.42) *{ah}* (1.42) *’til the end*	1	1	1
P3	|(1.02) I {always} always had (0.90) contact (0.72) because of the presence	1		
P3	| (0.90) {I was} (1.12) I was {a} quite a gamer |			
P3	| (0.60) I had contact with the language (0.53) the spoken language with (2.02) {the} the written {language} (0.80) language |	1		
P3	| (0.80) and in the lyrics (0.72) of music there are the {same time} same **type** (0.88) of expression of the language :: *written and spoken* |	1	1	1
P3	| And I tried to sing {some} (0.81) {some lyric} some music (0.84) :: *to learn how to speak the language* |	1	1	
P3	| (0.95) Then I (1.39) entered **in the** college |	1		2
P3	| and here I have {more (0.61) a intensive (1.07) contact with the language} contact with the language :: *{more intensive}* ***intensiver*** *{than}* (0.79) *than*	1	1	1
P3	| (1.45) {Ahn} (2.35) what **more** I have to say |	1		1
P3	| (0.58) oh yeah {ahn} (1.31) nowadays {I have more} I have more contact too because of the existence of {social} social network or social media |	1		
P3	| (0.66) {I use} (0.66) I’m used to **watch** videos in Youtube |	1		1
P3	| (0.64) and (0.75) {in the} I use quite a lot the Instagram |	1		

P3	| (0.43) There **is** (0.95) written texts |	1	1	1
P3	| language spoken |	1		
P3	| and I can practice |	1		
P3	| I go with the objective of practicing {the} (0.87) the listening ability |	1		
P3	| and (1.55) learn :: *how to spell the word* |	1	1	
P3	| (1.00) And I think :: *that is all* |	1	1	
P3	| (1.28) {Ahn} Thanks |	1		
P3	| (0.69) and bye |	1		
		22	9	8
			0.41	**0.36**
	PARTICIPANT 4 - OP1 SPEECH TIME: 87 sec AS-UNITS: 11 SUBORDINATE CLAUSES: 1 ERRORS: 6 WORDS (TOTAL): 93 WORDS (WITHOUT REPETITION): 77			
P4	| So hello, this is xxxxxx |	1		
P4	| (1.27) {Humm} so my story with English (1.03) began by chance {rsrs} |	1		
P4	| {Actually} (2.10) actually I heard music |	1		
P4	| (0.87) and {just} (0.72) my contact with English {is} it's just music |	1		
P4	| (1.28) But one day {rsrs} my friend (1.09) Marina [| thanks Marina {hmmm} |] began to study (1.04) {in a course} in **a** English course |	2		1
P4	| (0.70) and so she called me (0.87) |	1		
P4	| and I went |	1		
P4	| (1.59){Humm} (2.46) from then on (0.77) I {falled in love} {rsrs} **falled** in	1		2
P4	| (1.61) so since then (1.08) {I} (1.74) {I am seek} {I am} (0.85) I am **try** (**to**) improve my English |	1		2
P4	| (1.26) and (1.62) I think :: ***(it)*** *is that* |	1	1	1
		11	1	6
			0.09	**0.55**

	PARTICIPANT 5 - OP1 SPEECH TIME: 249 sec AS-UNITS: 31 SUBORDINATE CLAUSES: 22 ERRORS: 11 WORDS (TOTAL): 395 WORDS (WITHOUT REPETITION): 349			
P5	| So let's go |	1		
P5	| (0.68) Hey teacher |	1		
P5	|{ahm} {my} my journey with English {ahm} started {when} I think :: *when I was* (1.74) *ten or eleven* |	1	1	

P5	| my real journey (0.85) :: *'cause in {the} the {primary} primary school (0.94) I studied English {ahn} {the} the basic things the colors the numbers these kind of things* |	1	1	
P5	| (0.64) but my real interest in the English language started :: *when I was* {ahm (1.09)} *eleven {ahm} ten* (1.06) *because of the music* |	1	1	
P5	| {I} (2.74) I started {to} {to hear a band} (0.85) to listen (**to**) a band :: *called Hillsong* |	1	1	1
P5	| (0.86) {ahm} they are part of a church Hillsong church |	1		
P5	| (0.64) and I started {to} (0.74) to listen (1.13) (**to**) all of the albuns :: *that they released* |	1	1	1
P5	| and (1.00) I **begin** {to} to learn some words in English :: *because I wanted to know* :: *what they were singing* (0.85) :: *what they were* ***tolding*** *in the dvds* |	1	3	2
P5	| (0.79) and (0.95) I started {to} to learn |	1		
P5	| (1.06) Basically I {star} started this journey (0.89) on Youtube (0.98) with {ah} {ah} some video aulas |	1		
P5	| (0.67) I don't know :: *how to say it in English* (0.89) *with some videos, with people or professors teaching basic things* |	1	1	
P5	| and (1.03) that's :: *{why} how I started* |	1	1	
P5	| (0.37) so {ahmm} after that {I started to} I started to translate some songs |	1		
P5	| (1.12) and (0.95) because of {this} this activity {I} (1.28) I (1.33) started {to} to learn {more more} more words more expressions and etcetera |	1		
P5	| (0.77) So {I} my real development in the English language (1.13){ahmm} begins to happen here at the university :: *because {I} (0.86) I started to see* :: *how the language works* (1.02) :: *how the language* ***real*** *works* |	1	3	1
P5	| so I started to see {ah ahmm} :: *how the language was* ***pronunciated*** *in other regions and other countries* |	1	1	1
P5	| so **that** kind of things |	1		1
P5	| (1.13) And (1.05) now {I'm} (1.03) I'm keeping (**on**) increasing my English |	1		1
P5	| (0.53) and I'm keeping (**on**) trying {to to (1.67)} {ahn} to learn more things :: *to increase my knowledge* :: (0.81) *to keep learning* |	1	2	1
P5	| (0.58) 'cause {I} my real dream is :: (0.85) *to live outside my country* |	1	1	
P5	| is :: *to live in Australia* {rsrs} |	1	1	
P5	| (**it**) is {the (0.89)} the country :: *that Hillsong comes from* |	1	1	1
P5	| and I want to be part (0.52) of that church |	1		
P5	| (0.65) and I want to work with them |	1		
P5	| (0.71) So basically that's my journey |	1		
P5	| (0.88) I started because of the music |	1		
P5	| and now I keep learning :: *because of the music and because I want to be a a good teacher* |	1	1	
P5	| (1.10) {that that has a good} {ahn ahn (2.22)} {that has} I don't know :: *how to say it* |	1	1	
P5	| but (1.86) that has {ah ah (1.25)} good things and good **formations** :: *to pass {to}* (0.65) *to my {stu-} students* |	1	1	1
P5	| (0.73) And that's my journey |	1		
		31	22	11
			0.71	**0.35**

	PARTICIPANT 6 - OP1 SPEECH TIME: 288 sec AS-UNITS: 51 SUBORDINATE CLAUSES: 28 ERRORS: 30 WORDS (TOTAL): 561 WORDS (WITHOUT REPETITION): 533			
P6	| Howdy Professor |	1		
P6	| so {ah} my journey as an L2 learner (0.57) {started} {eh} starts **by** a funny	1		1
P6	| (0.70) I **start** to play videogames something about (0.59) nine years old (1.02) something like that |	1		
P6	| (0.35) and I had serious problems ::*because* (1.35) *everything was in English* |	1	1	
P6	| (1.09) So my first tackle into the language was :: (0.89) I **have** a very bad feeling {about} about it |	1	1	1
P6	| (1.77) I **cannot** actually do anything |	1		1
P6	| (1.80) And I got to pick a dictionary an English-Portuguese dictionary |	1		
P6	| (0.27) and **traduce** it word by word |	1		1
P6	| and then looked at the game :: (0.65) *to see the context of that word* :: *to see which word I can use* |	1	2	
P6	| (0.50) I **start** with the English like that |	1		1
P6	| (0.41) For the first game and the second game and the third game the things	1		1
P6	| (0.69) and I was hating English |	1		
P6	| I really hated English |	1		
P6	| (0.61) but *when* (**it**) *comes to my fourth game, my* ***five*** *game probably* :: (1.00) things **get** a bit **more smooth** :: (0.97) *because I got a bit of comprehension about the context* |	1	2	3
P6	| (0.52) there **are** plenty of words :: *that I* ***have*** *already seen* |	1	1	2
P6	| so (1.16) I basically already **know** about a lot of things about (0.58) {ah} (1.19) mainly things like {ah}(1.24) on the medieval context :: *because I play a lot of RPGs* |	1	1	1
P6	| (0.73) so {names of} name of some places (0.43) name of weapons (1.24) natural resources (1.11) and (1.36) names of some enemies :: *that are recurrent* (0.78) like dragons and (0.53) {ah} undead creatures things like that |	1	1	
P6	| (0.72) But I start {to} {er} to look out for **another** things to play |	1		1
P6	| (0.89) and that **help** me :: {to build my} {ah} (3.43) {ah} *to build my vocabulary* :: (1.03) *'cause I don't have a very great vocabulary actually* |	1	2	1
P6	| (1.88) Something about (1.32) I think (1.09) working maybe |	1		
P6	| (0.87) I **start** to have English classes |	1		1
P6	| (0.42) but **it's a** public school (0.67) English classes |	1		2
P6	| so you can imagine :: *how awful those classes are* |	1	1	

P6	| (0.60) but at least (0.69) I got a bit of knowledge :: *of what I was needing* :: *to actually make a proper phrase* (0.48) *and proper talk of English* :: (0.43) *because I already had some **of** vocabulary* |	1	3	1
P6	| and I was already getting to the context (0.85) of the things :: *I was learning*	1	1	
P6	| (0.45) so {I was} I was just **needing** (0.92) {ah} the rules :: *to fit my knowledge together* :: (0.71) *{to say the thing} to say the things properly* |	1	2	1
P6	| (1.24) *So it's basically about* (2.28) *fifteen* :: I think |	1	1	
P6	| (0.85) {I was} (0.75) {I was like} (1.53) I **wasn't** need the dictionary any-	1		1
P6	| I was able to read (0.45) most of the things :: *that **was** in English* |	1	1	1
P6	| and comprehend it very well |	1		
P6	| but I **cannot** actually (0.59) speak (0.82) well |	1		1
P6	| (0.72) That's :: *when I* ***start read*** (0.91) *series in English* |	1	1	2
P6	| (1.35) {and I} {rsrs} it was funny |	1		
P6	| I was like in my house |	1		
P6	| and I was hearing the characters say something |	1		
P6	| then I (0.53) **pause** the video |	1		1
P6	| and **trying** to repeat :: *what he said* (1.11) *in the middle of the night* :: *when*	1	2	1
P6	| (0.74) something about two am |	1		
P6	| (1.74) And I **keep** doing this for a good time |	1		1
P6	| (1.25) So then I **start** to play (0.69) RPGs again |	1		1
P6	| (0.94) and one day I was playing it |	1		
P6	| (1.56) and it was a new generation game |	1		
P6	| so (0.45) the character was saying |	1		
P6	| there was not only text |	1		
P6	| (0.38) it was still in English :: *because* (0.42) ***by*** *this point I already used to do the things in English* |	1	1	1
P6	| watch movies in English |	1		
P6	| (0.51) heard series in English |	1		
P6	| (0.61) and I was {eh} hearing :: *what the character was saying* |	1	1	
P6	| was reading the text on the screen |	1		
P6	| and I **notice** {that wasn't} :: *that I wasn't in need of **traducing** anymore* |	1	1	1
P6	| (0.39) so this is :: *how basically I discovered* (0.95) *quorum quote discovered* :: *that I was* (0.46) *learning English* |	1	2	
		51	28	30
			0.55	**0.59**

	PARTICIPANT 7 - OP1 SPEECH TIME: 63 sec AS-UNITS: 11 SUBORDINATE CLAUSES: 2 ERRORS: 10 WORDS (TOTAL): 68 WORDS (WITHOUT REPETITION): 63			
P7	| Hello teacher |	1		
P7	| I am xxxxxx |	1		
P7	| (0.82) {humm} my trajectory in English **learn** is formed of (0.95) {challenge} (1.95) challenge {eh} :: *because my school formation* ***is*** *very difficulty* |	1	1	2
P7	| (0.85) I **am** not (**have**) **very** possibilities of learning (0.60) in (**the**) period of (0.72) **fundamental** |	1		4
P7	| (0.66) My formation (0.64) was difficult |	1		
P7	| but in the middle formation the experience {has} (0.50) was better |	1		
P7	| and I don't (0.64) {eh} speak English |	1		
P7	| (0.70) (**it**) Is very difficult for me (1.22) :: *because my* ***learn*** (0.52) ***is*** (1.03) *very* (1.10) ***deficit*** |	1	1	4
P7	| (0.60) {rsrs} Ok? |	1		
P7	| (0.84) Thank you |	1		
P7	| Bye |	1		
		11	2	10
			0.18	**0.91**

	PARTICIPANT 8 - OP1 SPEECH TIME: 75 sec AS-UNITS: 12 SUBORDINATE CLAUSES: 3 ERRORS: 9 WORDS (TOTAL): 95 WORDS (WITHOUT REPETITION): 86			
P8	| I'm xxxxxx |	1		
P8	| and I'll talk about (1.11) all my way (0.45) as **a** English student |	1		1
P8	| (1.39) I start to learn English :: (0.95) {ahn} (0.90) *because* (0.45) *I like the language* (0.45) *and the English literature* |	1	1	
P8	| (0.56) so (1.46) **I'd** like {to} to read |	1		1
P8	| (1.34) and (0.51) {to to} to speak |	1		
P8	| (0.74) and I feel (0.97) a little bit of dfficulty :: *to structure* (0.42) *the sentence* (1.07) *to speak to pronunciate*	1	1	1
P8	| (0.95) but I (0.57) tried to learn (0.61) vocabulary watch video (0.72) series |	1		
P8	| (1.00) {and} (1.10) and do exercises |	1		
P8	| (1.44) My journey {it's about} (1.53) it's about :: ***to study*** *hard* |	1	1	2
P8	| (1.10) {and} (2.96) and everyday (1.47) **try** to talk in English |	1		1
P8	| (0.52) and (1.14) **do** exercise |	1		1
P8	| (3.60) and **try** to **interpretate** {the} (1.06) the teacher |	1		2
		12	3	9
			0.25	**0.75**

	PARTICIPANT 9 - OP1 SPEECH TIME: 44 sec AS-UNITS: 7 SUBORDINATE CLAUSES: 0 ERRORS: 7 WORDS (TOTAL): 54 WORDS (WITHOUT REPETITION): 46			
P9	| Hi teacher good evening |	1		
P9	| (0.89) {I am} My name is xxxxxx |	1		
P9	| {I'm teacher in} (1.03) I'm (**a**) teacher in the city (inaudible) |	1		1
P9	| (0.58) I like (**to**) speak English everyday in my house with my brother |	1		1
P9	| (1.16) and (0.54) watch TV **in** the couch |	1		1
P9	| and listen (**to**) music (0.58) everyday in English |	1		1
P9	| (2.00) {I like} {I} (1.14) I like (0.53) (**my**) job at (**the**) **school of English** |	1		3
		7	0	7
			0.00	**1.00**
	PARTICIPANT 10 - OP1 SPEECH TIME: 18 sec AS-UNITS: 3 SUBORDINATE CLAUSES: 0 ERRORS: 4 WORDS (TOTAL): 19 WORDS (WITHOUT REPETITION): 19			
P10	| I am xxxxxx |	1		
P10	| (0.48) I am (**a**) student (**of**) English (0.52) of (**the**) university (1.05) of (**the**) state (1.15) {eh} of Bahia |	1		4
P10	| {I love} (0.86) I love here |	1		
		3	0	4
			0.00	**1.33**
	PARTICIPANT 11 - OP1 SPEECH TIME: 87 sec AS-UNITS: 7 SUBORDINATE CLAUSES: 1 ERRORS: 3 WORDS (TOTAL): 35 WORDS (WITHOUT REPETITION): 29			
P11	| Hello |	1		
P11	| (0.68) {I am} I am xxxxxx |	1		
P11	| (1.90) I'm here :: (0.67) *because* (1.61) *I want to learn English* |	1	1	
P11	| (2.46) and (5.58) (**it**) is {very difficult} (1.31) **much** difficult |	1		2
P11	| (1.10) but (3.58) I **learning** (6.73){ahn} (3.14) |	1		1
P11	| my journey (3.71) {is} (7.81) is (1.91) difficult (3.10) |	1		
P11	| {hum} (1.83) {but} (0.55) but (2.27) I am here (7.28) {ahn} (2.00) (inaudible) |	1		
		7	1	3
			0.14	**0.43**

	PARTICIPANT 12 - OP1 SPEECH TIME: 60 sec AS-UNITS: 7 SUBORDINATE CLAUSES: 2 ERRORS: 10 WORDS (TOTAL): 65 WORDS (WITHOUT REPETITION): 64			
P12	| Hello teacher, how are you |	1		
P12	| (1.28) My name is xxxxxx |	1		
P12	| (1.08) My first contact with **of the** English (0.93) **happen** {eh} (1.02) **on high** school in **the** childhood |	1		6
P12	| (2.39) **Startly** I learned the numerals, animals and colors |	1		1
P12	| (1.02) After came pronouns simple past (0.75) and present continuous |	1		
P12	| (1.58) *When I **had*** (1.20) *sixteen years old* :: I enrolled (0.87) **in the** Wise language school |	1	1	3
P12	| (0.68) but I learned little :: (0.77) *because my attention was* (0.58) *to the parties* |	1	1	
		7	2	10
			0.29	**1.43**
	PARTICIPANT 13 - OP1 SPEECH TIME: 133 sec AS-UNITS: 16 SUBORDINATE CLAUSES: 5 ERRORS: 10 WORDS (TOTAL): 133 WORDS (WITHOUT REPETITION): 127			
P13	| Hello |	1		
P13	| (0.65) my name is (1.52) xxxxxx |	1		
P13	| (1.50) my first contact (0.61) with the English language was in high school :: (0.78) *when* **(I)** *studied the various forms* (1.08) ***and (of)*** *the to be verb* |	1	1	2
P13	| (1.43) studied (0.86) vocabulary (1.05) names of animals fruit (0.81) colors |	1		
P13	| (2.31) {ahn} days of the weekend {eh} (1.70) months of (**the**) **years** the human body |	1		2
P13	| (1.59) I needed to learn English |	1		
P13	| (1.06) I dreamed :: (1.64) *that I would be* (0.81) ***(a)*** *Hollywood actress* |	1	1	1
P13	| (3.26) I didn't have money :: (0.72) *to take the English course* |	1	1	
P13	| (1.18) but I **participed** (2.69) in a **fantasy** contest (1.22) on Halloween **in the** Coliseu dance club |	1		3
P13	| (1.40) I won (1.01) {ahn} (1.29) the scholarship |	1		
P13	| (2.01) my first work (1.72) {eh} with English (1.76) was in a school (2.07) for young (0.88) and adults |	1		
P13	| (1.76) I took the **vestibular** (1.59) of English |	1		1
P13	| (1.12) and I was approved |	1		
P13	| (1.12) {humm} My objective (0.77) was ::{ah} *to learn English* |	1	1	
P13	| (1.30) Today I am here :: *studying English **in the** XXXX* |	1	1	1
P13	| (1.26) but teaching (1.21) only Geography |	1		
		16	5	10
			0.31	**0.63**

	PARTICIPANT 14 - OP1 SPEECH TIME: 188 sec AS-UNITS: 33 SUBORDINATE CLAUSES: 11 ERRORS: 5 WORDS (TOTAL): 279 WORDS (WITHOUT REPETITION): 264			
P14	| Hello |	1		
P14	| my name is xxxxxx |	1		
P14	| and I'm gonna talk just a little bit about my journey with English |	1		
P14	| (0.76) So *when I was about sixteen* :: I began to (1.07) enjoy very much music and all this stuff {you know} films and all of that in English |	1	1	
P14	| (0.76) And I liked it so much |	1		
P14	| (0.51) And {you know} I always wanted to travel all around the world |	1		
P14	| so English (0.77) {was gon} was gonna be very useful |	1		
P14	| and (0.70) more and more *when* {you know} *time passed by* (0.65) :: I didn't realize :: *that was becoming* (0.64) *necessary too* |	1	2	
P14	| so I began to study English :: (1.35) for I don't know one year |	2		
P14	| (0.90) just studying English |	1		
P14	| (0.88) {I} (1.00) I got a book :: *called 'Como aprender tudo em Ingles' by Ron Martines* |	1	1	
P14	| I think |	1		
P14	| (0.57) and {I} I spent a lot of time :: *studying this book* |	1	1	
P14	| (1.03) and I think :: *this was the very first step* (1.11) *{in}(1.44) in my learning {my}* (1.08) *my journey with English* |	1	1	
P14	| (0.66) So (1.26) with time {I I} I kept practicing |	1		
P14	| (1.01) but after **a** time I got lazy |	1		1
P14	| (0.84) {you know} I can't tell (1.31) the **exactly** (0.92) range of time |	1		1
P14	| but (0.53) it began :: *when I was sixteen* |	1	1	
P14	| (0.84) and (1.21) I came to a point :: *when I think it's* (1.08) *intermediate* :: {when} (0.72) *when you begin to absorb things more easily* |	1	2	
P14	| (1.33) And that's it |	1		
P14	| I just {study} studied hard |	1		
P14	| (0.65) and (0.83) then I (1.77) more or less (0.70) forgot it for **a** time |	1		1
P14	| (0.82) and (1.56) {you know} just (2.17) tried the {vesti} **vestibular** |	1		1
P14	| (1.69) and passed |	1		
P14	| (1.81) and now I am at XXXX |	1		
P14	| (2.23) and (1.50) I don't know :: *what to say anymore* |	1	1	
P14	| (1.56) {My learn} {my learning} (1.15) my English has improved so much :: {since I've got} (1.07) *since **I'm** here at XXX* |	1	1	1
P14	| (0.53) and (0.85) that's it |	1		
P14	| I love English |	1		
P14	| I love (1.83) all other things in English |	1		
P14	| (0.64) And that's it |	1		
P14	| (0.55) Thank you |	1		
		33	11	5
			0.33	**0.15**

OP2 — Transcriptions & Codings (Operationalization)

P	AS-units	Indep	Subrd	Errors
	PARTICIPANT 1 - OP2 SPEECH TIME: 255 sec AS-UNITS: 49 SUBORDINATE CLAUSES: 28 ERRORS: 24 WORDS (TOTAL): 522 WORDS (WITHOUT REPETITION): 522			
P1	| My name is xxxxxx |	1		
P1	| and I'm going to introduce you to my trajectory of life as an English learner at university |	1		
P1	| I hope :: *you like it* |	1	1	
P1	| (1.76) So I'm eighteen years old |	1		
P1	| and I came from Ibaí a town near to Irecê Bahia |	1		
P1	| (1.00) Currently I live in xxx :: *that is the place I chose to study* |	1	1	
P1	| (1.37) (inaudible) studying at xxxx university for about two years now in the course Letras Lingua Inglesa e suas respectivas Literaturas in the night shift |	1		
P1	| (1.17) There are lots of things :: *that influenced me* :: *for choosing to study at the English course* |	1	2	
P1	| (2.18) Everything **begin** :: *when I was about six years old* |	1	1	1
P1	| (1.05) By that time I studied at the basic education |	1		
P1	| and I think :: *I was already sure* :: *that I wanted someway to be a professor* |	1	2	
P1	| (1.21) I remember :: *that I didn't study* ***to*** *the exams* :: *as most of the regular children did* |	1	2	1
P1	| (1.65) I used to pick up a square |	1		
P1	| and (inaudible) many friends to be my pupils :: *to play with them* |	1	1	
P1	| (1.31) *Sometimes* ***for*** *I* ***(was)*** *in* ***fundament*** *school* :: I'd **be** indirectly talk to my parents (**about**) :: *what I wanted to do* :: *when I* ***grow*** *up* |	1	3	6
P1	| (1.03) My father was very happy about it |	1		
P1	| but my mother not so much |	1		
P1	| she was always **ask** me :: *if I was sure* |	1	1	1
P1	| I didn't want to get in **the** law school just like my sister |	1		1
P1	| I used to give always the same answer |	1		
P1	| Mom you know :: *I'm not into law* |	1	1	
P1	| (1.31) *When I got in the middle school* :: I had my first contact with the English language |	1	1	
P1	| I **love** the class of professor Marlon |	1		1
P1	| He used to sing songs |	1		
P1	| and make dynamic activities |	1		
P1	| **In** this time I was very uncertain |	1		1
P1	| I already **listen** to songs |	1		1
P1	| and **watch** movies in English |	1		1
P1	| but I also **like** Biology |	1		1
P1	| and I didn't **knew** :: *which one I would choose* |	1	1	1
P1	| My grandfather **is** the one :: *that helped me to figure it out* |	1	1	1

P1	| He said :: *he liked to listen to people* :: *speaking in that strange language referring to the English language* |	1	2	
P1	| (1.26) **In** the last year of high school I subscribed myself to the exam of the xxx university in xxx :: *for my sister was already living here* |	1	1	1
P1	| She **support** me in my decision |	1		1
P1	| and **become** very happy :: *when (**she**) saw the name at the list of (**the**) approved ones* |	1	1	3
P1	| (1.21) I moved to XXX in July 2016 |	1		
P1	| It was a very difficult period of my life |	1		
P1	| moving to a city |	1		
P1	| leaving my parents' house |	1		
P1	| (1.21) but it was the period :: *that many special people got in my life* |	1	1	
P1	| and all into the English course |	1		
P1	| I made friends and also best friends |	1		
P1	| Those people are always helping me in every possible way |	1		
P1	| and I love them |	1		
P1	| (2.22) It was also in this period :: *that I had contact with the class with the professors* |	1	1	
P1	| and it can be said :: *that the first real contact with the English language for me was with professor Regis' class in Basic 1* |	1	1	
P1	| (2.27) By now I am at the third semester |	1		
P1	| and I am happy and thankful to all the people :: *that in some way have contributed in* :: ***turn*** *all of this possible* |	1	2	1
P1	| and I'm also glad for all the good moments :: *they* ***propicied*** *me* |	1	1	1
		49	28	24
			0.57	**0.49**
	PARTICIPANT 2 - OP2 SPEECH TIME: 253 sec AS-UNITS: 62 SUBORDINATE CLAUSES: 42 ERRORS: 7 WORDS (TOTAL): 642 WORDS (WITHOUT REPETITION): 642			
P2	| Hi |	1		
P2	| my name is xxxxxxxxxx |	1		
P2	| and I'm going to tell you the story of my journey as an English learner |	1		
P2	| (1.04) Currently I'm a student of the third semester of the English course at XXX university in XXX Bahia |	1		
P2	| (1.08) My journey with the English language started long time ago :: *when I was a child at primary school* |	1	1	
P2	| By that time I just knew the name of some colors, objects |	1		
P2	| and how to count one to ten |	1		
P2	| It began at Romênia Rodrigues Bahia |	1		
P2	| but there is not :: *where it became important to me* |	1	1	
P2	| (1.15) I moved more than twice due to my parents' profession |	1		
P2	| and studied in many schools :: *where English was taught as a second language* |	1	1	

P2	| *When I was thirteen* :: we moved to Serrolandia Bahia |	1	1	
P2	| And there is the place :: *where I realized* :: *that English was needed* |	1	2	
P2	| and I started to really like it |	1		
P2	| (0.88) It began :: *when I met one friend of mine* :: *who introduced me* ***(to)*** *some international bands* |	1	2	
P2	| and I just fell in love **for** the songs :: *even without knowing* :: *what they were about* |	1	2	1
P2	| (0.80) I have always been in love with music |	1		
P2	| (1.11) *As I used to play the guitar and also sing* :: it **does** not **took** long :: *for people to come to me* :: ***ask*** *me* :: *to sing songs in English* |	1	4	2
P2	| And then I got interested in English music |	1		
P2	| (0.92) I needed to know :: *how to sing* |	1	1	
P2	| but it'd not be interesting :: *if I was just spelling words* :: *without knowing* :: *what I was saying* |	1	3	
P2	| (1.02) I started then to search for some lyrics |	1		
P2	| and translate them |	1		
P2	| paying attention to the words |	1		
P2	| and writing down some of them |	1		
P2	| (0.84) My vocabulary pronunciation and knowledge grew :: *due to this interest I had in learning songs to play* |	1	1	
P2	| (1.13) I met lots of people :: *who listen to me playing songs* :: *that they liked too* |	1	2	
P2	| (0.78) and got close to me |	1		
P2	| Most of them were classmates and students from the other shifts :: *that liked music or English itself* |	1	1	
P2	| (1.16) Some of them are still present in my life |	1		
P2	| and study at the same univeristy and course :: *I do* |	1	1	
P2	| Most of my learning was on my own |	1		
P2	| but of course I had some help |	1		
P2	| My English professors always supported me :: *when I needed to understand something difficult* |	1	1	
P2	| and they suggested materials for studying |	1		
P2	| and gave me clues to a faster learning |	1		
P2	| (1.10) They were very important :: *giving me direction and grammar content* |	1	1	
P2	| I didn't know however :: *that I would choose English for life or living* |	1	1	
P2	| (0.86) It came to me :: *when I concluded middle school* |	1	1	
P2	| and had to take the exam :: *to get in college* |	1	1	
P2	| And I had to choose something :: *I liked* |	1	1	
P2	| and was interesting to me |	1		
P2	| (0.90) *From the option I had in mind* :: English and some other courses were the **better** options :: *I had* :: *close to where I live* |	1	3	1
P2	| (0.88) *Then after thinking a lot* :: I decided :: to *make the exam to xxx university* |	1	2	
P2	| and I took English as my first option |	1		
P2	| (0.87) I was selected |	1		
P2	| and since then I study English :: *on the way to become a professor* |	1	1	
P2	| (1.05) I did not know :: *if I wanted to be a professor* |	1	1	

<table>
<tr><td>P2</td><td>| but I thought about |</td><td>1</td><td></td><td></td></tr>
<tr><td>P2</td><td>| and realized :: <i>that I had been teaching (for) a long time</i> :: <i>when my colleagues needed some help in the content of the school</i> |</td><td>1</td><td>2</td><td>1</td></tr>
<tr><td>P2</td><td>| (0.83) and I also gave guitar lessons for some time |</td><td>1</td><td></td><td></td></tr>
<tr><td>P2</td><td>| (1.54) <i>From the time I was thirteen to now</i> :: I never stopped getting in contact with the English language |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P2</td><td>|(0.84) I listen to songs all day long |</td><td>1</td><td></td><td></td></tr>
<tr><td>P2</td><td>| read stories books news |</td><td>1</td><td></td><td></td></tr>
<tr><td>P2</td><td>| and talk to people |</td><td>1</td><td></td><td></td></tr>
<tr><td>P2</td><td>| and I was really willing to get that |</td><td>1</td><td></td><td></td></tr>
<tr><td>P2</td><td>| I did not liked knowing a language even my knowledge being restrict |</td><td>1</td><td></td><td>1</td></tr>
<tr><td>P2</td><td>| and not exercise it |</td><td>1</td><td></td><td>1</td></tr>
<tr><td>P2</td><td>| <i>Being in the university</i> :: has offered me much content and experiences :: <i>that I would never have</i> |</td><td>1</td><td>2</td><td></td></tr>
<tr><td>P2</td><td>| and to know lots of lovely people :: <i>that I will surely never forget about</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P2</td><td>| English became as important as music to me |</td><td>1</td><td></td><td></td></tr>
<tr><td>P2</td><td>| and I love both |</td><td>1</td><td></td><td></td></tr>
<tr><td></td><td></td><td>62</td><td>42</td><td>7</td></tr>
<tr><td></td><td></td><td></td><td>0.68</td><td>0.11</td></tr>
</table>

<table>
<tr><td></td><td>PARTICIPANT 3 - OP2

SPEECH TIME: 143 sec
AS-UNITS: 37
SUBORDINATE CLAUSES: 20
ERRORS: 7
WORDS (TOTAL): 388
WORDS (WITHOUT REPETITION): 388</td><td></td><td></td><td></td></tr>
<tr><td>P3</td><td>| Hello |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| my name is xxxxxxx |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| I am a student at the Letras Língua Inglesa e Literatura’s Course currently at the third semester at XX |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| and I’m going to present my history as an English student |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| (0.87) So my history begins :: <i>when I was 6 years old</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P3</td><td>| I have studied in a school :: <i>that had the discipline of English language</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P3</td><td>| At that time I used to consider English as the best discipline in the school |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| I really loved to learn another language |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| (1.39) <i>Then as time passed by</i> :: <i>when I was twelve to sixteen</i> :: I continued to study |</td><td>1</td><td>2</td><td></td></tr>
<tr><td>P3</td><td>| But I was not studying deeply as nowadays |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| I just got used to not getting really into the language |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| So I started to be curious on :: <i>what was said in music</i> :: <i>that I listened to</i> |</td><td>1</td><td>1</td><td>1</td></tr>
<tr><td>P3</td><td>| (0.72) then there I was beginnig to read the lyrics |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| listening to the language |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| and trying to sing with the song |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| (0.76) By the same time I was very interested in playing games |</td><td>1</td><td></td><td></td></tr>
<tr><td>P3</td><td>| <i>By gaming</i> :: I was able to learn the words |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P3</td><td>| and become better in language comprehension |</td><td>1</td><td></td><td></td></tr>
</table>

P3	| (0.95) But I never **have** tried to speak trully |	1		1
P3	| I remember :: *that one of my motivations for learning English is* :: *that I wanted to understand* :: *what was said in films* :: *that were in English* |	1	4	
P3	| (0.88) Nowadays I'm an English student at the university |	1		
P3	| I remember that :: *when I started the undergraduate course* :: *my problem was in grammar and in spoken language* |	1	2	
P3	| but it stopped being a problem :: *when I got the rhythm* |	1	1	
P3	| and developed a lot |	1		
P3	| (0.70) **My** first time *that I used the language* :: *to speak trully* was in a seminary :: ***that** I presented a literary analysis* |	1	3	2
P3	| It was such a great moment for me |	1		
P3	| I felt happy for my development achieved |	1		
P3	| Since a few months I have been teaching basic English classes to children for a project in my town |	1		
P3	| I really liked the experience :: *because of the background that I got in the language **as** in the teacher position* |	1	1	1
P3	| At the university I got more than classmates |	1		
P3	| I got friends new friends |	1		
P3	| And made old friendships :: *become closer* |	1	1	
P3	| (0.81) For my future I want to achieve the master degree |	1		
P3	| However most important than (**that**) is feeling happy :: *as I am now* :: *even if I have to work hard* |	1	2	1
P3	| and deal with the unpleasant moments |	1		
P3	| (0.95) But I don't know |	1		
P3	| the future **got** many surprises |	1		1
		37	20	7
			0.54	**0.19**

	PARTICIPANT 4 - OP2 SPEECH TIME: 152 sec AS-UNITS: 39 SUBORDINATE CLAUSES: 3 ERRORS: 7 WORDS (TOTAL): 244 WORDS (WITHOUT REPETITION): 237			
P4	| Hi |	1		
P4	| this is xxxxxxxx |	1		
P4	| and I will tell you about my story with English |	1		
P4	| (1.18) My story with English started with music |	1		
P4	| I like to hear music in English |	1		
P4	| but I was not thinking of **deeping** my knowledge |	1		1
P4	| (1.74) So one day my friend Marina (0.92) began an English course in xxxx |	1		
P4	| it's called AECTEA |	1		
P4	| So she called me :: *to go with her* :: *because there **(it)** was cool and cheap* {rsrs} |	1	2	1
P4	| and then I went |	1		

P4	| (1.70) On (**the**) first weeks my perfomance was good |	1		1
P4	| and it was an input to me |	1		
P4	| (1.00) In this course the professors were native |	1		
P4	| Some of them were Canadian Australian American |	1		
P4	| (1.08) The most special and important {te} teacher to me was Nataly |	1		
P4	| (1.25) {She} she is American |	1		
P4	| and she speaks French Spanish and Italian |	1		
P4	| I guess |	1		
P4	| She was a great teacher |	1		
P4	| Really she was a great teacher {rsrs}|	1		
P4	| Unfortunately I don't have (**a**) picture with her |	1		1
P4	| (1.48) I studied there for two years |	1		
P4	| and I finished in 2012 |	1		
P4	| They were two wonderful years |	1		
P4	| I met amazing people **in** this time |	1		1
P4	| (1.03) After sadly I stopped studying English |	1		
P4	| and I forgot many things |	1		
P4	| I was lazy {rsrsrs} |	1		
P4	| and to sum up I choose to suffer |	1		
P4	| and decided to take **vestibular** to Letras Inglês at XXX |	1		1
P4	| And I'm here |	1		
P4	| I have been studying here since 2016 |	1		
P4	| and {it} it has been (**an**) amazing experience |	1		1
P4	| I met good people |	1		
P4	| {Ahmmm} (2.09) I made friends |	1		
P4	| and I'm learning too much |	1		
P4	| (1.07) and I think :: *that is my story* |	1	1	
P4	| Thanks for watching |	1		
P4	| and now it's your turn |	1		
		39	3	7
			0.08	**0.18**

	PARTICIPANT 5 - OP2 SPEECH TIME: 129 sec AS-UNITS: 28 SUBORDINATE CLAUSES: 18 ERRORS: 2 WORDS (TOTAL): 323 WORDS (WITHOUT REPETITION): 323			
P5	| Hi my name is xxxxxxxx |	1		
P5	| I'm nineteen years old |	1		
P5	| I live in Serrolandia, Bahia |	1		
P5	| (1.05) Now I'm gonna tell you a little about my experience as an English learner |	1		

P5	| (*4.24) So I started my journey :: *when I was at primary school* |	1	1	
P5	| I think :: *that I was between five or six years old* |	1	1	
P5	| Like most of the children in this age I was always a curious kid |	1		
P5	| I always tried to learn the things :: *that were taught by my teachers* |	1	1	
P5	| and because of that I learned a little in the primary |	1		
P5	| (*3.53) At high school I wasn't so much **interest** in English :: *as I was in the primary* |	1	1	1
P5	| I think it was a season :: *when I was discovering things* :: *that I really liked* |	1	2	
P5	| and would carry for the rest of my life |	1		
P5	| (*2.56) But in 2012 I started to listen like everyday (**to**) a christian band :: *that changed all my life* |	1	1	1
P5	| And it was one of the major facts :: *that contributed to start this learning process again* |	1	1	
P5	| (1.00) This band is called Hillsong |	1		
P5	| and because of them my interest in the English language came back again |	1		
P5	| I was so excited :: *to learn the new words new expressions because of their music* |	1		
P5	| so I began this journey again |	1	1	
P5	| (*3.15) In 2016 I passed the entrance examination |	1		
P5	| and now I'm here at XXX in an English course :: *preparing myself to be at the schools* :: *teaching to the kids* :: *what I was learning a few years ago* |	1		
P5	| And it is so grateful to me :: *even though I'm not in a good English level yet* |	1	3	
P5	| I'm so happy :: *to know a lot of things* :: *that I was so curious to know* |	1	1	
P5	| Today I can listen to any piece of music in English :: *that I'm able to identify a lot of words* |	1	2	
P5	| and besides that I can talk to a lot of friends of mine :: *that live outside the country* |	1	1	
P5	| And it's so good |	1	1	
P5	| I think :: *that's my journey for now* |	1		
P5	| Thank you for watching me |	1	1	
		1		
		28	18	2
			0.64	**0.07**

	PARTICIPANT 6 - OP2 SPEECH TIME: 212 sec AS-UNITS: 35 SUBORDINATE CLAUSES: 24 ERRORS: 24 WORDS (TOTAL): 427 WORDS (WITHOUT REPETITION): 426			
P6	| Howdy folks |	1		
P6	| My name is xxxxxxx |	1		
P6	| and I'm here today :: *to tell you the story* :: *of how I started to learn English* |	1	2	
P6	| (*2.60) It all began :: *when I started to play videogames* |	1	1	

P6	| I **had** about nine maybe ten years (**old**) |	1		2
P6	| and all the games were in English |	1		
P6	| Now you can imagine :: *how disgusting it was to me* :: *not being able to advance in the game due to my language level* |	1	2	
P6	| I had zero knowledge of English |	1		
P6	| and needed to use dictionaries |	1		
P6	| The word by word translation was one of the most annoying sensations :: *that I felt* |	1	1	
P6	| and this difficulty **standed** for about four games :: *before I could* ***become*** *able to get the meaning of the phrase by its context without the use and the need of* ***use of*** *a dictionary* |	1	2	3
P6	| (1.80) *Well after those hard times that English had eaten me down* :: *have finally passed* :: I discovered :: *that I actually liked the learning process* |	1	3	
P6	| and I think :: *that the language itself was quite fun* |	1	1	
P6	| so I decided :: *to push forward* |	1	1	
P6	| and give the nex step |	1		
P6	| And this next step was :: *(**to**) focus* ***in*** *my ability* ***on*** *listening and speaking* |	1	1	3
P6	| *And to do this* :: I started watching lots of series and movies all in English |	1	1	
P6	| I simply discarded translation **away** |	1		1
P6	| (1.08) *And by watching everything a thousand times* :: *it was needed to* :: (1.40) I **was becoming able** to make sure :: *I was understanding what the characters* ***are*** *saying* |	1	3	2
P6	| and like a parrot of course repeating phrases over and over again :: *to check if my speech was somewhat (1.29) closer* ***nearby*** *to the characters* :: (1.39) *if I* ***say*** *anything similar with accent and things like that* |	1	2	2
P6	| (*2.21) I had no one to speak (**to**) |	1		1
P6	| and to help me on my English training |	1		
P6	| But luckly by this time I already **have** some language level to count on |	1		1
P6	| The internet was a common thing |	1		
P6	| so I started with a new quorum quote category of learning online RPGs |	1		
P6	| They helped a lot :: *supplying me* :: *with all that* ***was*** *lacked on my learning*	1	1	1
P6	| contact with English speakers (1.18) English speakers all over the world |	1		
P6	| *Although I'm not playing anything right now* :: I've been playing online games :: *since I* ***have*** *fifteen years (**old**)* |	1	2	2
P6	| It**'s** (**a**) great contact with people all over the world for seven years so far |	1		2
P6	| And recently due to **the** college I've been able (**to**) mantain contact with professors with a high level of experience |	1		2
P6	| *and even with native {speaker} speakers who needless to say* :: **that** I'm quite happy to practice my English (**with**) |	1	1	2
P6	| and learn a lot of new things also |	1		
P6	| (*3.44) So that's all folks |	1		
P6	| Thanks for everything |	1		
P6	| and see you guys next time |	1		
		35	24	24
			0.69	**0.69**

	PARTICIPANT 7 - OP2 SPEECH TIME: 296 sec AS-UNITS: 45 SUBORDINATE CLAUSES: 22 ERRORS: 42 WORDS (TOTAL): 459 WORDS (WITHOUT REPETITION): 458			
P7	| English in my life |	1		
P7	| My initial contact was not directly in English but rather in two	1		
P7	| I remember :: *when I was about four or five years old* :: *my older*	1	2	1
P7	| **In** {that} that time the language taught in public school was Fren-	1		1
P7	| Therefore I was very fond of being with her :: *when she was at*	1	1	1
P7	| **(I) listen** to her speak French words |	1		2
P7	| and found the mouth **corrects** to pronounce the **words funny** |	1		3
P7	|Shockingly afterwards the schools implemented (1.00) the tea-	1		1
P7	| but my sister had already **complete** her study |	1		1
P7	| From then on the contact with English appears **(to)** grow **(th-**	1		2
P7	| but not the films themselves **plus** the soundtrack too of the films |	1		1
P7	| well **that** did not **translation** the songs |	1		2
P7	| (1.08) *Well speaking of film* :: I could not fail to mention :: *that film (inaudible) was where music* ***that*** *was (inaudible)* |	1	2	
P7	| for me **(it)** was Thriller by Michael Jackson |	1		1
P7	| My sister was very much a fan of music |	1		
P7	| so we heard Michael Jackson Bon Jovi Scorpions |	1		
P7	| *well as we did not always have the tapes* :: the best way to listen to these songs was :: *to tune in the radio* |	1	2	
P7	| (1.38) Well I was twelve :: **(when)** *I actually started to study*	1	1	2
P7	| **but** the complete fundamental period of my school education |	1		1
P7	| and I count that as my first experience of language learning |	1		
P7	| **(it)** was quite **frustrate |**	1		2
P7	| This (inaudible) *to be an English teacher* :: **appear (you)** did not	1	1	4
P7	| just speak the language |	1		
P7	| Well it was a dark period |	1		
P7	| (1.08) *However as I had already said* :: my experience with other	1	1	
P7	| (1.39) The scenery **change** :: *when I* ***reach*** *the middle level with professor Sheila* :: *newly* ***formed*** *by* ***the*** *XXX XXX* |	1	2	4
P7	| (1.24) It was a light for real {ba} **basical understand** of the	1		2
P7	| Well I can say :: *that they were the three most beautiful sweet and*	1	1	
P7	| *After* ***complete*** *my train at the intermediate level* :: I **do** several several **many** attempts for higher courses |	1	1	3
P7	| many not approved |	1		

P7	| many approved |	1		
P7	| so I was unable to attend :: *because they are in other cities* |	1	1	
P7	| at that time the contact with the English language diminishes |	1		
P7	| and I **spend** exactly ten years without English in my life :: (1.04) *until*	1	2	2
P7	| *being approved* :: I enter **into** a dilemma |	1	2	1
P7	| I went to two courses |	1		
P7	| and which should I choose?|	1		
P7	| Portuguese or English |	1		
P7	| (1.04) I **decide** :: *to challenge myself* |	1	1	1
P7	| I cannot understand |	1		
P7	| but I only know :: *that is was meant to be* |	1	1	
P7	| **For was** the phrase of the song 'Million reasons' says :: *there are*	1	1	2
P7	| but I cannot speak of them |	1		
P7	| but (**I**) will follow the sole **propose** to be xxxxxxxxxxx teacher of	1		1
P7	| Well this is another **begin** |	1		1
		45	22	42
			0.4	**0.9**

	PARTICIPANT 8 - OP2 SPEECH TIME: 123 sec AS-UNITS: 34 SUBORDINATE CLAUSES: 14 ERRORS: 11 WORDS (TOTAL): 292 WORDS (WITHOUT REPETITION): 292			
P8	| My Journey as an English student |	1		
P8	| Hello |	1		
P8	| my name is xxxxxxxx |	1		
P8	| I'm from Serrolandia Bahia |	1		
P8	| I **have** nineteen years old |	1		1
P8	| I **start** to learn English :: *when I was twelve years old at Arionete Guimarães de Souza school* |	1	1	1
P8	| This is :: (**how**) *I **learn** vocabulary and pronunciation* |	1	1	2
P8	| My uncle gave me a small dictionary |	1		
P8	| and from there on I **start** to sing music in English |	1		1
P8	| *and while I was listening* :: I tried to write the lyrics |	1	1	
P8	| I remember :: *that Evanescence was my favorite band back then* |	1	1	
P8	| **as (It was)** a nice influence in my learning |	1		2
P8	| *When I was twelve years old at Colegio Estadual de Serrolandia high school* :: I began to learn expression |	1	1	
P8	| and how not to be shy :: *when talking English with my friends* |	1	1	
P8	| and **sing** with them |	1		1

P8	| (1.35) I have always loved English literature |	1		
P8	| and my teacher has sent me :: *to read Edgar Allan Poe in class* |	1	1	
P8	| and he motivated me :: *to choose an English course* :: *because he saw my love for English literature and for the language* |	1	2	
P8	| so I did the **vestibular** to XXXX in XXXX |	1		1
P8	| I was seventeen years old :: *when I **start** following this English course* |	1	1	1
P8	| and I realize :: *that literature is very difficult* |	1	1	
P8	| but I still love it anyway |	1		
P8	| I made many friends at university |	1		
P8	| I learned a lot with them |	1		
P8	| and I found the love small tears strength :: *to be constantly studying* |	1	1	
P8	| Ahhh it's been one **years** and four months already :: *that I am studying in the English course at an intermediate level* |	1	1	1
P8	| I need to travel everyday :: *to go to XXXX* |	1	1	
P8	| but I don't give up |	1		
P8	| I want to study |	1		
P8	| and learn everyday |	1		
P8	| Maybe I should write a book about my experience as an English student |	1		
P8	| (1.22) This is my story about an English student |	1		
P8	| So far to be continued |	1		
P8	| Bye |	1		
		34	14	11
			0.41	**0.32**

	PARTICIPANT 9 - OP2 SPEECH TIME: 138 sec AS-UNITS: 23 SUBORDINATE CLAUSES: 10 ERRORS: 24 WORDS (TOTAL): 234 WORDS (WITHOUT REPETITION): 233			
P9	|My story **begin** in this beautiful city :: *called xx*(inaudible) *the state of Bahia*|	1	1	1
P9	| a wonderful city blessed by God |	1		
P9	| I live in the city :: *an important to live **city*** :: *that is called good to live in* |	1	2	1
P9	| (2.11) I (**will**) present my family |	1		1
P9	| **She** is very important to me :: *because **she** is the base of my life* |	1	1	2
P9	| **She** is also the one :: ***who's gave*** *me a good education* :: *showing respect to others* |	1	2	3
P9	| This my grandmother my mother my sister |	1		
P9	| These are the members of my family |	1		
P9	| (2.95) *When I was a **children*** **::** I started my **student** at this school :: *called **the** Centro Educational xxxx* |	1	2	3
P9	| I studied at the elementary school until high school between the (inaudible) to the education of my city |	1		
P9	| and also the school is part of my life |	1		
P9	| (2.48) These are my school **friend** |	1		1

P9	| I made a great friendship with (inaudible) everything |	1		
P9	| (1.14) These are the pictures of the school |	1		
P9	| a memory **of leave** you very homesick |	1		2
P9	| This group many of them are doctors and teachers |	1		
P9	| (3.51) All (**from**) this group were already my students in the school **itself** |	1		2
P9	| We are **sing** the (inaudible) of the science four |	1		1
P9	| Some of these students follow a profession now **how a** doctors and teachers |	1		2
P9	| (2.27) These are university friends |	1		
P9	| A very {inter} interesting group |	1		
P9	| We are **student** (**of**) English :: *where everyone is crazy about this modern*	1	1	2
P9	| I'm very proud of **begin** a university :: since **we are** a part of my life |	1	1	3
		23	10	24
			0.43	**1.04**
	PARTICIPANT 10 - OP2 SPEECH TIME: 121 sec AS-UNITS: 15 SUBORDINATE CLAUSES: 0 ERRORS: 14 WORDS (TOTAL): 96 WORDS (WITHOUT REPETITION): 96			
P10	| I am xxxxxxxxxx |	1		
P10	| I am fine |	1		
P10	| I live in XXX |	1		
P10	| I like here |	1		
P10	| (1.25) My life story is (**this**) |	1		1
P10	| I was **learn** (inaudible) **letter at** (inaudible) letter (1.78) ABCDEFGHI..Z ||	1		3
P10	| (1.40) After I was introduced to the verb to be |	1		
P10	| I studied in a state school in Sao Paulo |	1		
P10	| and had **a** English teacher |	1		1
P10	| (inaudible) discipline **here teach** (inaudible) English music (1.21) next **contato |**	1		3
P10	| I studied basic English (**for a**) semester and **the** semester of instrumental in Rio de Janeiro in the technical course |	1		3
P10	| I'm **time study** English at XXXX and **in** CCAA |	1		3
P10	| (1.47) I love my teacher |	1		
P10	| I love you |	1		
P10	| Baby bye bye |	1		
		15	0	14
			0.00	**0.93**

	PARTICIPANT 11 - OP2 SPEECH TIME: 190 sec AS-UNITS: 30 SUBORDINATE CLAUSES: 18 ERRORS: 34 WORDS (TOTAL): 300 WORDS (WITHOUT REPETITION): 300			
P11	| Hello guys |	1		
P11	| My story is comic |	1		
P11	| it is not tragic |	1		
P11	| *Because when I* ***was start*** :: I didn’t study English at primary school |	1	1	1
P11	| However I would like (**it**) too much |	1		1
P11	| but I didn’t have the opportunity |	1		
P11	| I **live** in **the** small place and far from city :: *without resources to study* |	1	1	2
P11	| I **turned** the fourth grade from junior school four times |	1		1
P11	| repeating to now forget :: *what* ***(I) learn*** |	1	1	2
P11	| *Therefore when I had the opportunity* ***for*** *follow my studies* :: I began to have a close contact with the English language|	1	1	1
P11	| (1.00) In the fifth grade from junior school (**I**) had a teacher :: *that I* ***was love*** *so much* :: *because he taught English with a lot of clarity* |	1	2	2
P11	| and he asked to the school children :: (***to***) *produce in English their day by day family and {their} in other words a fraction of an album with pictures and stories among other things* |	1	1	1
P11	| And so it **start** my interest in the language |	1		1
P11	| and (**it was there**) where (1.15) I was studying and learning **quite** |	1	1	4
P11	| (1.70) However I went to high school |	1		
P11	| I did’t have the discipline any more :: *because I* ***did*** *a profession with* ***then was*** *another focus*|	1	1	3
P11	| (1.34) So I was forgetting |	1		
P11	| (1.15) I finished the **profession** |	1		1
P11	| (inaudible) (**but I wanted?**) a course in turism (inaudible) |	1		3
P11	| (**I**) **return** attached to English :: *because it was necessary* :: *because of* ***(the)*** *idea of receiving foreign tourists and English speakers* |	1	2	3
P11	| but *what I lived* :: was not enough |	1	1	
P11	| but also I didn’t have time of **get** deep in my studies :: *because I was working all day* |	1	1	1
P11	| (2.03) I tried to join **with** the English course in the university several times :: *by taking a vestibular exam* :: *until I decided* :: *to stop for a short time* |	1	3	1
P11	| *But* ***in (the)*** *day I turned sixteen* :: (**I**) finally **go** into the university |	1	1	4
P11	| Today I’m here in the third semester |	1		
P11	| I learn so much |	1		
P11	| and **every** with faith |	1		1
P11	| I’m happy :: *I’m here* |	1	1	
P11	| I will pray (**to**) heaven (inaudible) |	1		1
P11	| Thank you |	1		

		30	18	34
			0.60	**1.13**

	PARTICIPANT 12 - OP2 SPEECH TIME: 135 sec AS-UNITS: 23 SUBORDINATE CLAUSES: 9 ERRORS: 15 WORDS (TOTAL): 244 WORDS (WITHOUT REPETITION): 244			
P12	| My first contact with the English language happened :: *when I was a child on primary school* |	1	1	
P12	| There we **learn** things like the numerals and colors and animals |	1		1
P12	| (2.62) My first teacher :: *called Vitoria* said :: *that I was a good student* :: *because my grades were good* |	1	3	
P12	| After (**that**) in **the** high school **the** English **turn** more intense |	1		4
P12	| I remember :: *that I studied mainly present continuous simple present and simple past* |	1	1	
P12	| (2.84) In my last year of high school I went to public education |	1		
P12	| It was much worse |	1		
P12	| (1.31) At Colegio xxxxxx there was not any news |	1		
P12	| all subjects I **have** seen in the other school |	1		1
P12	| In short one English year was lost completely |	1		
P12	| (2.09) *When I was seventeen years old* :: my mother made me join Wise language school |	1	1	
P12	| This is a very sad part of my life |	1		
P12	| During that period I **learn** very little :: *because I **attend a** few classes* |	1	1	3
P12	| At the time my teacher was called Laís |	1		
P12	| She was very beautiful |	1		
P12	| (1.92) For many years I only saw English in subtitles of movies and series |	1		
P12	| and things present in computers like games and to operate a system |	1		
P12	| (1.16) I returned (**to**) English classes :: *when I began at XXXX* |	1	1	1
P12	| The first semester I remember teacher Regis a very passion person |	1		
P12	| (1.13) With his methods I remembered many subjects :: *that I **saw** in the other time* |	1		1
P12	| (2.03) In (**the**) second semester Roberto was the teacher |	1		1
P12	| With him **all** we studied (**everything**) |	1		2
P12	| (**We**) learned many things :: *that improved our skills of reading speaking writing and listening to things in English* |	1	1	1
		23	9	15
			0.39	**0.65**

	PARTICIPANT 13 - OP2 SPEECH TIME: 274 sec AS-UNITS: 60 SUBORDINATE CLAUSES: 26 ERRORS: 34 WORDS (TOTAL): 504 WORDS (WITHOUT REPETITION): 504			
P13	| My first contact with the English language was in high school |	1		
P13	| to be verb |	1		
P13	| And I got upset :: *because* ***it's*** *a class* :: *it was always the same subject to be verb* |	1	2	1
P13	| This happened :: *because they were unprepared the teachers* :: *that* ***believe*** *that* ***teach*** *English was just* ***in*** *the to be verb and their various forms* |	1	2	3
P13	| Vocabulary with names of animals fruits colors days of week and months of year |	1		
P13	| During middle school I **learn** about the human body |	1		1
P13	| I knew :: *how to sing the Titanic theme* |	1	1	
P13	| (1.77) every night in my dreams I see you |	1		
P13	| I feel |	1		
P13	| that's :: *how I know* :: *you go on* {rsrs} |	1	2	
P13	| I needed to learn English |	1		
P13	| I **dreaming** :: *that I (**would**) be a Hollywood actress* :: *and that I would marry with Tom Cruise ah!* |	1	2	2
P13	| But I had to understand :: *what he was saying* |	1	1	
P13	| I married another man |	1		
P13	| thanks God! |	1		
P13	| (1.43) *After* ***undergraduating*** *at school* :: I needed to choose a profession |	1	1	1
P13	| I **want** to be a diplomat |	1		1
P13	| and for this I would need (**to**) learn (**to**) speak two **language |**	1		3
P13	| and to be graduating from university too any course |	1		
P13	| (1.57) So I graduated in Geography |	1		
P13	| (2.32) I didn't have money :: *to take the English course* |	1	1	
P13	| but I **participed** in **the** fantasy contest on halloween **in** the Coliseu dance club in 2002 |	1		3
P13	| I won **the** scholarship |	1		
P13	| uhuul! |	1		
P13	| I took the **vestibular** of English |	1		1
P13	| and I was approved |	1		
P13	| Congratulations **for** me! |	1		1
P13	| My objective was to learn English |	1		
P13	| just learn |	1		
P13	| There was no more a wish to be a diplomat |	1		
P13	| The dream's over |	1		
P13	| (1.35) My first work with English was in a school for young and adults community service |			

P13	| I was approved in competitions for other cities for a Geography teacher (**position**) |	1		1
P13	| but I taught English :: *since I had the ability* |	1	1	
P13	| I **were** (**during**) six years (**a**) teacher (**of**) English :: *until I got frustrated with a few results of the students* |	1	1	4
P13	| I decided :: *that I wouldn't teach* ***more*** *English* :: *until* ***that*** *I* ***learn*** |	1	2	3
P13	| and was **training** to **do they** progress in their studies |	1		3
P13	| I was doing with them :: ***that*** *my tachers* ***doing*** *for me* :: *when I was a child* |	1	2	2
P13	| Just taught Geography and Chemistry |	1		
P13	| I find :: *it easier to teach carbonic connections* :: *than teach English grammar* |	1	2	
P13	| (1.94) I will return to teaching English one day |	1		
P13	| I like it |	1		
P13	| But when I am qualified |	1		
P13	| I got used to the course |	1		
P13	| but I got pregnant in the third semester |	1		
P13	| after child birth I couldn't reconcile work study and my baby |	1		
P13	| (1.54) I was late in the course |	1		
P13	| *and for not* ***to be*** *retiring* :: I did another **vestibular** |	1	1	2
P13	| and then passed again in the first place |	1		
P13	| It means nothing :: *I'm the last in the class!* |	1	1	
P13	| Without dedication it isn't possible to learn |	1		
P13	| to improve language |	1		
P13	| Roberto xxxxx helped me on the first and second semester |	1		
P13	| my teacher my friend the father of my son |	1		
P13	| He lied :: *to visit my baby* :: *when he was born* |	1	2	
P13	| He helped the nurses :: *put me in* ***the*** *bed* |	1	1	1
P13	| I made many friends **of** the English course |	1		1
P13	| Maybe that's why :: *I do not want to go away* |	1	1	
P13	| (3.03) Hi |	1		
P13	| I'm xxxxxxxxxxxxxxx |	1		
P13	| I'm an English student |	1		
		60	26	34
			0.43	**0.57**

	PARTICIPANT 14 - OP2 SPEECH TIME: 263 sec AS-UNITS: 60 SUBORDINATE CLAUSES: 36 ERRORS: 4 WORDS (TOTAL): 568 WORDS (WITHOUT REPETITION): 566			
P14	| Hello |	1		
P14	| my name is xxxxxx |	1		
P14	| and in this video I'm gonna talk a little about my story with English |	1		

<table>
<tr><td>P14</td><td>| (1.19) So I believe :: <i>that my interest in English began</i> :: <i>when I was just six years old</i> |</td><td>1</td><td>2</td><td></td></tr>
<tr><td>P14</td><td>| I think |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| I remember :: <i>of</i> <i>watching a film</i> |</td><td>1</td><td>1</td><td>1</td></tr>
<tr><td>P14</td><td>| it was a tape :: <i>that I just loved</i> :: <i>although I couldn't understand a word</i> |</td><td>1</td><td>2</td><td></td></tr>
<tr><td>P14</td><td>| (1.37) Then time passed |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| and in high school me and my friends we just loved to listen to our favorite bands |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| and I remember :: <i>that my favorite at that time was Coldplay</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| I think :: <i>it still is</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| And I always liked to know :: <i>what I am listening to</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| so I never listening to a song :: <i>without searching for the lyrics</i> |</td><td>1</td><td>1</td><td>1</td></tr>
<tr><td>P14</td><td>| I used to save those those lyrics on my computer :: <i>so I could {try to} try to sing following them</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| (2.38) So one day and I think :: <i>I was fifteen</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| I remember :: t<i>hat for the first time I was able to sing a song correctly</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| It was 'Violet Hill' by the british band Coldplay of course |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| And I was so happy for my achievement |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| And I also watched tons of movies in English |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| (1.56) it helped a lot |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| (2.06) Then <i>when I was sixteen</i> :: I think |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| it was the year :: <i>that I decided</i> :: <i>to study English properly</i> |</td><td>1</td><td>2</td><td></td></tr>
<tr><td>P14</td><td>| even though I had no idea :: <i>where to begin</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| Until one day I found on the internet a pdf of a book :: <i>called 'Como dizer tudo em inglês' by the author Ron Martinez</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| (2.09) The pdf came with an audio too |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| it was perfect for me :: <i>because this book only contained basic things all sorts of them</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| Things like talking about your family |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| or reacting to good or bad news |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| so I wrote all these subjects from the book just the parts in English |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| aiming for the improvement of my writing abilities |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| then I took those things :: <i>that I just wrote</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| and began to practice with the audios |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| If I'm not mistaken :: <i>I did this for about for 1 year</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| I think :: <i>along with other things that I studied</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| but I did not recall |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| (1.47) So this one year of hard study helped me :: <i>to improve a lot</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| and things began to be a little easier with English :: <i>because I was absorbing</i></td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| you know :: <i>absorbing things</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| the language faster than in the beginning |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| Time passed again |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| and in 2016 I decided :: <i>to try to do the XXXX entrance exam</i> |</td><td>1</td><td>1</td><td></td></tr>
<tr><td>P14</td><td>| and passed |</td><td>1</td><td></td><td></td></tr>
<tr><td>P14</td><td>| Until today I feel very proud and happy for this achievement |</td><td>1</td><td></td><td></td></tr>
</table>

P14	| (1.48) That is one thing :: *that I always wanted* |	1	1	
P14	| one of my life goals it is :: *to travel around the world* |	1	1	
P14	| *Learning English* :: has already helped me a lot towards this goal of mine |	1	1	
P14	| but things turned a little different now |	1		
P14	| you see |	1		
P14	| I still love English |	1		
P14	| and I still want to continue with the English course |	1		
P14	| but right now I can say :: *that I found a passion in my life* :: *that is music* |	1	2	
P14	| I'm playing (**the**) cello in a **knowing** orchestra here in XXX |	1		2
P14	| (1.01) and I'm so into it :: *that I must admit* :: *I'm not so dedicated at my English* :: *as I should be* |	1	3	
P14	| I believe some people might think :: *I'm not taking the course seriously* |	1	1	
P14	| (1.38) I know :: *that I just lost my focus* |	1	1	
P14	| But I have no intention :: *of abandoning the course* |	1	1	
P14	| (1.33) In other words I'll be back |	1		
P14	| (1.71) I might be forgetting something |	1		
P14	| but basically that's my story with English |	1		
P14	| So thank you for listening to it |	1		
		60	36	4
			0.60	**0.07**

OP3 — Transcriptions & Codings (Operationalization)

P	**AS-units**	**Indep**	**Subrd**	**Errors**
P1	**PARTICIPANT 1 - OP3** SPEECH TIME: 66 AS-UNITS: 8 SUBORDINATE CLAUSES: 3 ERRORS: 1 WORDS (TOTAL): 76 WORDS (WITHOUT REPETITION): 73			
P1	| Hi good morning |	1		
P1	| (1.47) I am xxxxxxxxxx |	1		
P1	| (1.15) I am eighteen years old |	1		
P1	| (0.67) I live in XXX |	1		
P1	| and I am a student of the course (0.46) Letras Lingua Inglesa e suas respectivas Literaturas **by** the (0.73) Universidade XXX |	1		1
P1	| (2.60) As a language student (1.01) {I} (1.20) I would like to travel (0.59) to countries :: *that speak English :: to improve pronunciation* |	1	2	
P1	| (1.02) That is :: (0.95) *{to}* (2.64) *to have direct contact with the natives* |	1	1	
P1	| (2.63) {Humm (2.35)} for my profession (2.33) {this} (0.90) this trip would be excellent | (*4.69)	1		
		8	3	1
			0.38	**0.13**

P2	**PARTICIPANT 2 - OP3** SPEECH TIME: 142 sec AS-UNITS: 33 SUBORDINATE CLAUSES: 21 ERRORS: 11 WORDS (TOTAL): 359 WORDS (WITHOUT REPETITION): 362			
P2	| My name is xxxxxx |	1		
P2	| I’m eighteen years old |	1		
P2	| and I live in Serrolandia Bahia |	1		
P2	| (0.71) Currently I’m a student of the third semester of the English course at XX university in XXX, Bahia |	1		
P2	| (1.37) My journey with the English language started :: *when I was a child at primary school* |	1	1	
P2	| (0.86) By that time I just knew :: *how to say the name of some colors* (0.67) *objects animals* |	1	1	
P2	| and also how to count from one to ten |	1		
P2	| (1.04) I had contact with English language during the whole period of **scholarship** |	1		1
P2	| (0.75) but it was never really interesting to me |	1		
P2	| (0.81) I became interested :: *when I was about thirteen years old* |	1	1	
P2	| and a friend of mine introduced me (**to**) some bands |	1		1
P2	| (0.83) and I just fell in love **for** the songs |	1		1
P2	| (1.78) **In** this time I used to play (**the**) guitar |	1		2
P2	| and also sing |	1		
P2	| (0.90) so it **doesn’t took** long :: *for people to come to me* |	1	1	1
P2	| and ask *to sing songs in English* |	1	1	
P2	| (1.51) I started then to look for lyrics and the translation to Portuguese |	1		
P2	| and study them :: (0.42) *because (**it**) would not be interesting to me* :: *if I was just singing* (0.47) *without knowing* :: *what I was saying* |	1	3	1
P2	| (1.22) **In** this time my knowledge in English {grew} grew |	1		1
P2	| (1.49) Most of my learning was **by** my own |	1		1
P2	| but I had the help of some professors :: *that gave me direction for studying* |	1	1	
P2	| (1.69) I didn't know however :: *that English would become something for life or living* |	1	1	
P2	| (0.53) It was just a hobbie for fun something :: *that I liked* {to} *to know or to do* |	1	1	
P2	| (1.89) After high (0.61) school I had to choose something :: *for studying at university* |	1	1	
P2	| (0.62) *and from the options I had* :: *close to where I live* :: English was the most attractive one |	1	2	
P2	| (0.75) I made the exams then at the XXX university |	1		
P2	| and I was selected |	1		
P2	| (1.84) Since then I’m studying English :: *on the way to become a professor* |	1	1	
P2	| (1.13) *Being {at the un} at the university* :: has offered me **much** opportunities (0.52) and experiences :: *that maybe I would never have* :: *if I wasn’t there* |	1	3	1
P2	| (3.20) I met lots of lovely people |	1		
P2	| (0.63) and there I can exercice the language |	1		

P2	| (0.91) and I think :: *I will never stop doing this* :: *because English has **became*** (1.23) *as important as music to me* |	1	2	1
P2	| (0.76) and (1.38) it's been really good (1.84) for me :: *being there* |	1	1	
		33	21	11
			0.64	**0.33**

P3	**PARTICIPANT 3 - OP3** SPEECH TIME: 191 sec AS-UNITS: 27 SUBORDINATE CLAUSES: 10 ERRORS: 5 WORDS (TOTAL): 265 WORDS (WITHOUT REPETITION): 239			
P3	| Hello my name is xxxxxx |	1		
P3	| (0.61) I am (0.69) a student at the university (0.78) specifically {in xx} at xx (1.00) {at the third} currently at the third semester (1.25) of Letras xxx course |	1		
P3	| (1.11) so my story begins :: *when I was six years old* |	1	1	
P3	| I studied in a school :: *that had the discipline of* (0.88) *English language* |	1	1	
P3	| (1.06) We (1.77) usually had {espec} superficial classes {ahhhh} (1.23) :: *including vocabulary writing about vocabulary speech* |	1	1	
P3	| and (2.11) I don't know |	1		
P3	| I don't remember now |	1		
P3	| but (0.54) it was just (1.02) {ah} superficial |	1		
P3	| (1.28) everything was superficial because of {the} (0.60) the teacher |	1		
P3	| (0.82) So {I} (1.46) *by the passing of time* :: I continued to study |	1	1	
P3	| but {not} it was not study (0.96) (**as**) deeply (1.15) as nowadays |	1		1
P3	| I just got used to :: *not getting into really into the language* (2.54) {ahhh}(0.83) |	1	1	
P3	| (2.07) what more (2.06) and {I I} (0.75) I became kinda relaxed |	1		
P3	| (1.52) so (1.33) at the (1.04) high school I (1.10) started to study (1.36) more (1.02) truly |	1		
P3	| (0.75) and {I}(0.96) I used to like (1.02) English music (0.60) and games :: *that were in English* |	1	1	
P3	| and films :: (0.75) *that were in English too* |	1	1	
P3	| (0.66) and (1.05) {by} {the all time} all the time (1.25) I wanted to know :: *what was said in films music* (0.69) *and games ::* (0.71) *in the presentation of the games what was said* |	1	2	
P3	| (1.39) So {I I} (1.63) I started to (1.16) read lyrics |	1		
P3	| (0.92) {ah} (1.51) listen to the language and all the things like this |	1		
P3	| (3.51) {ah} what more (0.63) I don't remember |	1		
P3	| (0.71) but I am **in** the university |	1		1
P3	| and I can (1.19) speak English not {perfectly} (0.54) perfectly |	1		
P3	| (0.67) but (0.81) it is something |	1		
P3	| (1.41) {ahn} My **plans** for the future is :: (1.08) (**to**) *achieve **the** master degree* |	1	1	3
P3	| (0.95) and other (0.72) I don't know maybe a doctor place (0.80) or degree |	1		
P3	| (1.51) {ahn} So thanks |	1		
P3	| (1.62) and {eh} thanks for listening too |	1		
		27	10	5
			0.37	**0.19**

P4	**PARTICIPANT 4 - OP3** SPEECH TIME: 96 sec AS-UNITS: 17 SUBORDINATE CLAUSES: 5 ERRORS: 6 WORDS (TOTAL): 142 WORDS (WITHOUT REPETITION): 131			
P4	| Hi my name is xxxxxx |	1		
P4	| I am twenty one years old |	1		
P4	| (1.02) {ahn} I am brazilian |	1		
P4	| (0.73) so I want too much this job |	1		
P4	| and I **would** tell you about me (0.67) a little {rsrs}(1.22) |	1		1
P4	| So I am **a** English student at XXX |	1		1
P4	| (1.03) I have been studying there since 2016 |	1		
P4	| (0.75) but my journey as **a** English learner began before it |	1		1
P4	| (1.21) {humm}(1.28) I always hear music in English |	1		
P4	| (0.67) so this was my only contact with the language |	1		
P4	| (1.19) In 2011 I think :: (1.07) {humm} *I started an English course in Capim*	1	1	
P4	| (1.27) and (1.22) I **learn** {many things} many things there |	1		1
P4	| (0.79) {ahnn} The professors were native |	1		
P4	| (0.92) and it was so important :: *because* (1.33) *besides* (0.73) ***we learn*** *about the language* :: *we learn about the culture too* |	1	2	1
P4	| (1.09) And that's {why} {the} {the reason (1.10) for} the **reasons** :: *I think* :: *I*	1	2	1
P4	| (0.82) Thank you for listening |	1		
P4	| and see you soon {rsrs (0.84)} |	1		
		17	5	6
			0.2	**0.3**
P5	**PARTICIPANT 5 - OP3** SPEECH TIME: 289 sec AS-UNITS: 36 SUBORDINATE CLAUSES: 27 ERRORS: 15 WORDS (TOTAL): 485 WORDS (WITHOUT REPETITION): 442			
P5	| Hi |	1		
P5	| (1.14){ahmm} (0.70) I'm here {to} to talk about my experience {as} with the English language again |	1		
P5	| (1.47) So my name is xxxxxx |	1		

P5	| (1.21) I'm nineteen years old |	1		
P5	| (050) {ahm} **I'm** live in Serrolandia Bahia |	1		1
P5	| (1.16) And I think :: *that I started my experience with the English language* :: *when I was at the primary school* |	1	2	
P5	| (1.34) {I} (2.74) {I remember that} I remember the first time :: *that* (1.44) *my teacher came to the class with the English book* |	1	1	
P5	| {and} and gave us this book |	1		
P5	| (0.78) *so when I see* (0.81) *{all} all these names with all these colors* :: {I} (2.57){I} I started {to feel me} to feel so happy :: (1.20) *'cause it was another*	1	2	
P5	| and (2.69) that was a thing :: *that {I always}* (1.72) *I always wanted to know* :: (0.86) *that was to speak or to know words of another language* |	1	2	
P5	| (1.00) And {after the the primary} during the primary I continue my journey on	1		
P5	| learning the names of the colors the numbers (0.69) names of the animals	1		
P5	| (1.01) so {that} **that** types of {thing} things |	1		1
P5	| (0.50) and after the primary I went to high school |	1		
P5	| (1.10) So **the** high school my interest for the language wasn't so much greater	1		2
P5	| I think :: *that it was* (1.88) *because (**of**) the other things* :: *that I was discove-*	1	2	1

P5	| and (0.53) I was selecting the things :: *that I really cared for the rest of my life* |	1	1	
P5	| (1.38) so (1.03) {ah} {that was a season when I was wasn't} {ahn} (2.57) let me see |	1		
P5	| what is the word |	1		
P5	| (0.64) that was a season :: {when I was}{ah ah} (2.38) *when I was focusing on **another** things* |	1	1	1
P5	| But {ahn} in the middle of {my high school} (0.74) my high school I discovered (1.05) a band (1.69) :: *called Hillsong* |	1	1	
P5	| (2.11) and because of their band I started this process to learn English again |	1		
P5	| {ahn} because I wanted {to} to know :: *what their lyrics **are** saying* :: *what they **are sing*** :: *when they **are ministerial** or talking {about} about Jesus about the bible* |	1	3	4
P5	| (1.03) and I wanted to {translate} translate (1.27) {the songs of they too} their songs too |	1		
P5	| So I started the process again |	1		
P5	| (1.02) {And} (3.23) {I} (1.92) and I'm here at XXX today (1.27) :: *studying English* {rsrs} |	1	1	
P5	| that was {a} a great surprise a great pleasure to me :: *'cause {I} I never **imagine** myself* :: *studying English {as in} as in* (1.84) *a course in a university* |	1	2	1
P5	| But (1.03) I'm here today :: *studying to be a teacher* |	1	1	
P5	| (0.65) and (3.23) {that's} **that's** the best days of my life :: *because I'm really **teaching very** things* :: *that **is** important to me* |	1	2	3
P5	| (0.63) and I think :: *that* (1.23) *{when I}* (2.16) *when I **be** really able to go to the schools* :: *to teach the kids* :: *I will be a good teacher* :: *because of the things that I'm learning here* :: *because of the professors that I'm having here* |	1	5	1
P5	| (0.54) {It's so} it's so good |	1		
P5	| and I'm really happy to be here |	1		

P5	| (1.24) So I have another dream {rsrs} :: *to be a {translatior} translator sorry {rsrs} to be a translator* |	1	1	
P5	| and (1.12) because of that I'm studying English too |	1		
P5	| (1.04) So I think that's all |	1		
P5	| (1.31) and (1.99) thank you for listening to me |	1		
		36	27	15
			0.75	**0.42**
P6	**PARTICIPANT 6 - OP3** SPEECH TIME: 137 sec AS-UNITS: 27 SUBORDINATE CLAUSES: 13 ERRORS: 5 WORDS (TOTAL): 283 WORDS (WITHOUT REPETITION): 283			
P6	| Hello everybody |	1		
P6	| my name is xxxxxx |	1		
P6	| and I am recording this audio :: *to tell you a bit of my story as an English learner*	1	1	
P6	| (1.09) My first contact with English occurred due to video games |	1		
P6	| (0.81) I **had** something about nine years :: *when I started to play them* |	1	1	1
P6	| but they **are** all in English |	1		1
P6	| so I had a bad time with them |	1		
P6	| (0.80) I **need** to do word by word translation :: *not* ***in*** *a good method to start studying this* |	1	1	2
P6	| (0.68) It took me a long time :: *to finally* (1.16) *be able to comprehend the meaning of the phrases by the context and without the needs of disctionaries* |	1	1	
P6	| (0.46) *When I was finally able to do this* :: (0.63) I realized :: *that I liked English* :: (1.02) *that I found the language a fun thing* |	1	2	
P6	| and I decided :: *to give the next step* |	1	1	
P6	| *and* (1.15) *talk* |	1		
P6	| not only be able to comprehend |	1		
P6	| or translate it |	1		
P6	| So I started to watch series and movies |	1		
P6	| (1.52) Watching |	1		
P6	| and rewatching again :: *to make sure I was able to understand* :: *what was being said* |	1	2	
P6	| and that I was also able to talk like the character :: *because I had no one to speak* |	1	1	
P6	| (0.64) and train my English |	1		
P6	| (1.93) *When I finally* (0.91) *got some level* ***on*** *English* :: internet was a popular thing |	1	1	1
P6	| I started with MMO RPGs (0.72) online RPGs :: *where you can keep in contact with people all over the world* |	1	1	
P6	| it was quite fun :: *because* (0.60) [| thanks to that |] *I was able to keep in contact with native speakers and speakers of other countries* |	2	1	
P6	| (1.55) Out of that I'm not playing anything right now |	1		
P6	| (0.59) I'm still able to keep contact with people with a great level of English even native speakers outside of the college |	1		
P6	|(0.54) so that's all for today |	1		

P6	| (0.80) Thanks for everything and til the next time |	1		
		27	13	5
			0.48	**0.19**

P7	**PARTICIPANT 7 - OP3** SPEECH TIME: 73 sec AS-UNITS: 10 SUBORDINATE CLAUSES: 2 ERRORS: 10 WORDS (TOTAL): 73 WORDS (WITHOUT REPETITION): 68			
P7	| Hello |	1		
P7	| I am xxxxxxxxxx |	1		
P7	| I live in xxx xxxx |	1		
P7	| (0.69) My initial contact with the English **learn begin** :: (**when**) I was **children** with my older sister |	1	1	4
P7	| (0.62) {My} my influence {in the} (2.05) **learn** the language {ahn} (1.24) (**was**) :: *because we* (0.86) *listen to music* |	1	1	2
P7	| (0.62) {ahmm} I like **very** rock (1.00) **kind of** Aerosmith (1.04) Scorpions Michael Jackson Bon Jovi |	1		2
P7	| {ahmm} (0.52) and I like **very** (1.26) the films |	1		1
P7	| (0.60) {I} My favorite film is Top Gun |	1		
P7	| (0.93) I like (**the**) actor (0.80) Tom Cruise |	1		1
P7	| {ahmm} (1.79) ok thank you |	1		
		10	2	10
			0.20	**1.00**

P8	**PARTICIPANT 8 - OP3** SPEECH TIME: 113 sec AS-UNITS: 25 SUBORDINATE CLAUSES: 6 ERRORS: 15 WORDS (TOTAL): 192 WORDS (WITHOUT REPETITION): 189			
P8	| Hello |	1		
P8	| my name is xxxxxxx |	1		
P8	| I **have** 19 years old |	1		1
P8	| (1.00) And I'm from Serrolandia Bahia |	1		
P8	| (1.26) I **start** to study English :: (0.62) *when I was 12 years old* |	1	1	1
P8	| and my uncle gave me a small dictionary |	1		
P8	| and from there on I **start** {to} to write the lyrics |	1		1
P8	| I **start** (0.87) to learn pronunciation and vocabulary |	1		1
P8	| (0.55) I remember :: *that Evanescence was my favorite band* |	1	1	
P8	| (0.56) and (1.47) {this is a nice} this {is} was (**a**) nice influence in my **learn |**	1		2
P8	| (1.13) And (2.12) *when I was 14 years old* :: (0.88) {I} (0.95) I **start** to study at Colegio Estadual de xxxxxxx |	1	1	1
P8	| (1.11) and my teacher sent me :: *to read a book about literature Edgar Allan Poe* (0.69) *in a reading class* |	1	1	

P8	| (1.82) so he saw my love for literature |	1		
P8	| and **invite** me :: (0.92) {to} (1.24) *to choose an English course* |	1	1	1
P8	| so (0.86) I did **vestibular** at XXX |	1		1
P8	| I was seventeen years old **in** this time |	1		1
P8	| (1.67) and {ah} I **start** {to} (0.76) to learn |	1		1
P8	| (2.07) and now I am intermediate **nível** at XXX |	1		1
P8	| (1.18) I need to travel everyday :: *to go* (0.90) ***at*** *XXX* |	1	1	1
P8	| (1.58) and (1.20) let me think (0.73) about this |	1		
P8	| (1.04) {ahn} I learn many **expression** |	1		1
P8	| I learn many things |	1		
P8	| I need everyday (**to**) learn |	1		1
P8	| (1.50) {I want} I want to continue to do this |	1		
P8	| (0.60) So that's all |	1		
		25	6	15
			0.24	**0.60**
P9	**PARTICIPANT 9 - OP3** SPEECH TIME: 120 sec AS-UNITS: 22 SUBORDINATE CLAUSES: 15 ERRORS: 48 WORDS (TOTAL): 229 WORDS (WITHOUT REPETITION): 218			
P9	| Hello guys |	1		
P9	| (0.65) My name is xxxxxx |	1		
P9	| I am (**a**) student (**the**) **language of** English |	1		3
P9	| (1.20) I have a big family one father one mother three brothers and two sisters |	1		
P9	| (0.76) I live in a small town |	1		
P9	| it's **a** very beautiful |	1		1
P9	| (0.88) My parents are people :: *that always **teaching the** read and **the** write* |	1	1	3
P9	| **why your** parents I like (**to**) study |	1		3
P9	| (0.51) We **start** to go **on at** school |	1		2
P9	| my teacher (**asked if**) I can describe my family together with my classmate |	1		2
P9	| (**at**) **the** moment I **feel** very happy :: *because I taught all **what** my parent is for me* |	1	1	3
P9	| (1.93) And **in (the)** end of (**the**) year my teacher read :: *what I **write** for my parents* |	1	1	4
P9	| (0.64) They **are** very happy |	1		1
P9	| (0.86) I am (**a**) **people** :: *that **like** very **(much) study how** English Portuguese History* :: (0.76) *because it is very important in my life* |	1	2	6
P9	| (0.50) with this you will get a job :: *to have a name* |	1	1	
P9	| and start (**to**) study in a good university :: *the course I like* |	1	1	1
P9	| (1.13) My parents always **talk** me :: *if you study in a university* :: *you need **hard study** all day* |	1	2	2
P9	| I **listen** (0.56) (**to**) :: *what my parent **talk for** me **a** hard **study*** |	1	1	6
P9	| and I am here :: *to **get** with my classmate **(at)** XXX in the English course* |	1	1	2
P9	| (0.89) My family **speak of** me :: *because I am the son that (inaudible) **(has a)** future* |	1	1	4

P9	| *When I was a child* :: my **parent** always **show** a way :: *to start my life :: **how** a {per} person that **like** work* |	1	3	4
P9	| (inaudible) in the future **how** a good person |	1		1
		22	15	48
			0.68	**2.18**
P10	**PARTICIPANT 10 - OP3** SPEECH TIME: 21 sec AS-UNITS: 6 SUBORDINATE CLAUSES: 1 ERRORS: 4 WORDS (TOTAL): 20 WORDS (WITHOUT REPETITION): 20			
P10	| I am xxxxxxxxx |	1		
P10	| (1.41) I am here :: (0.60) *because* (0.78) *I like English* |	1	1	
P10	| (**I**) like you teacher |	1		1
P10	| (0.56) sorry |	1		
P10	| (**I**) want (**to take the**) course |	1		1
P10	| Thank you |	1		2
		6	1	4
			0.17	**0.67**
P11	**PARTICIPANT 11 - OP3** SPEECH TIME: 71 sec AS-UNITS: 6 SUBORDINATE CLAUSES: 1 ERRORS: 6 WORDS (TOTAL): 48 WORDS (WITHOUT REPETITION): 39			
P11	| I am studying English (1.11) **in** a long time (0.94) (**to**) :: *run {for}* (2.31) *for a position* |	1	1	2
P11	| (2.75) I {am} (2.31) am from XXX |	1		
P11	| I am xxxxxxxxx |	1		
P11	| (3.21) {I'm} I'm so much {dedicate} dedicated (2.21) {humm} in **the** English |	1		1
P11	| (3.98) {humm} (1.70) I'm studying English **in** the university XXX |	1		1
P11	| (6.90) {I'm} (1.23) I'm so much (6.21) **organization** (2.18) {of} (1.64) **of** a	1		2
		6	1	6
			0.17	**1.00**

P12	**PARTICIPANT 12 - OP3** SPEECH TIME: 103 sec AS-UNITS: 10 SUBORDINATE CLAUSES: 3 ERRORS: 13 WORDS (TOTAL): 98 WORDS (WITHOUT REPETITION): 96			
P12	| My journey in English is **a** very short |	1		1
P12	| (1.38) I learned very little English during my life |	1		
P12	| (3.31) *When I was child* :: (0.79) I **learn in** English in primary school |	1	1	2
P12	| (1.19) After (2.41) I **learn** English in **the** high school |	1		2
P12	| (1.41) *when I was **the** teen* :: I **learn in** English **in the** Wise language school |	1	1	4
P12	| (2.54) Now (2.49) I am {a} a dude |	1		
P12	| (3.50) I learn (0.44) **in** English **in the** XXX (6.29) |	1		2
P12	| I want to learn **in** English :: *because* (1.87) ***(it)*** *is a very important language in the {wo}world* |	1	1	1
P12	| (5.13) with this language (2.83) you can travel (1.10) to (1.30) many places around the world |	1		
P12	| (3.37) **learn in** English (0.97) is necessary in the actual times |	1		1
		10	3	13
			0.30	**1.30**
P13	**PARTICIPANT 13 - OP3** SPEECH TIME: 49 sec AS-UNITS: 7 SUBORDINATE CLAUSES: 2 ERRORS: 2 WORDS (TOTAL): 42 WORDS (WITHOUT REPETITION): 41			
P13	| Hi |	1		
P13	| I am xxxxxxxxxx |	1		
P13	| (1.31) I study English (1.94) |	1		
P13	| {ahn}(1.11) I am **graduate** in Geography |	1		1
P13	| (1.94) I (1.20) want (1.34) to work (1.24) with you :: (1.39) *because* (1.42) *I have experience with the class* |	1	1	
P13	| (1.75) I don't know :: (**how to**) *speak English very well* |	1	1	1
P13	| but (0.94) my knowledge in Geography (3.46) can help you |	1		
		7	2	2
			0.29	**0.29**
P14	NO DATA - **P14 - OP3**	—	—	—

OP4— Transcriptions & Codings (Operationalization)

P	AS-units	Indep	Subrd	Errors
P1	NO DATA - **P1 - OP4**	—	—	—
P2	**PARTICIPANT 2 - OP4** SPEECH TIME: 176 sec AS-UNITS: 33 SUBORDINATE CLAUSES: 21 ERRORS: 12 WORDS (TOTAL): 370 WORDS (WITHOUT REPETITION): 366			
P2	| My name is xxxxxxxxxxxx |	1		
P2	| I'm eighteen years old |	1		
P2	| and currently I'm a student of the English course at xx university in xx Bahia |	1		
P2	| (0.68) I'm going to talk a little about my learning process of English |	1		
P2	| (1.70) I had {co} (0.79) contact with the English language :: *since I was a child at the primary school* |	1	1	
P2	| (0.95) By that time I was not really interested in the language |	1		
P2	| and I didn't **knew** much about it |	1		1
P2	| (1.07) English became important to me :: *when I was around thirteen years old* |	1	1	
P2	| and a friend of mine introduced me (**to**) some international bands |	1		1
P2	| and I just fell in love **for** the songs |	1		1
P2	| (1.84) And *as I used to play the guitar* :: people came to me :: *asking me to learn the songs* :: {that I} (0.71) *that I used to listen* :: *in order to play for them* |	1	4	
P2	| (1.66) It would be not interesting to me :: *if I was just spelling words* :: *without knowing what I was saying* |	1	2	
P2	| (0.91) So I started to look for the song lyrics |	1		
P2	| and compare them with the translations |	1		
P2	| (1.07) thus I would be able to know :: *what I {was} would be* ***sing*** *about* ***it*** |	1	1	2
P2	| (1.59) I never (0.76) **participate** of any English course |	1		1
P2	| (1.03) but I did the best :: *that I could to improve my own learning* |	1	1	
P2	| (0.81) and I had the help of some professors :: *who gave me grammar contact* |	1	1	
P2	| and lead me :: *to look for* (1.31) *sources* |	1	1	
P2	| and improve my own learning |	1		
P2	| (1.35) I was not sure :: (1.21) *that English would be a thing for life or for living* |	1	1	
P2	| (0.80) but *when I finished the* ***scholarship*** :: (0.82) I **choose** English (1.85) in the **graduate** course as my first option |	1	1	3
P2	| (1.96) I was already in love with the language |	1		
P2	| What I didn't **knew** however is :: *that I would* (1.33) *become a professor* |	1	1	1
P2	| (1.86) *When it came to me* :: it was really scary |	1	1	
P2	| but I stopped to think about |	1		
P2	| and I was already a professor :: *since I helped my colleagues at the* ***scholarship*** |	1	1	1
P2	| and I gave guitar lessons for some time |	1		
P2	| (1.76) *Being at the university* :: has helped me a lot in my learning process |	1	1	
P2	| (1.67) **In** there I met lots of lovely people |	1		1

P2	| had experiences :: *that I would never have* :: *if I wasn't there* |	1	2	
P2	| (1.04) and (1.64) the English language became vital to me (2.70) just like water	1		
P2	| and I am sure :: *I can't live without that anymore* |	1	1	
		33	21	12
			0.64	**0.36**

P3	**PARTICIPANT 3 - OP4** SPEECH TIME: 162 sec AS-UNITS: 22 SUBORDINATE CLAUSES: 3 ERRORS: 6 WORDS (TOTAL): 228 WORDS (WITHOUT REPETITION): 201			
P3	| Hello |	1		
P3	| my name is xxxxxxxxxxxxx |	1		
P3	| I'm twenty years old |	1		
P3	| I'm a student at Universidade XXX Bahia (0.78) XXX |	1		
P3	| and I'm going to (0.77) present you my (1.16) history as an English learner and (1.01) the beginning of **the** teacher (1.21) life |	1		1
P3	| So (2.80) my first contact with the language was in the primary school |	1		
P3	| (1.49) {ahn}(1.29) we had (0.70) {classes about} classes about basic English (0.76) things like (0.86) colors numbers verbs simple verbs |	1		
P3	| (1.36) {so} (2.40) so {the} just the beginning of {the English lear} the English learning |	1		
P3	| (1.20) {ahnn}(1.51) afterwards at **the** high school I created more {inter} interest (0.88) in the language and (0.76) on learning the language |	1		1
P3	| (1.54) so I started to (1.03) watch films |	1		
P3	| {ah} pay attention {on the class} **on** the English classes |	1		1
P3	| being the best classmate in {the} the {class} (1.14) classroom |	1		
P3	|{ahhh} (1.31) playing games :: *that {help} helped me a lot with verbs* (1.01) *and listening and* (1.46) *reading* |	1	1	
P3	| comprehending the language |	1		
P3	| {ahhh} (1.12) and now {I'm} I'm very interested on (1.02) You tube videos |	1		
P3	| I watch (1.61) many kinds of videos {that has} (1.10) that **is** spoken {the} {the language} (**in**) the English language |	1		2
P3	| (1.00) {ahhh} (1.20) what more (1.01) I think :: *it's just it* |	1	1	
P3	| (0.77) And about the experience as a teacher I (0.87) helped {on the} on a project in my town Serrolandia (1.02) {ah} the (1.07) Parceiros da Escola :: *where I* (2.09) *gave {ah} English classes {for}* (1.93) *for free* |	1	1	
P3	| {just} {ahhh} (1.04) {ahhh} (2.87) just a volunteer work |	1		
P3	| (0.93) and I think (**that is**) just it |	1		1
P3	| (1.45) So thank you for (1.03) paying attention |	1		
P3	| (0.70) Bye |	1		
		22	3	6
			0.14	**0.27**

P4	**PARTICIPANT 4 - OP4** SPEECH TIME: 231 sec AS-UNITS: 24 SUBORDINATE CLAUSES: 10 ERRORS: 19 WORDS (TOTAL): 253 WORDS (WITHOUT REPETITION): 197			
P4	| Hi |	1		
P4	| my name is xxxxxx |	1		
P4	| I am {twenty} twenty one years old |	1		
P4	| and I’m Brazilian |	1		
P4	| (1.00) I live in Brazil |	1		
P4	| (1.04) {ahn} (1.56) nowadays I study English at XXX |	1		
P4	| (1.41) my course is Letras com Inglês Língua Inglesa e suas respectivas literaturas |	1		
P4	| (1.45) and *before I began the course* {I} :: I (**have**) already learned a little {the} (**of**) the language :: (1.09) *because I did {a}* ***a** English course in xxxxxx*|	1	2	2
P4	| (1.01) and (0.85) in this course the **professors are** (0.98) native |	1		2
P4	| (0.80) and I think ::*{it is}* (1.06) *{it it}* (0.67) *it helped too much* :: *because* (1.54) *{we}* (0.91) *we **learn** about the language and (0.80) a little (**about**) {the culture} the culture* (0.64) *then too* |	1	2	2
P4	| (1.65) {Ahnn} the **most** motivation (4.30) {to} to me (1.09) is :: (1.55) (**to**) get a job {rsrs 0.62}{because} |	1	1	2
P4	| {and} (1.22) and I think (1.68) :: ***teach** other people {is}* (0.54) *{is}* (1.72) *is very cool* :: *because* (1.23) *{the} the knowledge* {that} (1.92) {that that we} (1.44) [| oh I forgot the word |](2.24) *that we have* (2.40) *{ah meu Deus} must be* (1.23) *{ahn}* (1.10) *{sha}* ***share to** other people* |	2	2	3
P4	| (1.18) And the other motivation {is} is :: (1.39) *’cause* {I} (2.50) {I} (4.34)} *{I wan} I wanna be a* (1.24) ***aeromoça*** |	1	1	1
P4	| I don’t know :: *how can I say it in English* |	1	1	
P4	| (1.56) but {I like the} (1.39) {I} (0.73) I think {the} the job (0.94) (**is**) very interesting |	1		1
P4	| (1.23) {and} (1.47) and it is a (4.22) **um desafio** to me |	1		2
P4	| (1.64) and I want (2.43) {ahnn} {the} |	1		
P4	| {eh} nowadays I (1.44) have been watching (1.05) {series} series too much |	1		
P4	| and {it} (0.79) {it} it {ahn} (2.33) {help} **help** me too much (2.18) **about** the vocabulary |	1		2
P4	| **the** pronounce some words |	1		1
P4	| and it is very important to me |	1		
P4	| (0.80) And {I think is that} (1.06) I think {that is my} (1.30) :: *that is{about me}* ***things** about me* |	1	1	1
P4	| Bye |	1		
		24	10	19
			0.42	**0.79**

P5	**PARTICIPANT 5 - OP4** SPEECH TIME: 293 sec AS-UNITS: 46 SUBORDINATE CLAUSES: 28 ERRORS: 21 WORDS (TOTAL): 550 WORDS (WITHOUT REPETITION): 493			
P5	| Hi |	1		
P5	| my name is xxxxxxxxxx |	1		
P5	| I'm nineteen years old |	1		
P5	| (1.00) and {I'm going} I'm going to tell a little about {my} my journey and my experience as an English learner |	1		
P5	| {and now as an} (1.02) {as a} and now the beginning as an English teacher |	1		
P5	| (0.90) So {my} my first contact with the language was in **the** primary school |	1		1
P5	| (1.11) I think :: *that in the primary school {I I} I **begin** to learn {like} things like the colors* (1.01) *{the anim} the name of the animals* |	1	1	1
P5	| {ahn} (2.26) I don't know {ahn ah} (1.05) name of the places objects and **that** kinds of things |	1		1
P5	| {ahnn} but (1.30) {ahn} {in the} (1.60) in **the** high school {I} (1.02) I wasn't so much interested in English as in the primary |	1		1
P5	| but I still **learn** |	1		1
P5	| (1.16) and **improve** my vocabulary and **that** kind of things |	1		2
P5	| but the (1.30) real thing *that really {ahn}* (1.15) *{ahn} contributed :: {to} **to** the learning process (**to**) keep going* :: was the music |	1	2	2
P5	| I discovered a band :: *I think that in 2005* :: *a band called Hillsong* |	1	2	
P5	| but I was (1.17) {too} too young |	1		
P5	| I was a little child :: *when I discovered them* |	1	1	
P5	| (0.87) and I wasn't so much **interest** {in in} (1.05) in **understand** :: *what they were singing* :: *what they were talking* |	1	2	2
P5	| but in 2012 I started {to} (2.00) to learn the language |	1		
P5	| and I started to think about :: *what they were saying* :: *what they were singing* |	1	2	
P5	| and I started to learn {more} (1.06) more words in English :: *to improve my vocabulary my expressions and **that** kind of things*|	1	1	1
P5	| (0.63) So the music was {the} the major fact :: (0.70) *that contributed **with** my learning process* |	1	1	1
P5	| (1.02) And now **I'm** keep learning {ahnnn} through the music :: *'cause* (1.64) *one of my dreams {is} **are** to work* (1.28) *as a translator* |	1	2	2
P5	| and I actually work translating **musics** |	1		1
P5	| but it's not professional |	1		
P5	| (1.15) {I} (2.13) I make contact {with} with the bands :: *that I would like to translate the songs* |	1	1	
P5	| (0.84) then {I tried to} I talk to them |	1		
P5	| and I try to convince them to translate their songs |	1		
P5	| so I start to translate |	1		
P5	| and (1.01) {they} {ahn} (2.29) they put these translations in their sites |	1		
P5	| so **the** other people {can} (1.86) can {ahnnn} |	1		1

P5	| let me see |	1		
P5	| I forgot the word (1.79) |	1		
P5	| so **the** other **peoples** {can can} (0.67) can have access to these lyrics to these translations |	1		2
P5	| (0.64) {Ahnn} And now I'm starting to work as a teacher |	1		
P5	| (0.70) and in this year I'll be starting to work in a minor school as a teacher of English and Arts music (1.20) theater {ah} (0.87) cinema {ah} (1.10) dance that kind of arts |	1		
P5	| (1.01) and I'm really excited for this :: *'cause it was {one of my}* (1.01) *one of my dreams* :: *since I was a child* :: *to be at the schools teaching the others* :: *teaching the kids* |	1	4	
P5	| and {I'm} {ah} I'm really happy {for} :: *for getting this work* |	1	1	
P5	| (1.03) and (0.90) I hope :: {that I} (1.83) {that I} *that I can be able to help* ***the*** *other* ***peoples*** :: *to learn a new language* :: *to learn new things* |	1	3	2
P5	| and to discover {what} :: *what they really like* :: *what they really want for their lives* |	1	2	
P5	| (0.83) And I think :: *that's my journey* |	1	1	
P5	| Now I'm here at XXX :: *studying to be {more} {eh} more able to teach the others* |	1	1	
P5	| I'm at {the} the fourth semester |	1		
P5	| and {I'm really} I'm really living the course {the} (1.18) the course the professors my colleagues |	1		
P5	| I really love them |	1		
P5	| and I think :: *that it is what I really wanted for my life* |	1	1	
P5	| And that's all |	1		
P5	| Thank you |	1		
		46	28	21
			0.61	**0.46**

P6	**PARTICIPANT 6 - OP4** SPEECH TIME: 315 sec AS-UNITS: 62 SUBORDINATE CLAUSES: 41 ERRORS: 30 WORDS (TOTAL): 559 WORDS (WITHOUT REPETITION): 528			
P6	| Good night folks |	1		
P6	| My name is xxxxxxxxx |	1		
P6	| and I am here today :: *to talk a bit about my journey as an L2 learner* |	1	1	
P6	| (0.81) It was {a} a fun journey actually :: *because my process of learning was not that traditional one* :: ***at*** *everybody's used to like getting some books* |	1	2	1
P6	| and attending to courses no |	1		
P6	| (1.07) It starts like some sort of necessity :: *because I like to play video games* |	1	1	
P6	| but most of them if not all of them were in English |	1		
P6	| (1.04) It was a very hard time :: *because I know mostly nothing of it* |	1	1	
P6	| so I really do have a bad time |	1		
P6	| (1.51) {Ahn} I used dictionaries :: *to do that word by word translation* |	1	1	
P6	| oh that's the worst |	1		

P6	| And (1.40) it **tooks for** me a lot of time :: *to get something done* (0.83) *in English* :: (1.85) *build some sense on the phrase* :: *know what the game was demanding of me* |	1	3	2
P6	| (1.64) It was terrible |	1		
P6	| **On** the beginning I really hated English |	1		1
P6	| It was like :: *'I hate you so much ooooh* (0.82) *:: you deserve to die!'* |	1	2	
P6	| *but {ahhh}* (1.05) ***with** time passes* :: *and I (**was**) still playing* :: I was getting a bit better game {from} from game |	1	2	2
P6	| (0.86) and I discovered :: *I was quite **liking** English* |	1		1
P6	| I was not hating it :: *like I hated before* |	1	1	
P6	| (0.94) so I decided :: *to start reading English* |	1	1	
P6	| *and* (0.95) *now that my level of English was not so screwed* :: I could start doing some things :: *that I could not do before like* (0.77) *watching series* |	1	2	
P6	| but not other versions I'm saying the original stuff |	1		
P6	| (1.03) I get series to watch |	1		
P6	| (1.59) and some other games to play like RPGs like Final Fantasy older stuff like that |	1		
P6	| They helped me a lot |	1		
P6	| (0.87) *As I was developing my English* :: [| thanks to that quorum quote learning process of mine |] :: I decided :: *to start to play some MMO RPGs* :: ***who comes** to be RPGs* |	2	3	2
P6	| (1.02) but they are online |	1		
P6	| (1.58) You got (**a**) bunch of people {for} for the entire world |	1		1
P6	| but **mostly** of them *at least at the servers that I used to play* :: are from North America (0.86) Canadians and South {and} Americans (0.88) {most} {most US} most members of (**the**) USA community |	1	1	2
P6	| (1.58) that helped me a lot actually :: {al} *although **that** I didn't have access from TS at that time* |	1	1	1
P6	| So {I use} I used to only have a conversation with them by chat not through voice |	1		
P6	| (**We**) didn't actually **speaking** |	1		2
P6	| but I was quite good :: *because I **get** some slangs* |	1	2	2
P6	| **see** :: *how they type some things* |	1	1	1
P6	| (0.86) sometimes {they} I **need** to tell them :: ***to** {eh} **not** use slangs* :: *because some of them I didn't know* |	1	2	3
P6	| (1.14) but it was quite fun |	1		
P6	| it helped me a lot actually |	1		
P6	| (0.83) And helped me :: *to* (0.95) *get to {an} a whole other level* :: (1.00) *because {I decided to} {I was} I was actually getting serious in English* |	1	2	
P6	| I decided :: *to cut off the **legend** of the series* |	1	1	1
P6	| and start to play games :: {who are} ***who** also have speaking* |	1	1	1
P6	| so I **get** this time of my learning :: ***I (to)** focus basically on speaking* |	1	1	2
P6	| {and} {get my} and **get** a good vocabulary |	1		1
P6	| (2.46) What's really interesting :: *during that process is that I discovered ::* (1.10) *that I liked English* |	1	2	
P6	| I like to learn (**the**) language |	1		1
P6	| I like to speak (**the**) language |	1		1
P6	| {ah} (1.33) in sum I like (**the**) language itself |	1		1
P6	| the way we can play with it |	1		
P6	| the way we can put it |	1		

P6	| the way we can use it in different situations |	1		
P6	| I think it is fun |	1		
P6	| I think it is interesting (1.70) |	1		
P6	| and {I I feel like} (1.01) {I just feel} (2.02) I just feel really great :: (1.17) *when I see myself learning* |	1	1	
P6	| (1.34) and when I'm with someone |	1		
P6	| (1.38) and she asks me for tips |	1		
P6	| and I could do something :: {to} *to help her* |	1	1	
P6	| I see her getting better |	1		
P6	| I feel excited for her |	1		
P6	| and I feel good for myself :: *to be doing this* |	1	1	
P6	| (1.05) {I discovered that} I discovered :: *that I like language* :: *that I like to see other people speaking* :: *to help them {in their} in their process of learning* |	1	3	
P6	| that's basically why :: *I decided to take the course* ***on*** *XXX* |	1	1	1
P6	| (1.85) Hope you enjoy that |	1		
P6	| Catch you guys later |	1		
		62	41	30
			0.66	**0.48**

P7	**PARTICIPANT 7 - OP4** SPEECH TIME: 101 sec AS-UNITS: 11 SUBORDINATE CLAUSES: 8 ERRORS: 8 WORDS (TOTAL): 141 WORDS (WITHOUT REPETITION): 141			
P7	| I am (1.26) xxxxxxxxxx student of English language **in the** XXX XXX |	1		1
P7	| (0.83) {Well} *I am* :: {you know} *persistent in my objective* |	1	1	
P7	| (**I**) also enjoy challenge |	1		1
P7	| and (0.77) at the same time I have calm and patience :: *to* ***execute*** *my journey* |	1	1	1
P7	| as (**an**) apprentice of a second language (**it**) was very complicated :: (0.86) *because I did not have a good base* |	1	1	2
P7	| (0.70) *Although this* (0.95) *failure has armed me* :: I believe :: *that the English language was and will still be very important in my life* |	1	2	
P7	| (0.68) The **learn** (0.93) of a new language opens doors (0.73) to the world :: *to know new peoples new places and different cultures* |	1	1	1
P7	| or to widen the world view |	1		
P7	| (1.19) This encourages me to study |	1		
P7	| and then in (**the**) future (0.92) teach the English language :: *so that more people can broaden their world view* |	1	1	1
P7	| and see the different fields :: *to which the* ***learn*** *of a second language can lead us* |	1	1	1
		11	8	8
			0.73	**0.73**

P8	**PARTICIPANT 8 - OP4** SPEECH TIME: 137 sec AS-UNITS: 24 SUBORDINATE CLAUSES: 6 ERRORS: 18 WORDS (TOTAL): 206 WORDS (WITHOUT REPETITION): 204			
P8	| Hello |	1		
P8	| my name is xxxxxxxxx |	1		
P8	| (1.33) I **have** 19 years old |	1		1
P8	| and I'm from Serrolandia Bahia |	1		
P8	| (1.11) I am **study** (**at the**) English course at {ahhh} XXX |	1		2
P8	| (1.84) and I will talk about my journey as an English student |	1		
P8	| (1.08) So I remember :: *that I start to learn English* :: *when I was **aproximally** twelve years old at **the** school* |	1	2	2
P8	| (0.81) {ahnn} (0.66) My uncle gave me a small dictionary Portuguese and English |	1		
P8	| (0.83) so I always saw the meaning |	1		
P8	| (1.09) and I **start** to sing music in English too |	1		1
P8	| (1.07) I remember :: *that Evanescence was my favorite band* |	1	1	
P8	| (1.01) So I began to learn pronunciation and vocabulary from this {ah} influence |	1		
P8	| (1.20) *So when I was 14 years old at **the** high school* :: I began to (1.24) talk in English with my friends |	1	1	1
P8	| and sing |	1		
P8	| and I **meet** the literature |	1		1
P8	| so from this **I'm** in love |	1		1
P8	| {ahnn} *so when I was* (1.46) *seventeen years old* :: (1.27) I did the **vestibular** to XXX |	1		1
P8	| (0.88) and I **start** {to} to follow this English course |	1		1
P8	| (1.06) and I **realize** :: *that the literature in the English course is so amazing and hard too* |	1	1	1
P8	| So I start to work with Edgar Allan Poe Jane Austen Emily Dickinson {and} and many important names |	1		
P8	| (1.03) So (2.08) I **find** love hard work |	1		1
P8	| (0.92) and (**it**) **motivate** me :: {to} to learn this language |	1	1	2
P8	| (1.91) and (3.11) it's all {rsrs (0.36)} |	1		
P8	| (1.03) **Thank to listen** |	1		3
		24	6	18
			0.25	**0.75**

P9	**PARTICIPANT 9 - OP4** SPEECH TIME: 54 sec AS-UNITS: 17 SUBORDINATE CLAUSES: 1 ERRORS: 21 WORDS (TOTAL): 96 WORDS (WITHOUT REPETITION): 96			
P9	| Good morning teacher |	1		
P9	| I am xxxxxxxx |	1		
P9	| I am (**a**) student of English |	1		1
P9	| (0.62) I am (**a**) teacher of English |	1		1
P9	| (0.85) I like (**to**) listen to music in English |	1		1
P9	| and watch video in English |	1		
P9	| (0.96) {This is} I'm **learn the** speak (**the**) language |	1		3
P9	| (0.69) *When I was a **children*** :: I **see** my brother sing music |	1	1	2
P9	| (1.00) and read (**a**) book of English |	1		1
P9	| **How** this I **go** on (**to**) study English |	1		3
P9	| and (**to**) speak as my brother |	1		1
P9	| (0.90) Everyday I **go to** the book **(**inaudible**)** |	1		1
P9	| and read |	1		
P9	| (0.75) **However** I like **study** English |	1		2
P9	| and **start** (**a**) conversation with my brother |	1		2
P9	| (0.87) Now I'm (**a**) teacher |	1		1
P9	| and I'm **study** English in **the** university |	1		2
		17	1	21
			0.06	**1.24**

P10	**PARTICIPANT 10 - OP4** SPEECH TIME: 30 sec AS-UNITS: 5 SUBORDINATE CLAUSES: 0 ERRORS: 5 WORDS (TOTAL): 34 WORDS (WITHOUT REPETITION): 33			
P10	| I am xxxxxxxxxxx |	1		
P10	| I am **study** English **na** university XXX **e** course CCAA |	1		3
P10	| I love English |	1		
P10	| I want to be **fluente |**	1		1
P10	| I want {to} to have **um** opportunity in the United States |	1		1
		5	0	5
			0.00	**1.00**

P11	**PARTICIPANT 11 - OP4** SPEECH TIME: 89 sec AS-UNITS: 15 SUBORDINATE CLAUSES: 6 ERRORS: 5 WORDS (TOTAL): 115 WORDS (WITHOUT REPETITION): 115			
P11	| Hi |	1		
P11	| I am xxxxxxxx |	1		
P11	| I'm a brazilian English student |	1		
P11	| I am responsible and very interested in the job :: *because I will enrich my studies* |	1	1	
P11	| (1.02) {Well} (0.62) I studied language :: *since I was a teenager* |	1	1	
P11	| and I always liked little (0.90) things |	1		
P11	| (0.80) At first I had a lot of difficulty |	1		
P11	| but in the course of time I managed :: *to reach my goal* |	1	1	
P11	| (0.97) Today I am graduating in the area of **the** foreign language |	1		1
P11	| and intend to improve |	1		
P11	| (1.24) I would very much like :: *to **reach** this* (1.60) *vacancy* |	1		1
P11	| to know and learn it **every** more (**in**) the country :: *where I am* (1.20) *extremelly foreign* |	1	1	2
P11	| (1.17) I know :: *that achieving the success will greatly enrich my knowledge* |	1	1	
P11	| (1.61) I know :: *I will not disappoint (**you**)* |	1	1	1
P11	| (1.03) Thanks |	1		
		15	6	5
			0.40	**0.33**

P12	**PARTICIPANT 12 - OP4** SPEECH TIME: 90 sec AS-UNITS: 11 SUBORDINATE CLAUSES: 2 ERRORS: 14 WORDS (TOTAL): 97 WORDS (WITHOUT REPETITION): 87			
P12	| So (2.00) my name is xxxxxxx |	1		
P12	| (2.53) I am a student of **language English** |	1		1
P12	| (4.21) ***To learn*** (0.81) *a new language* :: is very important in **actual** days |	1	1	2
P12	| (2.37) {with} with **the** globalization {ahn} **the** people **are wanting** new ways **to** communication |	1		4
P12	| (3.00) {my} my real **learn** of the English language began in high school |	1		1
P12	| (2.18) I had a good teacher :: (0.91) *called Paulo* |	1	1	
P12	| (1.90) Paulo taught the English language very well (1.31) always calm and patient |	1		
P12	| (2.41) It **is** very important in the process |	1		1
P12	| (1.29) **Actually** (1.31) I study English in **the** college |	1		2
P12	| (1.62) {ahmm} (1.40) here the teacher is (0.96) **more hard** |	1		1
P12	| (1.72) but {the student have more} (3.18) the **student** have more **possibles** |	1		2

		11	2	14
			0.18	**1.27**
P13	NO DATA - P13 - OP4	—	—	—

P14	**PARTICIPANT 14 - OP4** SPEECH TIME: 159 sec AS-UNITS: 20 SUBORDINATE CLAUSES: 11 ERRORS: 1 WORDS (TOTAL): 181 WORDS (WITHOUT REPETITION): 172			
P14	| Hello there |	1		
P14	| my name is xxxxxxxx |	1		
P14	| and (2.02) this audio {is} is about (0.80) the Fulbright scholarship in Brasil |	1		
P14	| (1.25) I am one of the ten selected |	1		
P14	| (1.00) and (1.87) {my} my journey as {a} a second language learner (1.60) {you know} *it all began by myself* |	1	1	
P14	| (1.50) I didn't do any course like CCAA or Fisk |	1		
P14	| (0.82) I just wanted to learn English :: *because* (1.37) *{I}* (1.05) *I always dreamed about {travel}* (1.10) *traveling around the world* |	1	1	
P14	| and (1.02) it all began with that |	1		
P14	| (1.75) And (1.10) I always loved English |	1		
P14	| (1.22) that's basically why :: *I started out* (1.00) *as a second language learner* |	1	1	
P14	| (1.35) So (1.10) I think :: *that the scholarship will be so incredible to me* |	1	1	
P14	| and (1.10) I just want {to} to be recruited :: (1.67) *because* (1.65) *this will be* (1.92) *everything* |	1	1	
P14	| (1.42) *and* (2.20) *basically what motivates me* (1.30) :: *{ahmm} what makes me study English* :: *and make **(a)** connection with* (1.12) *the language is that* :: it can (1.52) open (1.87) all sorts of possibilities and opportunities for me |	1	3	1
P14	| and (2.07) that's it |	1		
P14	| I think ::{I can} (1.10) *I can offer (1.25) something* (1.67) *{to} to* (2.22) *the learning itself* |	1	1	
P14	| {you know} teaching the language |	1		
P14	| {I think} (2.35) I think :: *I can be helpful* |	1	1	
P14	| (1.35) And (1.65) {you know} (1.75) I hope :: *you choose me* {rsrs} |	1	1	
P14	| That's it |	1		
P14	| Thank you |	1		
		20	11	1
			0.55	**0.05**

Appendix R — Oral Production: Transcriptions & Codings for Lexical Density
(OP1, OP2, OP3, OP4)

WLD in OP1 — P1					
WEIGHTED LEXICAL DENSITY	**47.83**				
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	35			24	
Lexical item (2) sum	27			22	
TOTAL	62			46	
and	5	8.06	0.5	2.5	1
I	4	6.45	0.5	2	1
my	4	6.45	0.5	2	1
as	3	4.84	0.5	1.5	1
language	3	4.84	0.5	1.5	2
a	2	3.23	0.5	1	1
like	2	3.23	0.5	1	1
music	2	3.23	0.5	1	2
english	2	3.23	0.5	1	2
the	2	3.23	0.5	1	1
be	1	1.61	0.5	0.5	2
by	1	1.61	1	1	1
in	1	1.61	1	1	1
is	1	1.61	0.5	0.5	2
ok	1	1.61	1	1	1
to	1	1.61	1	1	1
professor	1	1.61	1	1	2
always	1	1.61	1	1	2
text	1	1.61	1	1	2
that	1	1.61	1	1	1
than	1	1.61	1	1	1
time	1	1.61	1	1	2
other	1	1.61	1	1	1
wanted	1	1.61	1	1	2
grew	1	1.61	1	1	2
school	1	1.61	1	1	2
first	1	1.61	1	1	1
didn't	1	1.61	1	1	1
naiane	1	1.61	1	1	2
choice	1	1.61	1	1	2
contact	1	1.61	1	1	2
about	1	1.61	1	1	1
activities	1	1.61	1	1	2
become	1	1.61	1	1	2
read	1	1.61	1	1	2
middle	1	1.61	1	1	2
prefer	1	1.61	1	1	2
name	1	1.61	1	1	2
interest	1	1.61	1	1	2
well	1	1.61	1	1	1
with	1	1.61	1	1	1
was	1	1.61	0.5	0.5	2
everything	1	1.61	1	1	1

WLD in OP1 — P4					
WEIGHTED LEXICAL DENSITY	**45.45**				
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	48			30	
Lexical item (2) sum	36			25	
TOTAL	84			55	
I	8	7.69	0.5	4	1
in	3	4.40	0.5	1.5	1
english	5	4.40	0.5	2.5	2
and	4	4.40	0.5	2	1
is	3	3.30	0.5	1.5	2
my	4	3.30	0.5	2	1
so	4	3.30	0.5	2	1
a	2	2.20	0.5	1	1
am	3	2.20	0.5	1.5	1
to	1	2.20	0.5	0.5	1
actually	2	2.20	0.5	1	2
began	2	2.20	0.5	1	2
falled in love to	2	2.20	0.5	1	2
music	2	2.20	0.5	1	2
hmmm	2	2.20	0.5	1	1
marina	2	2.20	0.5	1	2
course	2	2.20	0.5	1	2
with	2	2.20	0.5	1	1
just	2	2.20	0.5	1	2
it's	1	1.10	1	1	1
me	1	1.10	0.5	0.5	1
on	1	1.10	1	1	1
from	1	1.10	1	1	1
improve	1	1.10	1	1	2
by chance	1	1.10	1	1	2
that	1	1.10	1	1	1
then	2	1.10	0.5	1	1
this	1	1.10	1	1	1
thanks	1	1.10	1	1	1
called	1	1.10	1	1	2
heard	1	1.10	1	1	2
story	1	1.10	1	1	2
study	1	1.10	1	1	2
contact	1	1.10	1	1	2
hello	1	1.10	1	1	1
jaine	1	1.10	1	1	2
but	1	1.10	1	1	1
think	1	1.10	1	1	2
day	1	1.10	1	1	2
humm	1	1.10	1	1	1
went	1	1.10	1	1	2
one	1	1.10	1	1	1
she	1	1.10	1	1	1
friend	1	1.10	1	1	2
try	1	1.10	1	1	2
seek	1	1.10	1	1	2
since	1	1.10	1	1	1

WLD in OP1 — P2					
WEIGHTED LEXICAL DENSITY				**44.86**	
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	156			88.5	
Lexical item (2) sum	102			72	
TOTAL	258			160.5	
a	1	0.38	1	1	1
about	2	0.77	0.5	1	1
ahmm	1	0.38	1	1	1
already	1	0.38	1	1	2
also	1	0.38	1	1	1
and	12	4.62	0.5	6	1
animals	1	0.38	1	1	2
argue	1	0.38	1	1	2
at	1	0.38	1	1	1
be	1	0.38	0.5	0.5	2
became	2	0.77	0.5	1	2
because	1	0.38	1	1	1
but	3	1.15	0.5	1.5	1
by	1	0.38	0.5	0.5	1
by chance	2	0.77	0.5	1	2
came	2	0.77	0.5	1	2
catch	1	0.38	1	1	2
choose	1	0.38	1	1	2
class	1	0.38	0.5	0.5	2
classes	3	1.15	0.5	1.5	2
colleagues	1	0.38	1	1	2
colors	1	0.38	1	1	2
contact	4	1.54	0.5	2	2
could	1	0.38	1	1	1
count	1	0.38	1	1	2
didn't	1	0.38	1	1	1
english	5	1.92	0.5	2.5	2
especially	1	0.38	1	1	2
first	1	0.38	1	1	1
gave	2	0.77	0.5	1	2
get	1	0.38	1	1	2
give	1	0.38	0.5	0.5	2
guitar	1	0.38	1	1	2
had	1	0.38	1	1	2
helped	1	0.38	1	1	2
here	1	0.38	1	1	2
how	2	0.77	0.5	1	1
humm	1	0.38	1	1	1
I	35	13.46	0.5	17.5	1
if	1	0.38	1	1	1
improved	1	0.38	1	1	2
in	7	2.69	0.5	3.5	1
interested	1	0.38	1	1	2
international	1	0.38	1	1	2
it	7	2.69	0.5	3.5	1
just	1	0.38	1	1	2
knew	1	0.38	0.5	0.5	2
know	1	0.38	0.5	0.5	2
language	6	2.31	0.5	3	2
learned	1	0.38	1	1	2
liked	1	0.38	1	1	2
listen	1	0.38	0.5	0.5	2
listening	1	0.38	0.5	0.5	2
lyrics	1	0.38	1	1	2
me	1	0.38	0.5	0.5	1
middle	2	0.77	0.5	1	2
more	3	1.15	0.5	1.5	1
motivated	1	0.38	1	1	2
much	1	0.38	1	1	1
music	1	0.38	1	1	2
my	5	1.92	0.5	2.5	1
name	2	0.77	0.5	1	2
needed	1	0.38	1	1	1
not	2	0.77	0.5	1	1
objects	1	0.38	1	1	2
of	5	1.92	0.5	2.5	1
one	1	0.38	1	1	1
other	2	0.77	0.5	1	1
people	1	0.38	1	1	2
physic	2	0.77	0.5	1	2
primary	1	0.38	1	1	2
professor	1	0.38	1	1	2
proficient	1	0.38	1	1	2
real	2	0.77	0.5	1	2
realized	2	0.77	0.5	1	2
really	1	0.38	0.5	0.5	1
say	1	0.38	1	1	2
school	3	1.15	0.5	1.5	2
search	1	0.38	1	1	2
since	1	0.38	1	1	1
situations	1	0.38	1	1	2
so	3	1.15	0.5	1.5	1
some	3	1.15	0.5	1.5	1
something	1	0.38	0.5	0.5	1
started	1	0.38	1	1	2
subjects	1	0.38	1	1	2
sure	1	0.38	1	1	2
ten	1	0.38	1	1	1
that	4	1.54	0.5	2	1
the	11	4.23	0.5	5.5	1
then	1	0.38	1	1	1
there are	1	0.38	1	1	2
things	1	0.38	1	1	2
think	2	0.77	0.5	1	2
thirteen	1	0.38	1	1	1
this	1	0.38	1	1	1
time	1	0.38	1	1	2
to	13	5.00	0.5	6.5	1
translated	1	0.38	1	1	2
trying	1	0.38	1	1	2
understand	2	0.77	0.5	1	2
university	1	0.38	1	1	2
vocabulary	1	0.38	1	1	2
wanted	2	0.77	0.5	1	2
was	3		0.5	1.5	1
was	8	4.23	0.5	4	2
wasn't	1	0.38	0.5	0.5	1
ways	1	0.38	1	1	2
what	3	1.15	0.5	1.5	1
when	2	0.77	0.5	1	1
why	1	0.38	1	1	1
with	3	1.15	0.5	1.5	1
you	1	0.38	1	1	1
youknow	1	0.38	1	1	1

WLD in OP1 — P3					
WEIGHTED LEXICAL DENSITY				**47.23**	
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	141			81	
Lexical item (2) sum	106			72.5	
TOTAL	247			153.5	
the	26	10.40	0.5	13	1
i	19	8.00	0.5	9.5	1
of	12	4.80	0.5	6	1
and	12	4.80	0.5	6	1
language	9	3.60	0.5	4.5	2
to	8	3.20	0.5	4	1
have	6	2.80	0.5	3	2
have	1		0.5	0.5	1
a	6	2.40	0.5	3	1
contact	6	2.40	0.5	3	2
with	6	2.40	0.5	3	1
in	5	2.00	0.5	2.5	1
more	5	2.00	0.5	2.5	1
that	3	1.20	0.5	1.5	1
spoken	3	1.20	0.5	1.5	2
written	3	1.20	0.5	1.5	2
school	3	1.20	0.5	1.5	2
music	3	1.20	0.5	1.5	2
ahn	3	1.20	0.5	1.5	1
was	3	1.20	0.5	1.5	2
social	3	1.20	0.5	1.5	2
some	3	1.20	0.5	1.5	1
is	1	0.80	0.5	0.5	2
always	2	0.80	0.5	1	2
than	2	0.80	0.5	1	1
here	2	0.80	0.5	1	2
because	2	0.80	0.5	1	1
intensive	2	0.80	0.5	1	2
quite	2	0.80	0.5	1	1
english	2	0.80	0.5	1	2
learn	2	0.80	0.5	1	2
there are	1	0.80	0.5	0.5	2
there is	1		0.5	0.5	2
end	2	0.80	0.5	1	2
discipline	2	0.80	0.5	1	2
had	2	0.80	0.5	1	2
how	2	0.80	0.5	1	1
same	2	0.80	0.5	1	1
use	2	0.80	0.5	1	2
I’m	1	0.40	1	1	2
expression	1	0.40	1	1	2
tried	1	0.40	1	1	2
ah	1	0.40	1	1	1
as	1	0.40	1	1	1
go	1	0.40	1	1	2
ability	1	0.40	1	1	2
my	1	0.40	1	1	1
oh	1	0.40	1	1	1
or	1	0.40	1	1	1
practice	1	0.40	0.5	0.5	2
presence	1	0.40	1	1	2
then	1	0.40	1	1	1
time	1	0.40	1	1	2
listening	1	0.40	1	1	2
lyrics	1	0.40	0.5	0.5	2
texts	1	0.40	1	1	2
intensiver	1	0.40	1	1	2
began	1	0.40	1	1	2
years	1	0.40	1	1	2
until	1	0.40	1	1	1
yeah	1	0.40	1	1	1
type	1	0.40	1	1	2
christian	1	0.40	1	1	2
lyric	1	0.40	0.5	0.5	2
life	1	0.40	1	1	2
thanks	1	0.40	1	1	1
watch	1	0.40	1	1	2
learner	1	0.40	1	1	2
high	1	0.40	1	1	2
used	1	0.40	1	1	2
hmmm	1	0.40	1	1	1
youtube	1	0.40	1	1	2
speak	1	0.40	1	1	2
story	1	0.40	1	1	2
instagram	1	0.40	1	1	2
existence	1	0.40	1	1	2
spell	1	0.40	1	1	2
entered	1	0.40	1	1	2
hello	1	0.40	1	1	1
objective	1	0.40	1	1	2
studied	1	0.40	1	1	2
about	1	0.40	1	1	1
games	1	0.40	0.5	0.5	2
gamer	1	0.40	0.5	0.5	2
network	1	0.40	1	1	2
college	1	0.40	1	1	2
media	1	0.40	1	1	2
all	1	0.40	1	1	1
bye	1	0.40	1	1	1
can	1	0.40	1	1	1
think	1	0.40	1	1	2
continued	1	0.40	1	1	2
has	1	0.40	0.5	0.5	2
before	1	0.40	1	1	1
lot	1	0.40	1	1	1
what	1	0.40	1	1	1
when	1	0.40	1	1	1
old	1	0.40	1	1	2
videos	1	0.40	1	1	2
practicing	1	0.40	0.5	0.5	2
say	1	0.40	1	1	2
six	1	0.40	1	1	1
til	1	0.40	0.5	0.5	1
too	1	0.40	1	1	1
word	1	0.40	1	1	2
sing	1	0.40	1	1	2
nowadays	1	0.40	1	1	2

WLD in OP1 — P5

WEIGHTED LEXICAL DENSITY **44.01**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	235			121.5	
Lexical item (2)	157			95.5	
TOTAL	393			217	
a	8	2.03	0.5	4	1
activity	1	0.25	1	1	2
after	1	0.25	1	1	1
ah	3	0.76	0.5	1.5	1
ahm	3	0.51	0.5	1.5	1
ahn	8	2.03	0.5	4	1
albuns	1	0.25	1	1	2
all	1	0.25	1	1	1
and	14	3.55	0.5	7	1
are	1	0.25	0.5	0.5	2
at	1	0.25	1	1	1
aulas	1	0.25	0	0	0
australia	1	0.25	1	1	2
band	2	0.51	0.5	1	2
basic	2	0.51	0.5	1	2
basically	2	0.51	0.5	1	2
be	2	0.51	0.5	1	1
because	7	1.78	0.5	3.5	1
begin	1	0.25	0.5	0.5	2
begins	1	0.25	0.5	0.5	2
but	2	0.51	0.5	1	1
called	1	0.25	1	1	2
cause	2	0.51	0.5	1	1
church	3	0.76	0.5	1.5	2
colors	1	0.25	1	1	2
comes	1	0.25	1	1	2
countries	1	0.25	1	1	2
country	2	0.51	0.5	1	2
development	1	0.25	1	1	2
don’t	2	0.51	0.5	1	1
dream	1	0.25	1	1	2
dvds	1	0.25	1	1	2
eleven	2	0.51	0.5	1	1
english	7	1.78	0.5	3.5	2
etcetera	1	0.25	1	1	2
expressions	1	0.25	1	1	2
formations	1	0.25	1	1	2
from	1	0.25	1	1	1
go	1	0.25	1	1	2
good	4	1.02	0.5	2	2
happen	1	0.25	1	1	2
has	3	0.76	0.5	1.5	2
hear	1	0.25	1	1	2
here	1	0.25	1	1	2
hey	1	0.25	1	1	1
hill	1	0.25	1	1	2
hillsong	2	0.51	0.5	1	2
how	6	1.52	0.5	3	1
I	28	7.11	0.5	14	1
I’m	3	0.76	0.5	1.5	1
in	8	2.03	0.5	4	1
increase	1	0.25	0.5	0.5	2
increasing	1	0.25	0.5	0.5	2
interest	1	0.25	1	1	2
is	3	0.76	0.5	1.5	2
it	2	0.51	0.5	1	1
journey	5	1.27	0.5	2.5	2
keep	2	0.51	0.5	1	2
keeping	2	0.51	0.5	1	2
kind	2	0.51	0.5	1	2
know	3	0.76	0.5	1.5	2
knowledge	1	0.25	0.5	0.5	2
language	5	1.27	0.5	2.5	2
learn	4	1.02	0.5	2	2
learning	2	0.51	0.5	1	2
let’s	1	0.25	1	1	1
listen	2	0.51	0.5	1	2
live	2	0.51	0.5	1	2
more	5	1.27	0.5	2.5	1
music	3	0.76	0.5	1.5	2
my	12	3.05	0.5	6	1
now	2	0.51	0.5	1	2
numbers	1	0.25	1	1	2
of	9	2.28	0.5	4.5	1
on	1	0.25	1	1	1
or	2	0.51	0.5	1	1
other	2	0.51	0.5	1	1
outside	1	0.25	1	1	2
part	2	0.51	0.5	1	2
pass	1	0.25	1	1	2
people	1	0.25	1	1	2
primary	2	0.51	0.5	1	2
professors	1	0.25	1	1	2
pronunciated	1	0.25	1	1	2
real	5	1.27	0.5	2.5	2
regions	1	0.25	1	1	2
released	1	0.25	1	1	2
say	2	0.51	0.5	1	2
school	1	0.25	1	1	2
see	2	0.51	0.5	1	2
singing	1	0.25	0.5	0.5	2
so	6	1.52	0.5	3	1
some	4	1.02	0.5	2	1
song	1	0.25	0.5	0.5	2
songs	1	0.25	0.5	0.5	2
started	13	3.30	0.5	6.5	2
students	1	0.25	0.5	0.5	2
studied	1	0.25	0.5	0.5	2
teacher	2	0.51	0.5	1	2
teaching	1	0.25	0.5	0.5	2
ten	2	0.51	0.5	1	1
that	9	2.28	0.5	4.5	1
that’s	3	0.76	0.5	1.5	1
the	19	4.82	0.5	9.5	1
them	1	0.25	0.5	0.5	1
these	1	0.25	0.5	0.5	1
they	4	1.02	0.5	2	1
things	6	1.52	0.5	3	2
think	1	0.25	1	1	2
this	3	0.76	0.5	1.5	1
to	32	8.12	0.5	16	1
tolding	1	0.25	1	1	2
translate	1	0.25	1	1	2
trying	1	0.25	1	1	2
university	1	0.25	1	1	2
video	1	0.25	0.5	0.5	2
videos	1	0.25	0.5	0.5	2
want	3	0.76	0.5	1.5	2
wanted	1	0.25	0.5	0.5	2
was	2		0.5	1	2
was	1	0.76	0.5	0.5	1
were	2	0.51	0.5	1	1
what	2	0.51	0.5	1	1
when	3	0.76	0.5	1.5	1
why	1	0.25	1	1	1
with	5	1.27	0.5	2.5	1
words	2	0.51	0.5	1	2
work	1	0.25	0.5	0.5	2
works	2	0.51	0.5	1	2
youtube	1	0.25	1	1	2

WLD in OP1 — P6

WEIGHTED LEXICAL DENSITY **46.25**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	322			172	
Lexical item (2) sum	228			148	
TOTAL	550			320	
a	13	2.33	0.5	6.5	1
about	9	1.61	0.5	4.5	1
actually	5	0.89	0.5	2.5	2
again	1	0.18	1	1	2
ah	7	1.25	0.5	3.5	1
already	5	0.89	0.5	2.5	2
a.m.	1	0.18	1	1	2
an	2	0.36	0.5	1	1
and	20	3.58	0.5	10	1
another	1	0.18	1	1	1
anymore	2	0.36	0.5	1	1
anything	1	0.18	0.5	0.5	1
are	2	0.54	0.5	1	2
as	1	0.18	1	1	1
at	1	0.36	0.5	0.5	1
awful	1	0.18	1	1	2
bad	1	0.18	1	1	2
basically	3	0.54	0.5	1.5	2
because	5	0.89	0.5	2.5	1
bit	3	0.54	0.5	1.5	1
build	2	0.36	0.5	1	2
but	5	0.89	0.5	2.5	1
by	3	0.54	0.5	1.5	1
can	2	0.36	0.5	1	1
cannot	2	0.36	0.5	1	1
cause	1	0.18	0.5	0.5	1
character	2	0.36	0.5	1	2
characters	1	0.18	0.5	0.5	2
classes	3	0.54	0.5	1.5	2
comes	1	0.18	1	1	1
comprehend	1	0.18	0.5	0.5	2
comprehension	1	0.18	0.5	0.5	2
context	4	0.72	0.5	2	2
creatures	1	0.18	1	1	2
day	1	0.18	1	1	2
dictionary	3	0.54	0.5	1.5	2
discovered	2	0.36	0.5	1	2
do	2	0.36	0.5	1	2
doing	1	0.18	0.5	0.5	2
don’t	1	0.18	0.5	0.5	1
dragons	1	0.18	1	1	2
eh	1	0.18	1	1	1
enemies	1	0.18	1	1	2
english	15	2.68	0.5	7.5	2
everything	1	0.18	1	1	1
family	1	0.18	1	1	2
feeling	1	0.18	1	1	2
fifteen	1	0.18	0.5	0.5	1
first	2	0.36	0.5	1	1
fit	1	0.18	1	1	2
five	1	0.18	0.5	0.5	1
for	2	0.54	0.5	1	1
fourth	1	0.18	1	1	1
funny	2	0.36	0.5	1	2
game	7	1.25	0.5	3.5	2
generation	1	0.18	1	1	2
get	1	0.18	0.5	0.5	2
getting	1	0.18	0.5	0.5	2
good	1	0.18	1	1	2
got	3	0.54	0.5	1.5	2
great	1	0.18	1	1	2
had	2	0.36	0.5	1	2
hard	1	0.18	1	1	2
hated	1	0.18	0.5	0.5	2
hating	1	0.18	0.5	0.5	2
have	3	0.72	0.5	1.5	2
have	1		0.5	0.5	1
he	1	0.18	1	1	1
heard	1	0.18	0.5	0.5	2
hearing	2	0.36	0.5	1	2
help	1	0.18	1	1	2
house	1	0.18	1	1	2
how	2	0.36	0.5	1	1
howdy	1	0.18	0.5	0.5	1
I	43	7.69	0.5	21.5	1
imagine	1	0.18	1	1	2
in	10	1.79	0.5	5	1
into	1	0.18	0.5	0.5	1
is	1	0.18	0.5	0.5	2
it	7	1.25	0.5	3.5	1
it’s	2	0.36	0.5	1	1
journey	1	0.18	1	1	2
just	1	0.18	1	1	2
keep	1	0.18	1	1	2
know	1	0.18	0.5	0.5	2
knowledge	2	0.36	0.5	1	2
L2	1	0.18	1	1	2
language	1	0.18	1	1	2
learner	1	0.18	0.5	0.5	2
learning	2	0.36	0.5	1	2
least	1	0.18	1	1	1
like	7	1.25	0.5	3.5	1
look out for	1	0.18	0.5	0.5	2
looked at	1	0.18	0.5	0.5	2
lot	2	0.36	0.5	1	1
mainly	1	0.18	1	1	2
make	1	0.18	1	1	2
maybe	1	0.18	1	1	2
me	1	0.18	0.5	0.5	1
medieval	1	0.18	1	1	2
middle	1	0.18	1	1	2
more	1	0.18	1	1	1
most	1	0.18	1	1	1
movies	1	0.18	1	1	2
my	9	1.61	0.5	4.5	1
name	2	0.36	0.5	1	2
names	2	0.36	0.5	1	2
natural	1	0.18	1	1	2
need	2	0.36	0.5	1	2
needing	2	0.36	0.5	1	2
new	1	0.18	1	1	2
night	1	0.18	1	1	2
nine	1	0.18	1	1	1
not	1	0.18	1	1	1
notice	1	0.18	1	1	2
of	17	3.04	0.5	8.5	1
old	1	0.18	1	1	2
on	2	0.36	0.5	1	1
one	1	0.18	1	1	1
only	1	0.18	1	1	1
pause	1	0.18	1	1	2
phrase	1	0.18	1	1	2
pick	1	0.18	1	1	2
places	1	0.18	1	1	2
play	4	0.72	0.5	2	2
playing	1	0.18	0.5	0.5	1
plenty	1	0.18	1	1	1
point	1	0.18	1	1	2

Portuguese	1	0.18	1	1	2
probably	1	0.18	1	1	2
problems	1	0.18	1	1	2
professor	1	0.18	1	1	2
proper	2	0.36	0.5	1	2
properly	1	0.18	0.5	0.5	2
public	1	0.18	1	1	2
quorum	1	0.18	1	1	2
read	2	0.36	0.5	1	2
reading	1	0.18	0.5	0.5	2
really	1	0.18	1	1	1
recurrent	1	0.18	1	1	2
repeat	1	0.18	1	1	2
resources	1	0.18	1	1	2
rpgs	2	0.36	0.5	1	2
rules	1	0.18	1	1	2
said	1	0.18	0.5	0.5	2
say	2	0.36	0.5	1	2
saying	2	0.36	0.5	1	2
school	1	0.18	1	1	2
screen	1	0.18	1	1	2
second	1	0.18	1	1	1
see	2	0.36	0.5	1	2
seen	1	0.18	0.5	0.5	2
series	2	0.36	0.5	1	2
serious	1	0.18	1	1	2
sleeping	1	0.18	1	1	2
smooth	1	0.18	1	1	2
so	10	1.79	0.5	5	1
some	3	0.54	0.5	1.5	1
something	5	0.89	0.5	2.5	1
speak	1	0.18	1	1	2
start	6	1.07	0.5	3	2
started	1	0.18	0.5	0.5	2
starts	1	0.18	0.5	0.5	2
still	1	0.18	1	1	2
tackle	1	0.18	1	1	2
talk	1	0.18	1	1	2
text	2	0.36	0.5	1	2
that	10	1.61	0.5	5	1
that's	1	0.18	0.5	0.5	1
the	25	4.47	0.5	12.5	1
then	3	0.54	0.5	1.5	1
there are	1		0.5	0.5	2
there was	1		0.5	0.5	2
there wasn't	1		0.5	0.5	2
things	10	1.79	0.5	5	2
think	2	0.36	0.5	1	2
third	1	0.18	1	1	1
this	3	0.54	0.5	1.5	1
those	1	0.18	0.5	0.5	1
time	1	0.18	1	1	2
to	18	3.40	0.5	9	1
together	1	0.18	1	1	2
traduce	1	0.18	0.5	0.5	2
traducing	1	0.18	0.5	0.5	2
trying	1	0.18	1	1	2
two	1	0.18	1	1	1
undead	1	0.18	1	1	2
use	1	0.18	0.5	0.5	2
used	1	0.18	0.5	0.5	2
very	4	0.72	0.5	2	1
video	1	0.18	0.5	0.5	2
videogames	1	0.18	0.5	0.5	2
vocabulary	3	0.54	0.5	1.5	2
was	18	4.65	0.5	9	1
was	6		0.5	3	2
was able to	1		1	1	2
wasn't	2	0.54	0.5	1	1
watch	1	0.18	1	1	2
way	1	0.18	1	1	2
weapons	1	0.18	1	1	2
well	2	0.36	0.5	1	1
what	3	0.54	0.5	1.5	1
when	3	0.54	0.5	1.5	1
which	1	0.18	1	1	1
with	1	0.18	1	1	1
word	4	0.72	0.5	2	2
words	1	0.18	0.5	0.5	2
working	1	0.18	1	1	2
years	1	0.18	1	1	2
you	1	0.18	1	1	1

WLD in OP1 — P9

WEIGHTED LEXICAL DENSITY **60.27**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	24			14.5	
Lexical item (2) sum	28			22	
TOTAL	52			36.5	
I	5	11.11	0.5	2.5	1
in	4	7.41	0.5	2	1
and	4	7.41	0.5	2	1
my	3	5.56	0.5	1.5	1
teacher	3	5.56	0.5	1.5	2
like	3	5.56	0.5	1.5	2
English	3	5.56	0.5	1.5	2
everyday	2	3.70	0.5	1	2
the	2	3.70	0.5	1	1
a	1	1.85	1	1	1
I'm	1	1.85	0.5	0.5	1
am	1	1.85	0.5	0.5	2
at	1	1.85	1	1	1
hi	1	1.85	1	1	1
is	1	1.85	1	1	2
of	1	1.85	1	1	1
tv	1	1.85	1	1	2
good	1	1.85	1	1	2
school	1	1.85	1	1	2
city	1	1.85	1	1	2
listen	1	1.85	1	1	2
watch	1	1.85	1	1	2
music	1	1.85	1	1	2
speak	1	1.85	1	1	2
couch	1	1.85	1	1	2
name	1	1.85	1	1	2
antonio	1	1.85	1	1	2
job	1	1.85	1	1	2
brother	1	1.85	1	1	2
with	1	1.85	1	1	1
evening	1	1.85	1	1	2
house	1	1.85	1	1	2

WLD in OP1 — P10

WEIGHTED LEXICAL DENSITY **66.67**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	8			4.5	
Lexical item (2) sum	11			9	
TOTAL	19			13.5	
I	4	21.05	0.5	2	1
of	3	15.79	0.5	1.5	1
am	2	10.53	0.5	1	2
love	2	10.53	0.5	1	2
eh	1	5.26	1	1	1
xxxxxxxx	1	5.26	1	1	2
Bahia	1	5.26	1	1	2
state	1	5.26	1	1	2
here	1	5.26	1	1	2
university	1	5.26	1	1	2
student	1	5.26	1	1	2
English	1	5.26	1	1	2

WLD in OP1 — P7					
WEIGHTED LEXICAL DENSITY **45.74**					
	occur rence	fre quen cy	weig ht	weigh ted occur.	item class
Grammatical item (1) sum	39			25.5	
Lexical item (2) sum	31			21.5	
TOTAL	70			47	
am	2	2.86	0.5	1	1
and	1	1.43	1	1	1
because	2	2.86	0.5	1	1
better	1	1.43	1	1	2
but	1	1.43	1	1	1
bye	1	1.43	1	1	1
challenge	2	2.86	0.5	1	2
deficit	1	1.43	1	1	2
difficult	2	2.86	0.5	1	2
difficulty	1	1.43	0.5	0.5	2
don’t	1	1.43	1	1	1
eh	2	2.86	0.5	1	1
English	2	2.86	0.5	1	2
experience	1	1.43	1	1	2
for	1	1.43	1	1	1
formation	3	4.29	0.5	1.5	2
formed	1	1.43	0.5	0.5	2
fundamental	1	1.43	1	1	2
has	1	1.43	1	1	1
hello	1	1.43	1	1	1
hum	1	1.43	1	1	1
I	3	4.29	0.5	1.5	1
in	3	4.29	0.5	1.5	1
is	3	5.71	0.5	1.5	2
is	1		0.5	0.5	1
janaina	1	1.43	1	1	2
learn	2	2.86	0.5	1	2
learning	1	1.43	0.5	0.5	2
me	1	1.43	0.5	0.5	1
middle	1	1.43	1	1	2
my	4	5.71	0.5	2	1
not	1	1.43	1	1	1
of	3	4.29	0.5	1.5	1
ok	1	1.43	1	1	1
period	1	1.43	1	1	2
possibilities	1	1.43	1	1	2
school	1	1.43	1	1	2
speak	1	1.43	1	1	2
teacher	1	1.43	1	1	2
thank	1	1.43	1	1	1
the	2	2.86	0.5	1	1
trajectory	1	1.43	1	1	2
very	4	5.71	0.5	2	1
was	2	2.86	0.5	1	2
you	1	1.43	1	1	1

WLD in OP1 — P8					
WEIGHTED LEXICAL **51.15**					
	occur rence	fre quen cy	weig ht	weigh ted occur	item class
Grammatical item (1) sum	52			32	
Lexical item (2) sum	42			33.5	
TOTAL	94			65.5	
to	12	12.77	0.5	6	1
and	10	10.64	0.5	5	1
the	5	5.32	0.5	2.5	1
I	4	4.26	0.5	2	1
English	4	4.26	0.5	2	2
about	3	3.19	0.5	1.5	1
a	2	2.13	0.5	1	1
do	2	2.13	0.5	1	2
my	2	2.13	0.5	1	1
talk	2	2.13	0.5	1	2
like	2	2.13	0.5	1	2
speak	2	2.13	0.5	1	2
learn	2	2.13	0.5	1	2
it’s	2	2.13	0.5	1	1
try	2	2.13	0.5	1	2
tried	1	1.06	0.5	0.5	2
as	1	1.06	1	1	1
I’d	1	1.06	1	1	1
I’m	1	1.06	1	1	1
in	1	1.06	1	1	1
of	1	1.06	1	1	1
so	1	1.06	1	1	1
video	1	1.06	1	1	2
viviane	1	1.06	1	1	2
series	1	1.06	1	1	2
little	1	1.06	1	1	1
teacher	1	1.06	1	1	2
everyday	1	1.06	1	1	2
exercice	1	1.06	1	1	2
vocabulary	1	1.06	1	1	2
hard	1	1.06	1	1	2
watch	1	1.06	1	1	2
start	1	1.06	1	1	2
because	1	1.06	1	1	1
exercises	1	1.06	1	1	2
journey	1	1.06	1	1	2
study	1	1.06	1	1	2
interpretate	1	1.06	1	1	2
language	1	1.06	1	1	2
student	1	1.06	1	1	2
structure	1	1.06	1	1	2
literature	1	1.06	1	1	2
read	1	1.06	1	1	2
ahn	1	1.06	1	1	1
all	1	1.06	1	1	1
bit	1	1.06	1	1	1
but	1	1.06	1	1	1
difficulty	1	1.06	1	1	2
ill	1	1.06	1	1	2
sentence	1	1.06	1	1	2
pronunciate	1	1.06	1	1	2
way	1	1.06	1	1	2
feel	1	1.06	1	1	2

WLD in OP1 — P11					
WEIGHTED LEXICAL DENSITY	**42.86**				
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	20			14	
Lexical item (2) sum	17			10.5	
TOTAL	37			24.5	
I	5	13.51	0.5	2.5	1
am	3	8.11	0.5	1.5	2
is	3	8.11	0.5	1.5	2
difficult	3	8.11	0.5	1.5	2
here	2	5.41	0.5	1	2
learn	2	5.41	0.5	1	2
much	2	5.41	0.5	1	1
ahn	2	5.41	0.5	1	1
but	2	5.41	0.5	1	1
I’m	1	2.70	0.5	0.5	1
my	1	2.70	1	1	1
to	1	2.70	1	1	1
emanoela	1	2.70	1	1	2
because	1	2.70	1	1	1
journey	1	2.70	1	1	2
hello	1	2.70	1	1	1
would	1	2.70	1	1	1
very	1	2.70	1	1	1
English	1	2.70	1	1	2
and	1	2.70	1	1	1
want	1	2.70	1	1	2
hum	1	2.70	1	1	1

WLD in OP1 — P12					
WEIGHTED LEXICAL DENSITY	**52.83**				
	occurrence	frequency	weight	weighted occur	item class
Grammatical item (1) sum	34			25	
Lexical item (2) sum	31			28	
TOTAL	65			53	
the	6	9.23	0.5	3	1
I	4	6.15	0.5	2	1
my	3	4.62	0.5	1.5	1
in	2	3.08	0.5	1	1
school	2	3.08	0.5	1	2
learned	2	3.08	0.5	1	2
and	2	3.08	0.5	1	1
eh	1	1.54	1	1	1
is	1	1.54	0.5	0.5	2
of	1	1.54	1	1	1
on	1	1.54	1	1	1
to	1	1.54	1	1	1
happen	1	1.54	1	1	2
little	1	1.54	1	1	1
teacher	1	1.54	1	1	2
past	1	1.54	1	1	2
years	1	1.54	1	1	2
came	1	1.54	1	1	2
present	1	1.54	1	1	2
numerals	1	1.54	1	1	2
sixteen	1	1.54	1	1	1
continuous	1	1.54	1	1	2
attention	1	1.54	1	1	2
startly	1	1.54	1	1	1
first	1	1.54	1	1	1
high	1	1.54	1	1	2
because	1	1.54	1	1	1
after	1	1.54	1	1	1
childhood	1	1.54	1	1	2
language	1	1.54	1	1	2
colors	1	1.54	1	1	2
parties	1	1.54	1	1	2
contact	1	1.54	1	1	2
hello	1	1.54	1	1	1
English	1	1.54	1	1	2
are	1	1.54	0.5	0.5	1
name	1	1.54	1	1	2
but	1	1.54	1	1	1
pronouns	1	1.54	1	1	2
gustavo	1	1.54	1	1	2
had	1	1.54	1	1	2
how	1	1.54	1	1	1
when	1	1.54	1	1	1
old	1	1.54	1	1	2
wise	1	1.54	1	1	2
with	1	1.54	1	1	1
was	1	1.54	0.5	0.5	2
you	1	1.54	1	1	1
enrolled	1	1.54	1	1	2
simple	1	1.54	1	1	2
animals	1	1.54	1	1	2

WLD in OP1 — P13					
WEIGHTED LEXICAL DENSITY	**58.92**				
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	67			38	
Lexical item (2) sum	64			54.5	
TOTAL	132			92.5	
I	9	6.82	0.5	4.5	1
the	9	6.82	0.5	4.5	1
English	7	5.30	0.5	3.5	2
in	5	3.79	0.5	2.5	1
my	4	3.03	0.5	2	1
of	4	3.03	0.5	2	1
to	4	3.03	0.5	2	1
and	4	3.03	0.5	2	1
was	4	3.03	0.5	2	1
was	1		0.5	0.5	2
a	3	2.27	0.5	1.5	1
be	2	1.52	0.5	1	1
eh	2	1.52	0.5	1	1
school	2	1.52	0.5	1	2
first	2	1.52	0.5	1	1
studied	2	1.52	0.5	1	2
learn	2	1.52	0.5	1	2
ahn	2	1.52	0.5	1	1
but	2	1.52	0.5	1	1
with	2	1.52	0.5	1	1
coliseu	1	0.76	1	1	2
needed	1	0.76	1	1	2
am	1	0.76	0.5	0.5	2
is	1	0.76	0.5	0.5	2
on	1	0.76	1	1	1
only	1	0.76	1	1	2
teaching	1	0.76	1	1	2
money	1	0.76	1	1	2
take	1	0.76	0.5	0.5	2
body	1	0.76	1	1	2
weekend	1	0.76	1	1	2
Geography	1	0.76	1	1	2
fantasy	1	0.76	1	1	2
that	1	0.76	1	1	1
scholarship	1	0.76	1	1	2
human	1	0.76	1	1	2
took	1	0.76	0.5	0.5	2
didn’t	1	0.76	1	1	1
years	1	0.76	1	1	2
Hollywood	1	0.76	1	1	2
vocabulary	1	0.76	1	1	2
today	1	0.76	1	1	2
club	1	0.76	1	1	2
studying	1	0.76	0.5	0.5	2
have	1	0.76	1	1	2
here	1	0.76	1	1	2
xxxxx	1	0.76	1	1	2
high	1	0.76	1	1	2
dance	1	0.76	1	1	2
halloween	1	0.76	1	1	2
dreamed	1	0.76	1	1	2
vestibular	1	0.76	0	0	0
days	1	0.76	1	1	2
xxxxx xxxxx	1	0.76	1	1	2
fruit	1	0.76	1	1	2
humm	1	0.76	1	1	1
language	1	0.76	1	1	2
contest	1	0.76	1	1	2
colors	1	0.76	1	1	2
contact	1	0.76	1	1	2
hello	1	0.76	1	1	1
objective	1	0.76	1	1	2
approved	1	0.76	1	1	2
would	1	0.76	1	1	1
verb	1	0.76	1	1	2
various	1	0.76	1	1	1
course	1	0.76	1	1	2
young	1	0.76	1	1	2
name	1	0.76	1	1	2
actress	1	0.76	1	1	2
forms	1	0.76	1	1	2
for	1	0.76	1	1	1
when	1	0.76	1	1	1
participed	1	0.76	1	1	2
adults	1	0.76	1	1	2
work	1	0.76	1	1	2
won	1	0.76	1	1	2
names	1	0.76	1	1	2
months	1	0.76	1	1	2
animals	1	0.76	1	1	2

WLD in OP1 — P14

WEIGHTED LEXICAL DENSITY **42.20**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	167			94.5	
Lexical item (2) sum	99			69	
TOTAL	267			163.5	
a	5	2.16	0.5	2.5	1
about	2	0.72	0.5	1	1
absorb	1	0.36	1	1	2
after	1	0.36	1	1	1
all	4	1.44	0.5	2	1
always	1	0.36	1	1	2
am	1	0.36	0.5	0.5	2
and	18	6.47	0.5	9	1
anymore	1	0.36	1	1	1
Como aprender tudo em inglês	1	0.36	1	1	2
around	1	0.36	1	1	1
at	2	0.72	0.5	1	1
be	1	0.36	0.5	0.5	2
becoming	1	0.36	1	1	2
began	3	1.08	0.5	1.5	2
begin	1	0.36	0.5	0.5	2
bit	1	0.36	1	1	1
book	2	0.72	0.5	1	2
but	2	0.72	0.5	1	1
by	1	0.72	0.5	0.5	1
called	1	0.36	1	1	2
can't	1	0.36	0.5	0.5	1
didn't	1	0.36	0.5	0.5	1
don't	2	0.72	0.5	1	1
easily	1	0.36	1	1	2
English	9	3.24	0.5	4.5	2
enjoy	1	0.36	1	1	2
exactly	1	0.36	1	1	2
films	1	0.36	1	1	2
first	1	0.36	1	1	1
for	2	0.72	0.5	1	1
forgot	1	0.36	1	1	2
gonna	3	1.08	0.5	1.5	2
got	3	1.08	0.5	1.5	2
hard	1	0.36	1	1	2
has	1	0.36	1	1	1
hello	1	0.36	1	1	1
here	1	0.36	1	1	2
I	27	9.71	0.5	13.5	1
I'm	2	0.72	0.5	1	1
I've	1	0.36	1	1	1
improved	1	0.36	1	1	2
in	4	1.44	1	4	1
intermediate	1	0.36	1	1	2
is	1	0.36	0.5	0.5	2
it	7	2.52	0.5	3.5	1
it's	1	0.36	0.5	0.5	1
journey	2	0.72	0.5	1	2
just	4	1.44	0.5	2	2
kept	1	0.36	1	1	2
know	3	1.08	0.5	1.5	2
lazy	1	0.36	1	1	2
learn	1	0.36	0.5	0.5	2
learning	2	0.72	0.5	1	2
less	1	0.36	1	1	1
liked	1	0.36	1	1	2
little	1	0.36	1	1	1
lot	1	0.36	1	1	1
love	2	0.72	0.5	1	2
more	4	1.44	0.5	2	1
much	3	1.08	0.5	1.5	1
music	1	0.36	1	1	2
my	8	2.88	0.5	4	1
name	1	0.36	1	1	2
necessary	1	0.36	1	1	2
now	1	0.36	1	1	2
of	3	1.08	0.5	1.5	1
one	1	0.36	1	1	1
or	1	0.36	1	1	1
other	1	0.36	1	1	1
passed by	2	0.72	0.5	1	2
came to a point	1	0.36	1	1	2
practicing	1	0.36	1	1	2
range	1	0.36	1	1	2
realize	1	0.36	1	1	2
Ron Martinez	1	0.36	1	1	2
say	1	0.36	1	1	2
since	2	0.72	0.5	1	1
sixteen	2	0.72	0.5	1	1
so	6	2.16	0.5	3	1
spent	1	0.36	1	1	2
step	1	0.36	1	1	2
studied	1	0.36	0.5	0.5	2
study	1	0.36	0.5	0.5	2
studying	2	0.72	0.5	1	2
stuff	1	0.36	1	1	2
talk	1	0.36	1	1	2
tell	1	0.36	1	1	2
thank	1	0.36	1	1	1
that	2	0.72	0.5	1	1
that's	3	1.08	0.5	1.5	1
the	4	1.44	0.5	2	1
then	1	0.36	1	1	1
things	2	0.72	0.5	1	2
think	3	1.08	0.5	1.5	2
this	3	1.08	0.5	1.5	1
xxxxxxx	1	0.36	1	1	2
time	6	2.16	0.5	3	2
to	5	2.16	0.5	2.5	1
too	1	0.36	1	1	1
travel	1	0.36	1	1	2
tried	1	0.36	1	1	2
xxxxxx	2	0.72	0.5	1	2
useful	1	0.36	1	1	2
very	3	1.08	0.5	1.5	1
vestibular	1	0.36	0	0	0
wanted	1	0.36	1	1	2
was	4	2.52	0.5	2	1
was	3		0.5	1.5	2
what	1	0.36	1	1	1
when	6	2.16	0.5	3	1
with	3	1.08	0.5	1.5	1
world	1	0.36	1	1	2
year	1	0.36	1	1	2
you	3	1.08	0.5	1.5	1
you know	4	1.44	0.5	2	1

WLD in OP2 — P1

WEIGHTED LEXICAL DENSITY **49.77**

	occurrence	frequency	weight	weighted occur	item class
Grammatical item (1) sum	287			163	
Lexical item (2) sum	227			161.5	
TOTAL	514			324.5	
2016	1	0.16	1	1	1
a	5	0.79	0.5	2.5	1
about	4	0.63	0.5	2	1
activities	1	0.16	1	1	2
all	4	0.63	0.5	2	1
already	3	0.48	0.5	1.5	2
also	4	0.63	0.5	2	1
always	3	0.48	0.5	1.5	2
am	2	0.32	0.5	1	2
an	1	0.16	0.5	0.5	1
and	15	2.38	0.5	7.5	1
answer	1	0.16	1	1	2
approved	1	0.16	1	1	2
are	1		0.5	0.5	2
as	2	0.32	0.5	1	1
ask	1	0.16	1	1	2
at	6	0.95	0.5	3	1
bahia	1	0.16	1	1	2
basic	2	0.32	0.5	1	2
be	4	0.63	0.5	2	2
become	1	0.16	1	1	2
begin	1	0.16	1	1	2
best	1	0.16	1	1	2
biology	1	0.16	1	1	2
but	3	0.48	0.5	1.5	1
by	2	0.32	1	2	1
came	1	0.16	1	1	2
can	1	0.16	1	1	1
children	1	0.16	1	1	2
choose	1	0.16	0.5	0.5	2
choosing	1	0.16	0.5	0.5	2
chose	1	0.16	0.5	0.5	2
city	1	0.16	1	1	2
class	3	0.48	0.5	1.5	2
contact	3	0.48	0.5	1.5	2
contributed	1	0.16	1	1	2
course	3	0.48	0.5	1.5	2
currently	1	0.16	1	1	2
decision	1	0.16	1	1	2
did	1	0.16	0.5	0.5	1
didn't	3	0.32	0.5	1.5	1
difficult	1	0.16	1	1	2
do	1	0.16	1	1	2
dynamic	1	0.16	1	1	2
education	1	0.16	1	1	2
eighteen	1	0.16	1	1	1
english	7	1.11	0.5	3.5	2
every	1	0.16	0.5	0.5	1
everything	1	0.16	0.5	0.5	1
exam	1	0.16	0.5	0.5	2
exams	1	0.16	0.5	0.5	2
father	1	0.16	1	1	2
figure out	1	0.16	1	1	2
first	2	0.32	0.5	1	1
for	6	0.95	0.5	3	1
friends	3	0.48	0.5	1.5	2
from	1	0.16	1	1	1
fundament	1	0.16	1	1	2
get	1	0.16	0.5	0.5	2
give	1	0.16	1	1	2
glad	1	0.16	1	1	2
going	1	0.16	1	1	2
good	1	0.16	1	1	2
got	2	0.32	0.5	1	2
grandfather	1	0.16	1	1	2
grow up	1	0.16	1	1	2
had	2	0.32	0.5	1	2
happy	3	0.48	0.5	1.5	2
have	1	0.16	0.5	0.5	1
he	3	0.48	0.5	1.5	1
helped	1	0.16	0.5	0.5	2
helping	1	0.16	0.5	0.5	2
here	1	0.16	1	1	2
high	1	0.16	1	1	2
hope	1	0.16	1	1	2
house	1	0.16	1	1	2
i	36	6.02	0.5	18	1
I’d	1	0.16	0.5	0.5	1
I’m	4	0.63	0.5	2	1
ibaí	1	0.16	1	1	2
if	1	0.16	1	1	1
in	19	3.01	1	19	1
indirectly	1	0.16	1	1	2
influenced	1	0.16	1	1	2
into	2	0.32	0.5	1	1
introduce	1	0.16	1	1	2
irecê	1	0.16	1	1	2
is	3	0.48	0.5	1.5	2
it	7	1.11	0.5	3.5	1
jacobina	3	0.48	1	3	2
july	1	0.16	1	1	2
just	1	0.16	1	1	2
knew	1	0.16	1	1	2
language	4	0.63	0.5	2	2
last	1	0.16	1	1	2
law	2	0.32	0.5	1	2
learner	1	0.16	1	1	2
leaving	1	0.16	1	1	2
Letras xxxxx	1	0.16	1	1	2
life	3	0.48	0.5	1.5	2
like	2	0.48	0.5	1	2
like	1		0.5	0.5	1
liked	1	0.16	0.5	0.5	2
list	1	0.16	1	1	2
listen	2	0.32	0.5	1	2
live	1	0.16	0.5	0.5	2
living	1	0.16	0.5	0.5	2
lots	1	0.16	1	1	1
love	2	0.32	0.5	1	2
made	1	0.16	0.5	0.5	2
make	1	0.16	0.5	0.5	2
many	2	0.32	0.5	1	1

marlon	1	0.16	1	1	2
me	7	1.11	0.5	3.5	1
middle	1	0.16	0.5	0.5	2
mom	1	0.16	1	1	2
moments	1	0.16	1	1	2
most	1	0.16	1	1	2
mother	1	0.16	1	1	2
moved	1	0.16	0.5	0.5	2
movies	1	0.16	1	1	2
moving	1	0.16	0.5	0.5	2
much	1	0.16	1	1	1
my	14	2.22	0.5	7	1
myself	1	0.16	0.5	0.5	1
xxxxxx xxxx	1	0.16	1	1	2
name	2	0.32	0.5	1	2
near	1	0.16	1	1	2
night	1	0.16	1	1	2
not	2	0.32	0.5	1	1
now	2	0.32	0.5	1	2
of	9	1.43	0.5	4.5	1
old	2	0.32	0.5	1	2
one	3	0.32	0.5	1.5	1
ones	1	0.16	0.5	0.5	1
parents	2	0.32	0.5	1	2
people	4	0.63	0.5	2	2
period	3	0.48	0.5	1.5	2
pick up	1	0.16	1	1	2
place	1	0.16	1	1	2
play	1	0.16	1	1	2
possible	2	0.32	1	2	2
professor	3	0.48	0.5	1.5	2
professors	1	0.16	0.5	0.5	2
propicied	1	0.16	1	1	2
pupils	1	0.16	1	1	2
real	1	0.16	1	1	2
referring	1	0.16	1	1	1
regis	1	0.16	1	1	2
regular	1	0.16	1	1	2
remember	1	0.16	1	1	2
said	2	0.32	0.5	1	2
same	1	0.16	1	1	1
saw	1	0.16	1	1	2
school	4	0.63	1	4	2
semester	1	0.16	1	1	2
she	3	0.48	0.5	1.5	1
shift	1	0.16	1	1	2
sing	1	0.16	1	1	2
sister	2	0.32	0.5	1	2
six	1	0.16	1	1	1
so	2	0.32	0.5	1	1
some	1	0.16	0.5	0.5	1
sometimes	1	0.16	1	1	2
someway	1	0.16	1	1	1
songs	2	0.32	0.5	1	2
speaking	1	0.16	1	1	2
special	1	0.16	1	1	2
square	1	0.16	1	1	2
strange	1	0.16	1	1	2
studied	1	0.16	0.5	0.5	2
study	3	0.48	0.5	1.5	2
studying	1	0.16	0.5	0.5	2
subscribed	1	0.16	1	1	2
support	1	0.16	1	1	2
sure	2	0.32	0.5	1	1
talk	1	0.16	1	1	2
thankful	1	0.16	1	1	2
that	11	1.74	0.5	5.5	1
the	29	4.60	0.5	14.5	1
them	2	0.32	0.5	1	1
there are	1	0.16	1	1	2
they	1	0.16	1	1	1
things	1	0.16	1	1	2
think	1	0.16	1	1	2
third	1	0.16	1	1	1
this	3	0.48	0.5	1.5	1
those	1	0.16	0.5	0.5	1
time	2	0.32	1	2	2
to	24	3.80	0.5	12	1
town	1	0.16	1	1	2
trajectory	1	0.16	1	1	2
turn	1	0.16	1	1	2
two	1	0.16	1	1	1
uncertain	1	0.16	1	1	2
xxxxxx	2	0.32	0.5	1	2
university	3	0.48	0.5	1.5	2
used	3	0.48	0.5	1.5	2
very	4	0.63	0.5	2	1
want	1	0.16	0.5	0.5	2
wanted	2	0.32	0.5	1	2
was	10	1.90	0.5	5	2
was	2		0.5	1	1
watch	1	0.16	1	1	2
way	2	0.32	0.5	1	2
what	1	0.16	1	1	1
when	4	0.63	0.5	2	1
which	1	0.16	1	1	1
with	6	0.95	0.5	3	1
would	1	0.16	1	1	1
year	1	0.16	1	1	2
years	3	0.48	0.5	1.5	2
you	2	0.48	0.5	1	1
You know	1	0.16	1	1	1

WLD in OP2 — P2

WEIGHTED LEXICAL DENSITY **48.84**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	356			187.5	
Lexical item (2) sum	278			179	
TOTAL	634			366.5	
a	9	1.18	0.5	4.5	1
about	3	0.39	0.5	1.5	1
after	1	0.13	1	1	1
ago	1	0.13	1	1	2
all	1	0.13	1	1	1
also	2	0.26	0.5	1	1
always	2	0.26	0.5	1	2
an	1	0.13	0.5	0.5	1
and	32	4.19	0.5	16	1
are	1	0.13	0.5	0.5	2
as	6	0.79	0.5	3	1
ask	1	0.13	1	1	2
at	4	0.52	0.5	2	1
attention	1	0.13	1	1	2
bahia	3	0.39	0.5	1.5	2
bands	1	0.13	1	1	2
be	2	0.26	0.5	1	2
became	2	0.26	0.5	1	2
become	1	0.13	0.5	0.5	2
been	2	0.26	0.5	1	1
began	2	0.26	0.5	1	2
being	2	0.26	0.5	1	2
better	1	0.13	1	1	2
books	1	0.13	1	1	2
both	1	0.13	1	1	1
but	4	0.52	0.5	2	1
by	1	0.13	1	1	1
came	1	0.13	0.5	0.5	2
child	1	0.13	1	1	2
choose	2	0.26	0.5	1	2
classmates	1	0.13	1	1	2
close	2	0.26	0.5	1	2
clues	1	0.13	1	1	2
colleagues	1	0.13	1	1	2
college	1	0.13	1	1	2
colors	1	0.13	1	1	2
come	1	0.13	0.5	0.5	2
concluded	1	0.13	1	1	2
contact	1	0.13	1	1	2
content	3	0.39	1	3	2
count	1	0.13	1	1	2
course	3	0.39	0.5	1.5	2
courses	1	0.13	0.5	0.5	2
currently	1	0.13	1	1	2
day	1	0.13	1	1	2
decided	1	0.13	1	1	2
did	2	0.26	0.5	1	1
didn't	1	0.13	0.5	0.5	1
difficult	1	0.13	1	1	2
direction	1	0.13	1	1	2
do	1	0.13	0.5	0.5	2
does	1	0.13	0.5	0.5	1
down	1	0.13	1	1	1
due to	2	0.26	0.5	1	1
xxxx xxxxxx	1	0.13	1	1	2
English	15	1.97	0.5	7.5	2
even	2	0.26	0.5	1	1
exam	2	0.26	0.5	1	2
exercise	1	0.13	1	1	2
experiences	1	0.13	1	1	2
faster	1	0.13	1	1	2
fell	1	0.13	1	1	2
first	1	0.13	1	1	1
for	6	0.79	0.5	3	1
forget	1	0.13	1	1	2
friend	1	0.13	1	1	2
from	3	0.39	0.5	1.5	1
gave	2	0.26	0.5	1	2
get	2	0.26	0.5	1	2
getting	1	0.13	0.5	0.5	2
giving	1	0.13	1	1	2
going	1	0.13	1	1	2
got	2	0.26	0.5	1	2
grammar	1	0.13	1	1	2
grew	1	0.13	1	1	2
guitar	2	0.26	0.5	1	2
had	6	0.92	0.5	3	2
had	1		0.5	0.5	1
has	1	0.13	0.5	0.5	1
have	1	0.26	0.5	0.5	1
have	1		0.5	0.5	2
help	2	0.26	0.5	1	2
hi	1	0.13	1	1	1
how	2	0.26	0.5	1	1
however	1	0.13	0.5	0.5	1
I	45	6.16	0.5	22.5	1
I'm	2	0.26	0.5	1	1
if	2	0.26	0.5	1	1
important	3	0.39	0.5	1.5	2
in	13	1.70	0.5	6.5	1
interest	1	0.13	0.5	0.5	2
interested	1	0.13	0.5	0.5	2
interesting	2	0.26	0.5	1	2
international	1	0.13	1	1	2
introduced	1	0.13	1	1	2
is	3	0.39	0.5	1.5	2
it	7	0.92	0.5	3.5	1
it'd	1	0.13	0.5	0.5	1
itself	1	0.13	0.5	0.5	1
xxxxxx	1	0.13	1	1	2
journey	2	0.26	0.5	1	2
just	3	0.39	0.5	1.5	2
knew	1	0.13	0.5	0.5	2
know	4	0.52	0.5	2	2
knowing	3	0.39	0.5	1.5	2
knowledge	2	0.26	0.5	1	2
language	4	0.52	0.5	2	2
learner	1	0.13	0.5	0.5	2
learning	3	0.39	0.5	1.5	2
lessons	1	0.13	1	1	2
life	2	0.26	0.5	1	2
like	1	0.13	0.5	0.5	2
liked	4	0.52	0.5	2	2
listen	2	0.26	0.5	1	2
live	1	0.13	0.5	0.5	2
living	1	0.13	0.5	0.5	2
long	4	0.52	0.5	2	2
lot	1	0.13	0.5	0.5	1
lots	2	0.26	0.5	1	1

love	3	0.39	0.5	1.5	2
lovely	1	0.13	0.5	0.5	2
lyrics	1	0.13	1	1	2
make	1	0.13	1	1	2
many	1	0.13	1	1	1
materials	1	0.13	1	1	2
me	13	1.70	0.5	6.5	1
met	2	0.26	0.5	1	2
middle	1	0.13	1	1	2
mind	1	0.13	1	1	2
mine	1	0.13	0.5	0.5	1
more	1	0.13	0.5	0.5	1
most	2	0.26	0.5	1	2
moved	2	0.26	0.5	1	2
much	1	0.13	1	1	1
music	4	0.52	0.5	2	2
my	11	1.44	0.5	5.5	1
name	2	0.26	0.5	1	2
needed	4	0.52	0.5	2	2
never	3	0.39	0.5	1.5	1
news	1	0.13	1	1	2
not	6	0.79	0.5	3	1
now	1	0.13	1	1	2
objects	1	0.13	1	1	2
of	13	1.70	0.5	6.5	1
offered	1	0.13	1	1	2
on	1	0.13	0.5	0.5	1
on my own	1	0.13	0.5	0.5	2
one	2	0.26	0.5	1	1
option	2	0.26	0.5	1	2
options	1	0.13	0.5	0.5	2
or	2	0.26	0.5	1	1
other	2	0.26	0.5	1	1
parents	1	0.13	1	1	2
paying	1	0.13	1	1	2
people	4	0.52	0.5	2	2
place	1	0.13	1	1	2
play	2	0.26	0.5	1	2
playing	1	0.13	0.5	0.5	2
present	1	0.13	1	1	2
primary	1	0.13	1	1	2
profession	1	0.13	1	1	2
professor	2	0.26	0.5	1	2
professors	1	0.13	0.5	0.5	2
pronunciation	1	0.13	1	1	2
read	1	0.13	1	1	2
realized	2	0.26	0.5	1	2
really	2	0.26	0.5	1	1
restrict	1	0.13	1	1	2
xxxx xxxxx	1	0.13	1	1	2
same	1	0.13	1	1	2
saying	1	0.13	1	1	2
school	3	0.39	0.5	1.5	2
schools	1	0.13	0.5	0.5	2
search	1	0.13	1	1	2
second	1	0.13	1	1	1
selected	1	0.13	1	1	2
semester	1	0.13	1	1	2
serrolandia	1	0.13	1	1	2
shifts	1	0.13	1	1	2
since	1	0.13	1	1	1
sing	3	0.39	0.5	1.5	2
some	9	1.18	0.5	4.5	1
something	2	0.26	0.5	1	1
songs	5	0.66	0.5	2.5	2
spelling	1	0.13	1	1	2
started	3	0.39	0.5	1.5	2
still	1	0.13	1	1	2
stopped	1	0.13	1	1	2
stories	1	0.13	0.5	0.5	2
story	1	0.13	0.5	0.5	2
student	1	0.13	0.5	0.5	2
students	1	0.13	0.5	0.5	2
studied	1	0.13	0.5	0.5	2
study	2	0.26	0.5	1	2
studying	1	0.13	0.5	0.5	2
suggested	1	0.13	1	1	2
supported	1	0.13	1	1	2
surely	1	0.13	1	1	2
take	1	0.13	0.5	0.5	2
talk	1	0.13	1	1	2
taught	1	0.13	0.5	0.5	2
teaching	1	0.13	0.5	0.5	2
tell	1	0.13	1	1	2
ten	1	0.13	1	1	1
than	1	0.13	1	1	1
that	9	1.05	0.5	4.5	1
the	21	2.75	0.5	10.5	1
them	4	0.52	0.5	2	1
then	4	0.52	0.5	2	1
there	2	0.26	0.5	1	2
they	4	0.52	0.5	2	1
thinking	1	0.13	0.5	0.5	2
third	1	0.13	0.5	0.5	1
thirteen	2	0.26	0.5	1	1
this	1	0.13	0.5	0.5	1
thought	1	0.13	0.5	0.5	2
time	5	0.52	0.5	2.5	2
to	35	4.85	0.5	17.5	1
too	1	0.13	1	1	1
took	2	0.26	0.5	1	2
translate	1	0.13	1	1	2
twice	1	0.13	1	1	1
understand	1	0.13	1	1	2
xxxxxx	2	0.26	0.5	1	2
university	4	0.39	0.5	2	2
used	1	0.13	1	1	2
very	1	0.13	1	1	1
vocabulary	1	0.13	1	1	2
wanted	1	0.13	1	1	2
was	7	1.44	0.5	3.5	1
was	4		0.5	2	2
way	1	0.13	1	1	2
we	1	0.13	1	1	1
were	4	0.52	0.5	2	2
what	2	0.26	0.5	1	1
when	6	0.79	0.5	3	1
where	4	0.52	0.5	2	1
who	2	0.26	0.5	1	1
will	1	0.13	1	1	1
willing	1	0.13	1	1	2
with	3	0.39	0.5	1.5	1
without	2	0.26	0.5	1	1
words	2	0.26	0.5	1	2
would	2	0.26	0.5	1	1
writing	1	0.13	1	1	2
you	1	0.13	1	1	1

WLD in OP2 — P3

WEIGHTED LEXICAL DENSITY **50.43**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	209			115.5	
Lexical item (2) sum	176			117.5	
TOTAL	385			233	
a	9	1.94	0.5	4.5	1
achieve	1	0.22	0.5	0.5	2
achieved	1	0.22	0.5	0.5	2
am	2	0.43	0.5	1	2
an	2	0.43	0.5	1	1
analysis	1	0.22	1	1	2
and	7	1.51	0.5	3.5	1
another	1	0.22	1	1	1
as	6	1.29	0.5	3	1
at	6	1.29	0.5	3	1
background	1	0.22	1	1	2
basic	1	0.22	1	1	2
be	1	0.22	0.5	0.5	2
because	1	0.22	1	1	1
become	2	0.43	0.5	1	2
been	1	0.22	0.5	0.5	1
beginnig	1	0.22	0.5	0.5	2
begins	1	0.22	0.5	0.5	2
being	1	0.22	0.5	0.5	2
best	1	0.22	0.5	0.5	1
better	1	0.22	0.5	0.5	2
but	4	0.86	0.5	2	1
by	3	0.65	0.5	1.5	1
children	1	0.22	1	1	2
xxxx xxxx	1	0.22	1	1	2
classes	1	0.22	0.5	0.5	2
classmates	1	0.22	0.5	0.5	2
closer	1	0.22	1	1	2
comprehension	1	0.22	1	1	2
consider	1	0.22	1	1	2
continued	1	0.22	1	1	2
course	2	0.43	0.5	1	2
curious	1	0.22	1	1	2
currently	1	0.22	1	1	2
deal	1	0.22	1	1	2
deeply	1	0.22	1	1	2
degree	1	0.22	1	1	2
developed	1	0.22	0.5	0.5	2
development	1	0.22	0.5	0.5	2
discipline	2	0.43	0.5	1	2
don't	1	0.22	1	1	1
english	7	1.51	0.5	3.5	2
even	1	0.22	1	1	1
experience	1	0.22	1	1	2
feeling	1	0.22	0.5	0.5	2
felt	1	0.22	0.5	0.5	2
few	1	0.22	1	1	1
films	1	0.22	1	1	2
first	1	0.22	1	1	1
for	5	1.08	0.5	2.5	1
friends	2	0.43	0.5	1	2
friendships	1	0.22	0.5	0.5	2
future	2	0.43	0.5	1	2
games	1	0.22	0.5	0.5	2
gaming	1	0.22	0.5	0.5	2
getting	1	0.22	0.5	0.5	2
going	1	0.22	1	1	2
got	6	1.29	0.5	3	2
grammar	1	0.22	1	1	2
great	1	0.22	1	1	2
had	1	0.22	0.5	0.5	2
happy	2	0.43	0.5	1	2
hard	1	0.22	1	1	2
have	3	0.86	0.5	1.5	1
have	1		0.5	0.5	2
hello	1	0.22	1	1	1
history	2	0.43	0.5	1	2
however	1	0.22	1	1	1
I	32	7.10	0.5	16	1
I'm	2	0.22	0.5	1	1
if	1	0.22	1	1	1
important	1	0.22	1	1	2
in	13	2.80	0.5	6.5	1
interested	1	0.22	1	1	2
into	1	0.22	1	1	1
is	1		0.5	0.5	1
is	2	0.65	0.5	1	2
it	2	0.43	0.5	1	1
just	1	0.22	1	1	1
know	1	0.22	1	1	2
language	8	1.72	0.5	4	2
learn	2	0.43	0.5	1	2
learning	1	0.22	0.5	0.5	2
Letras xxxxxx	1	0.22	1	1	2
liked	1	0.22	1	1	2
listened	1	0.22	0.5	0.5	2
listening	1	0.22	0.5	0.5	2
literary	1	0.22	1	1	2
lot	1	0.22	1	1	1
loved	1	0.22	1	1	2
lyrics	1	0.22	1	1	2
made	1	0.22	1	1	2
many	1	0.22	1	1	1
master	1	0.22	1	1	2
me	1	0.22	0.5	0.5	1
moment	1	0.22	0.5	0.5	2
moments	1	0.22	0.5	0.5	2
months	1	0.22	1	1	2
more	1	0.22	0.5	0.5	1

most	1	0.22	0.5	0.5	1
motivations	1	0.22	1	1	2
music	1	0.22	1	1	2
my	9	1.94	0.5	4.5	1
name	1	0.22	1	1	2
never	1	0.22	1	1	1
new	1	0.22	1	1	2
not	2	0.43	0.5	1	1
now	1	0.22	0.5	0.5	2
nowadays	2	0.43	0.5	1	2
of	3	0.65	0.5	1.5	1
old	2	0.43	0.5	1	2
on	1	0.22	1	1	1
one	1	0.22	1	1	1
passed	1	0.22	1	1	2
playing	1	0.22	1	1	2
position	1	0.22	1	1	2
present	1	0.22	0.5	0.5	2
presented	1	0.22	0.5	0.5	2
problem	2	0.43	0.5	1	2
project	1	0.22	1	1	2
read	1	0.22	1	1	2
really	3	0.65	0.5	1.5	1
remember	2	0.43	0.5	1	2
rhythm	1	0.22	1	1	2
said	2	0.43	0.5	1	2
same	1	0.22	1	1	2
school	2	0.43	0.5	1	2
semester	1	0.22	1	1	2
seminary	1	0.22	1	1	2
since	1	0.22	1	1	1
sing	1	0.22	0.5	0.5	2
six	1	0.22	0.5	0.5	1
sixteen	1	0.22	0.5	0.5	1
so	2	0.43	0.5	1	1
song	1	0.22	0.5	0.5	2
speak	2	0.43	0.5	1	2
spoken	1	0.22	0.5	0.5	2
started	2	0.43	0.5	1	2
stopped	1	0.22	1	1	2
student	3	0.65	0.5	1.5	2
studied	1	0.22	0.5	0.5	2
study	1	0.22	0.5	0.5	2
studying	1	0.22	0.5	0.5	2
such	1	0.22	1	1	1
surprises	1	0.22	1	1	2
teacher	1	0.22	0.5	0.5	2
teaching	1	0.22	0.5	0.5	2
than	2	0.43	0.5	1	1
that	10	2.15	0.5	5	1
the	23	4.95	0.5	11.5	1
then	2	0.43	0.5	1	1
there	1	0.22	1	1	2
third	1	0.22	1	1	1
time	4	0.86	0.5	2	2
to	17	3.87	0.5	8.5	1
town	1	0.22	1	1	2
tried	1	0.22	0.5	0.5	2
trully	2	0.43	0.5	1	2
trying	1	0.22	0.5	0.5	2
twelve	1	0.22	1	1	1
undergraduate	1	0.22	1	1	2
understand	1	0.22	1	1	2
xxxxxx	1	0.22	1	1	2
university	2	0.43	0.5	1	2
unpleasant	1	0.22	1	1	2
used	3	0.65	0.5	1.5	2
very	1	0.22	1	1	1
want	1	0.22	0.5	0.5	2
wanted	1	0.22	0.5	0.5	2
was	6	2.37	0.5	3	2
was	4		0.5	2	1
was able to	1		1	1	2
were	1	0.22	0.5	0.5	2
what	2	0.43	0.5	1	1
when	4	0.86	0.5	2	1
with	2	0.43	0.5	1	1
words	1	0.22	1	1	2
work	1	0.22	1	1	2
years	1	0.22	1	1	2

WLD in OP2 — P4					
WEIGHTED LEXICAL DENSITY **52.23**					
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	130			75	
Lexical item (2) sum	114			82	
TOTAL	245			157	
2012	1	0.30	0.5	0.5	1
2016	1	0.30	0.5	0.5	1
a	2	0.60	0.5	1	1
about	2	0.60	0.5	1	1
xxxxx	1	0.30	1	1	2
after	1	0.30	1	1	1
ahmmm	1	0.30	1	1	1
amazing	2	0.60	0.5	1	2
american	2	0.60	0.5	1	2
an	2	0.60	0.5	1	1
and	16	4.82	0.5	8	1
at	1	0.30	1	1	1
australian	1	0.30	1	1	2
because	1	0.30	1	1	1
been	2	0.60	0.5	1	2
began	1	0.30	1	1	2
but	1	0.30	1	1	1
called	2	0.60	0.5	1	2
canadian	1	0.30	1	1	2
Capim Grosso	1	0.30	1	1	2
cheap	1	0.30	1	1	2
choose	1	0.30	1	1	2
cool	1	0.30	1	1	2
course	2	0.60	0.5	1	2
day	1	0.30	1	1	2
decided	1	0.30	1	1	2
deeping	1	0.30	1	1	2
don't	1	0.30	1	1	1
English	5	1.51	0.5	2.5	2
experience	1	0.30	1	1	2
finished	1	0.30	1	1	2
first	1	0.30	1	1	1
for	2	0.60	0.5	1	1
forgot	1	0.30	1	1	2
french	1	0.30	1	1	2
friend	1	0.30	0.5	0.5	2
friends	1	0.30	0.5	0.5	2
go	1	0.30	0.5	0.5	2
friends	1	0.30	0.5	0.5	2
go	1	0.30	0.5	0.5	2
good	2	0.60	0.5	1	2
great	2	0.60	0.5	1	2
guess	1	0.30	1	1	2
has	1	0.30	0.5	0.5	1
have	2	0.60	0.5	1	1
hear	1	0.30	1	1	2
her	2	0.60	0.5	1	1
here	2	0.60	0.5	1	2
hi	1	0.30	1	1	1
I	18	5.72	0.5	9	1
I'm	2	0.60	0.5	1	1
important	1	0.30	0.5	0.5	2
in	5	1.51	0.5	2.5	1
input	1	0.30	0.5	0.5	2
is	3	0.90	0.5	1.5	2
it	5	1.20	0.5	2.5	1
it's	2	0.60	0.5	1	1
italian	1	0.30	1	1	2
jaíne	1	0.30	1	1	2
knowledge	1	0.30	1	1	2
lazy	1	0.30	1	1	2
learning	1	0.30	1	1	2
Letras Inglês	1	0.30	1	1	2
like	1	0.30	1	1	2
made	1	0.30	1	1	2
many	1	0.30	1	1	1
xxxxx	1	0.30	1	1	2

me	4	1.20	0.5	2	1
met	2	0.60	0.5	1	2
most	1	0.30	1	1	2
much	1	0.30	1	1	1
music	2	0.60	0.5	1	2
my	6	1.81	0.5	3	1
nataly	1	0.30	1	1	2
native	1	0.30	1	1	2
not	1	0.30	0.5	0.5	1
now	1	0.30	1	1	2
of	2	0.60	0.5	1	1
on	1	0.30	1	1	1
one	1	0.30	1	1	1
people	2	0.60	0.5	1	2
perfomance	1	0.30	1	1	2
picture	1	0.30	1	1	2
professors	1	0.30	1	1	2
really	1	0.30	1	1	1
sadly	1	0.30	1	1	2
she	6	1.51	0.5	3	1
since	1	0.30	1	1	1
so	2	0.60	0.5	1	1
some	1	0.30	1	1	1
spanish	1	0.30	1	1	2
speaks	1	0.30	1	1	2
special	1	0.30	1	1	2
started	1	0.30	1	1	2
stopped	1	0.30	1	1	2
story	4	1.20	0.5	2	2
studied	1	0.30	0.5	0.5	2
studying	2	0.60	0.5	1	2
suffer	1	0.30	1	1	2
sum up	1	0.30	1	1	2
take	1	0.30	1	1	2
teacher	3	0.90	0.5	1.5	2
tell	2	0.60	0.5	1	2
thanks	1	0.30	1	1	1
that	1	0.30	1	1	1
the	2	0.60	0.5	1	1
them	1	0.30	0.5	0.5	1
then	1	0.30	1	1	1
there	2	0.60	0.5	1	2
they	1	0.30	0.5	0.5	1
things	1	0.30	1	1	2
think	1	0.30	0.5	0.5	2
thinking	1	0.30	0.5	0.5	2
this	3	0.90	0.5	1.5	1
time	1	0.30	1	1	2
to	8	2.41	0.5	4	1
too	1	0.30	1	1	1
turn	1	0.30	1	1	2
two	2	0.60	0.5	1	1
xxxxx	1	0.30	1	1	2
unfortunately	1	0.30	1	1	2
vestibular	1	0.30	0	0	0
was	1		0.5	0.5	1
was	7	2.41	0.5	3.5	2
watching	1	0.30	1	1	2
weeks	1	0.30	1	1	2
went	1	0.30	0.5	0.5	2
were	3	0.90	0.5	1.5	2
will	1	0.30	1	1	1
with	5	1.51	0.5	2.5	1
wonderful	1	0.30	1	1	2
years	2	0.60	0.5	1	2
you	1	0.30	0.5	0.5	1
your	2	0.60	0.5	1	1

WLD in OP2 — P5					
WEIGHTED LEXICAL DENSITY **46.53**					
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	188			104	
Lexical item (2) sum	132			90.5	
TOTAL	320			194.5	
a	10	2.66	0.5	5	1
2012	1	0.27	0.5	0.5	1
2016	1	0.27	0.5	0.5	1
about	1	0.27	1	1	1
again	3	0.80	0.5	1.5	2
age	1	0.27	1	1	2
ago	1	0.27	1	1	2
all	1	0.27	1	1	1
always	2	0.53	0.5	1	2
an	2	0.53	0.5	1	1
and	8	2.13	0.5	4	1
any	1	0.27	1	1	1
as	2	0.53	0.5	1	1
at	4	1.06	0.5	2	1
bahia	1	0.27	1	1	2
band	2	0.53	0.5	1	2
be	1	0.27	1	1	2
because	3	0.80	0.5	1.5	1
began	1	0.27	1	1	2
besides	1	0.27	1	1	1
between	1	0.27	1	1	1
but	1	0.27	1	1	1
by	1	0.27	1	1	1
called	1	0.27	1	1	2
came back	1	0.27	1	1	2
can	2	0.53	0.5	1	1
carry	1	0.27	1	1	2
changed	1	0.27	1	1	2
children	1	0.27	1	1	2
christian	1	0.27	1	1	2
contributed	1	0.27	1	1	2
country	1	0.27	1	1	2
course	1	0.27	1	1	2
curious	2	0.53	0.5	1	2
discovering	1	0.27	1	1	2
English	6	1.60	0.5	3	2
entrance	1	0.27	1	1	2
even	1	0.27	1	1	1
everyday	1	0.27	1	1	2
examination	1	0.27	1	1	2
excited	1	0.27	1	1	2
experience	1	0.27	1	1	2
expressions	1	0.27	1	1	2
facts	1	0.27	1	1	2
few	1	0.27	1	1	1
five	1	0.27	1	1	1
for	3	0.80	0.5	1.5	1
friends	1	0.27	1	1	2
gonna	1	0.27	1	1	2
good	2	0.53	0.5	1	2
grateful	1	0.27	1	1	2
happy	1	0.27	1	1	2
here	1	0.27	1	1	2
high	1	0.27	1	1	2
Hillsong	1	0.27	1	1	2
I	22	5.85	0.5	11	1
I’m	5	1.60	0.5	2.5	1
I’m able to	1		0.5	0.5	2
identify	1	0.27	1	1	2
in	11	2.93	0.5	5.5	1
interest	2	0.53	0.5	1	2
is	2	0.80	0.5	1	2
is	1		0.5	0.5	1
it	3	0.80	0.5	1.5	1
it’s	1	0.27	0.5	0.5	1
journey	3	0.80	0.5	1.5	2

kid	1	0.27	0.5	0.5	2
kids	1	0.27	0.5	0.5	2
know	2	0.53	0.5	1	2
language	1	0.27	1	1	2
learn	2	0.53	0.5	1	2
learned	1	0.27	0.5	0.5	2
learner	1	0.27	0.5	0.5	2
learning	2	0.53	0.5	1	2
level	1	0.27	1	1	2
life	2	0.53	0.5	1	2
like	2	0.53	0.5	1	1
liked	1	0.27	0.5	0.5	2
listen	2	0.53	0.5	1	2
little	2	0.53	0.5	1	1
live	2	0.53	0.5	1	2
lot	3	0.80	0.5	1.5	1
major	1	0.27	1	1	2
me	2	0.53	0.5	1	1
mine	1	0.27	0.5	0.5	1
most	1	0.27	0.5	0.5	2
much	1	0.27	0.5	0.5	1
music	2	0.53	0.5	1	2
my	8	2.13	0.5	4	1
myself	1	0.27	0.5	0.5	1
name	1	0.27	1	1	2
new	2	0.53	0.5	1	2
nineteen	1	0.27	1	1	1
not	1	0.27	0.5	0.5	1
now	3	0.80	0.5	1.5	2
of	11	2.93	0.5	5.5	1
old	2	0.53	0.5	1	2
one	1	0.27	1	1	1
or	1	0.27	1	1	1
outside	1	0.27	1	1	2
passed	1	0.27	1	1	2
piece	1	0.27	1	1	2
preparing	1	0.27	1	1	2
primary	3	0.80	0.5	1.5	2
process	1	0.27	1	1	2
really	1	0.27	1	1	1
rest	1	0.27	1	1	2
school	2	0.53	0.5	1	2
schools	1	0.27	0.5	0.5	2
season	1	0.27	1	1	2
serrolandia	1	0.27	1	1	2
six	1	0.27	1	1	1
so	8	2.13	0.5	4	1
start	1	0.27	0.5	0.5	2
started	2	0.53	0.5	1	2
talk	1	0.27	1	1	2
taught	1	0.27	0.5	0.5	2
teachers	1	0.27	0.5	0.5	2
teaching	1	0.27	0.5	0.5	2
tell	1	0.27	1	1	2
thank	1	0.27	1	1	1
that	10	2.66	0.5	5	1
that’s	1	0.27	0.5	0.5	1
the	12	3.19	0.5	6	1
their	1	0.27	0.5	0.5	1
them	1	0.27	0.5	0.5	1
things	3	0.80	0.5	1.5	2
think	3	0.80	0.5	1.5	2
this	4	1.06	0.5	2	1
though	1	0.27	1	1	1
to	12	3.19	0.5	6	1
today	1	0.27	1	1	2
tried	1	0.27	1	1	2
xxxxxx	1	0.27	1	1	2
was	2		0.5	1	1
was	8	2.66	0.5	4	2
wasn’t	1	0.27	0.5	0.5	1
watching	1	0.27	1	1	2
were	1	0.27	0.5	0.5	1
what	1	0.27	1	1	1
when	2	0.53	0.5	1	1
xxxx xxxxx	1	0.27	1	1	2
words	2	0.53	0.5	1	2
would	1	0.27	1	1	1
years	3	0.80	0.5	1.5	2
yet	1	0.27	1	1	1
you	2	0.53	0.5	1	1

WLD in OP2 — P6

WEIGHTED LEXICAL DENSITY **51.57**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	227			255	
Lexical item (2) sum	186			255	
TOTAL	413			255	
a	8	1.62	0.5	4	1
ability	1	0.20	0.5	0.5	2
about	2	0.40	0.5	1	1
accent	1	0.20	1	1	2
actually	1	0.20	1	1	2
advance	1	0.20	1	1	2
after	1	0.20	1	1	1
all	7	1.41	0.5	3.5	1
already	1	0.20	1	1	2
also	1	0.20	1	1	1
although	1	0.20	1	1	1
and	19	3.84	0.5	9.5	1
annoying	1	0.20	1	1	2
anything	2	0.40	0.5	1	1
are	1	0.20	0.5	0.5	1
away	1	0.20	1	1	1
become able to	1	0.20	0.5	0.5	2
was becoming able to	1	0.20	0.5	0.5	2
been	1	0.40	0.5	0.5	2
been able to	1		0.5	0.5	2
before	1	0.20	1	1	1
began	1	0.20	1	1	2
being able to	1	0.20	0.5	0.5	2
but	1	0.20	1	1	1
by	4	0.81	0.5	2	1
can	1	0.20	0.5	0.5	1
category	1	0.20	1	1	2
characters	2	0.40	0.5	1	2
check	1	0.20	1	1	2
closer	1	0.20	1	1	2
college	1	0.20	1	1	2
common	1	0.20	1	1	2
contact	3	0.61	0.5	1.5	2
context	1	0.20	1	1	2
could	1	0.20	0.5	0.5	1
count on	1	0.20	1	1	2
course	1	0.20	1	1	2
decided	1	0.20	1	1	2
dictionaries	1	0.20	0.5	0.5	2
dictionary	1	0.20	0.5	0.5	2
difficulty	1	0.20	1	1	2
discarded	1	0.20	1	1	2
discovered	1	0.20	1	1	2
disgusting	1	0.20	1	1	2
do	1	0.20	1	1	2
due to	2	0.40	0.5	1	1
eaten down	1	0.20	1	1	2
xxxxxx	1	0.20	1	1	2
English	9	1.82	0.5	4.5	2
even	1	0.20	1	1	1
everything	2	0.40	0.5	1	1
experience	1	0.20	1	1	2
far	1	0.20	1	1	2
felt	1	0.20	1	1	2
fifteen	1	0.20	1	1	1
finally	1	0.20	1	1	1
focus	1	0.20	1	1	2
folks	2	0.40	1	2	2
for	3	0.61	0.5	1.5	1
four	1	0.20	1	1	1
fun	1	0.20	1	1	2
game	1	0.20	0.5	0.5	2
games	3	0.61	0.5	1.5	2
get	1	0.20	1	1	2
give	1	0.20	1	1	2
great	1	0.20	1	1	2
guys	1	0.20	1	1	2
had	1		0.5	0.5	1
had	3	0.81	0.5	1.5	2
happy	1	0.20	1	1	2
hard	1	0.20	1	1	2
have	1		0.5	0.5	1
have	2	0.61	0.5	1	2
help	1	0.20	0.5	0.5	2
helped	1	0.20	0.5	0.5	2
here	1	0.20	1	1	2
high	1	0.20	1	1	2
how	2	0.40	0.5	1	1
howdy	1	0.20	0.5	0.5	1
I	21	4.44	0.5	10.5	1
I’m	3	0.40	0.5	1.5	1
I’ve	2	0.20	0.5	1	1
if	2	0.40	0.5	1	1
imagine	1	0.20	1	1	2
in	4	0.81	0.5	2	1
internet	1	0.20	1	1	2
is	1	0.20	0.5	0.5	2
it	4	0.81	0.5	2	1

it’s	1	0.20	0.5	0.5	1
its	1	0.20	0.5	0.5	1
itself	1	0.20	0.5	0.5	1
knowledge	1	0.20	1	1	2
lacked	1	0.20	1	1	2
language	3	0.61	0.5	1.5	2
learn	2	0.40	0.5	1	2
learning	3	0.61	0.5	1.5	2
level	3	0.61	0.5	1.5	2
like	2	0.40	0.5	1	1
liked	1	0.20	0.5	0.5	2
listening	1	0.20	1	1	2
lot	2	0.40	0.5	1	1
lots	1	0.20	0.5	0.5	1
luckly	1	0.20	1	1	2
make	1	0.20	1	1	2
mantain	1	0.20	1	1	2
maybe	1	0.20	1	1	2
me	4	0.81	0.5	2	1
meaning	1	0.20	1	1	2
most	1	0.20	1	1	2
movies	1	0.20	1	1	2
my	7	1.41	0.5	3.5	1
name	1	0.20	1	1	2
native	1	0.20	1	1	2
nearby	1	0.20	1	1	2
need	1	0.20	0.5	0.5	2
needed	2	0.40	0.5	1	2
needless	1	0.20	0.5	0.5	2
new	2	0.40	0.5	1	2
next	3	0.61	0.5	1.5	1
nine	1	0.20	1	1	1
no	1	0.20	0.5	0.5	1
not	2	0.40	0.5	1	1
now	2	0.40	0.5	1	2
of	11	2.22	0.5	5.5	1
on	3	0.61	0.5	1.5	1
one	2	0.40	0.5	1	1
online	2	0.40	0.5	1	2
over	2	0.40	0.5	1	1
over and over again	1	0.20	0.5	0.5	2
parrot	1	0.20	1	1	2
passed	1	0.20	1	1	2
people	1	0.20	1	1	2
phrase	1	0.20	0.5	0.5	2
phrases	1	0.20	0.5	0.5	2
play	1	0.20	0.5	0.5	2
playing	2	0.40	0.5	1	2
practice	1	0.20	1	1	2
process	2	0.40	0.5	1	2
professors	1	0.20	1	1	2
push forward	1	0.20	1	1	2
quite	2	0.40	0.5	1	1
quorum quote	1	0.20	1	1	2
recently	1	0.20	1	1	2
repeating	1	0.20	1	1	2
right	1	0.20	1	1	2
rpgs	1	0.20	1	1	2
say	2	0.40	0.5	1	2
saying	1	0.20	0.5	0.5	2
see	1	0.20	1	1	2
sensations	1	0.20	1	1	2
series	1	0.20	1	1	2
seven	1	0.20	1	1	1
similar	1	0.20	1	1	2
simply	1	0.20	1	1	2
since	1	0.20	1	1	1
so	4	0.81	0.5	2	1
some	1	0.20	0.5	0.5	1
somewhat	1	0.20	0.5	0.5	1
speak	1	0.20	0.5	0.5	2
speaker	1	0.20	0.5	0.5	2
speakers	3	0.61	0.5	1.5	2
speaking	1	0.20	0.5	0.5	2
speech	1	0.20	0.5	0.5	2
standed	1	0.20	1	1	2
started	4	0.81	0.5	2	2
step	2	0.40	0.5	1	2
story	1	0.20	1	1	2
supplying	1	0.20	1	1	2
sure	1	0.20	1	1	2
tell	1	0.20	1	1	2
ten	1	0.20	1	1	1
thanks	1	0.20	1	1	1
that	7	1.41	0.5	3.5	1
that’s	1	0.20	0.5	0.5	1
the	18	3.64	0.5	9	1
they	1	0.20	0.5	0.5	1
thing	1	0.20	0.5	0.5	2
things	2	0.40	0.5	1	2
think	1	0.20	0.5	0.5	2
this	4	0.81	0.5	2	1
those	1	0.20	0.5	0.5	1
thousand	1	0.20	1	1	1
time	2	0.40	0.5	1	2
times	2	0.40	0.5	1	2
to	15	4.04	0.5	7.5	1
today	1	0.20	1	1	2
training	1	0.20	1	1	2
translation	2	0.40	0.5	1	2
understanding	1	0.20	1	1	2
use	3	0.61	0.5	1.5	2
videogames	1	0.20	0.5	0.5	2
was	5		0.5	2.5	2
was	4	2.02	0.5	2	1
watching	2	0.40	0.5	1	2
well	1	0.20	1	1	1
were	1	0.20	0.5	0.5	2
what	1	0.20	1	1	1
when	1	0.20	1	1	1
who	1	0.20	1	1	1
with	8	1.62	0.5	4	1
without	1	0.20	0.5	0.5	1
word	2	0.40	0.5	1	2
world	2	0.40	0.5	1	2
years	3	0.61	0.5	1.5	2
you	3	0.61	0.5	1.5	1
zero	1	0.20	1	1	2

WLD in OP2 — P7

WEIGHTED LEXICAL DENSITY **52.86**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	238			238	
Lexical item (2) sum	210			210	
TOTAL	448			448	
a	6	1.10	0.5	3	1
about	1	0.18	1	1	1
actually	1	0.18	1	1	2
after	1	0.18	0.5	0.5	1
afterwards	1	0.18	0.5	0.5	1
already	2	0.37	0.5	1	2
always	1	0.18	1	1	2
an	1	0.18	0.5	0.5	1
and	6	1.10	0.5	3	1
another	1	0.18	0.5	0.5	1
appear	1	0.18	0.5	0.5	2
appears	1	0.18	0.5	0.5	2
approved	3	0.55	0.5	1.5	2
are	1	0.37	0.5	0.5	2
as	3	0.55	0.5	1.5	1
at	4	0.73	0.5	2	1
attempts	1	0.18	1	1	2
attend	1	0.18	1	1	2
basical	1	0.18	1	1	2
be	3	0.55	0.5	1.5	2
beautiful	1	0.18	1	1	2
because	1	0.18	1	1	1
begin	1	0.18	1	1	2
being	1		0.5	0.5	1
being	1	0.37	0.5	0.5	2
best	1	0.18	1	1	2
Bon Jovi	1	0.18	1	1	2
but	7	1.28	0.5	3.5	1
by	2	0.37	0.5	1	1
can	1	0.18	0.5	0.5	1
cannot	2	0.37	0.5	1	1
challenge	1	0.18	1	1	2
change	1	0.18	1	1	2
choose	1	0.18	1	1	2
cities	1	0.18	1	1	2
complete	3	0.55	1	3	2
contact	3	0.55	0.5	1.5	2
corrects	1	0.18	1	1	2
could	1	0.18	1	1	1
count	1	0.18	1	1	2
courses	2	0.37	0.5	1	2
dark	1	0.18	1	1	2
decide	1	0.18	0.5	0.5	2
decided	1	0.18	0.5	0.5	2
did	3	0.55	0.5	1.5	1
dilemma	1	0.18	1	1	2
diminishes	1	0.18	1	1	2
directly	1	0.18	1	1	2
do	2	0.37	0.5	1	2
education	1	0.18	1	1	2
English	10	1.83	0.5	5	2
enter	1	0.18	1	1	2
exactly	1	0.18	1	1	2
experience	2	0.37	0.5	1	2
extraordinary	1	0.18	1	1	2
fail	1	0.18	1	1	2
fan	1	0.18	1	1	2
film	2	0.37	0.5	1	2
films	3	0.55	0.5	1.5	2
first	1	0.18	1	1	1
five	1	0.18	1	1	1
follow	1	0.18	1	1	2
for	4	0.73	0.5	2	1
formed	1	0.18	1	1	2
found	1	0.18	1	1	2
four	1	0.18	1	1	1
french	2	0.37	0.5	1	2
from	1	0.18	1	1	1
frustrate	1	0.18	1	1	2
fundamental	1	0.18	1	1	2
funny	1	0.18	1	1	2
grow	1	0.18	1	1	2
had	2	0.37	0.5	1	1
have	1		0.5	0.5	1
have	1	0.37	0.5	0.5	2
heard	1	0.18	1	1	2
helped	1	0.18	1	1	2
her	3	0.55	0.5	1.5	1
higher	1	0.18	1	1	2
home	1	0.18	1	1	2
however	1	0.18	1	1	1
I	21	3.85	0.5	10.5	1
implemented	1	0.18	1	1	2
in	10	1.83	0.5	5	1
initial	1	0.18	1	1	2
intermediate	1	0.18	1	1	2
into	1	0.18	0.5	0.5	1
is	2	0.37	0.5	1	2
it	2	0.37	0.5	1	1
xxxxxx	1	0.18	1	1	2
xxxx xxxxx	1	0.18	1	1	2
just	1	0.18	1	1	1
know	1	0.18	1	1	2
language	6	1.10	0.5	3	2
languages	2	0.37	0.5	1	2
learning	1	0.18	1	1	2
level	2	0.37	0.5	1	2
life	3	0.55	0.5	1.5	2
light	1	0.18	1	1	2
listen	2	0.37	0.5	1	2
many	4	0.73	0.5	2	1
me	2	0.37	0.5	1	1
meant	1	0.18	1	1	2
mention	1	0.18	1	1	2
Michael Jackson	2	0.37	0.5	1	2
middle	1	0.18	1	1	2
million	1	0.18	1	1	2
months	1	0.18	1	1	2
mouth	1	0.18	1	1	2
much	1	0.18	1	1	1

music	2	0.37	1	2	2
my	11	2.01	0.5	5.5	1
myself	1	0.18	0.5	0.5	1
need	1	0.18	1	1	2
newly	1	0.18	1	1	2
not	7	1.28	0.5	3.5	1
of	12	2.20	0.5	6	1
old	1	0.18	0.5	0.5	2
older	1	0.18	0.5	0.5	2
on	1	0.18	1	1	1
only	1	0.18	1	1	2
or	2	0.37	0.5	1	1
other	2	0.37	0.5	1	1
period	2	0.37	0.5	1	2
phrase	1	0.18	1	1	2
plus	1	0.18	1	1	1
Portuguese	1	0.18	1	1	2
professor	1	0.18	1	1	2
pronounce	1	0.18	1	1	2
propose	1	0.18	1	1	2
public	2	0.37	0.5	1	2
quite	1	0.18	1	1	1
radio	1	0.18	1	1	2
rather	1	0.18	1	1	1
reach	1	0.18	1	1	2
real	1	0.18	1	1	2
reasons	2	0.37	0.5	1	2
remember	1	0.18	1	1	2
said	1	0.18	0.5	0.5	2
say	1	0.18	0.5	0.5	2
says	1	0.18	0.5	0.5	2
scenery	1	0.18	1	1	2
school	4	0.73	0.5	2	2
schools	1	0.18	0.5	0.5	2
scorpions	1	0.18	1	1	2
selma	1	0.18	1	1	2
several	2	0.37	0.5	1	1
she	1	0.18	1	1	1
sheila	1	0.18	1	1	2
shockingly	1	0.18	1	1	2
should	1	0.18	1	1	1
sister	3	0.55	0.5	1.5	2
so	2	0.37	0.5	1	1
song	1	0.18	0.5	0.5	2
songs	2	0.37	0.5	1	2
soul	1	0.18	1	1	2
soundtrack	1	0.18	1	1	2
spanish	1	0.18	1	1	2
speak	3	0.55	0.5	1.5	2
speaking	1	0.18	0.5	0.5	2
spend	1	0.18	1	1	2

started	1	0.18	1	1	2
study	4	0.73	0.5	2	2
sweet	1	0.18	1	1	2
tapes	1	0.18	1	1	2
taught	1	0.18	0.5	0.5	2
teacher	2	0.37	0.5	1	2
teaching	1	0.18	0.5	0.5	2
ten	1	0.18	1	1	1
that	9	1.65	0.5	4.5	1
the	28	5.13	0.5	14	1
them	1	0.18	0.5	0.5	1
themselves	1	0.18	0.5	0.5	1
then	1	0.18	1	1	1
there are	1	0.18	1	1	2
therefore	1	0.18	1	1	1
these	1	0.18	0.5	0.5	1
they	2	0.37	0.5	1	1
this	2	0.37	0.5	1	1
three	1	0.18	1	1	1
thriller	1	0.18	1	1	2
time	2	0.37	0.5	1	2
to	15	2.75	0.5	7.5	1
too	1	0.18	1	1	1
train	2	0.37	0.5	1	2
translation	1	0.18	1	1	2
tune	1	0.18	1	1	2
twelve	1	0.18	1	1	1
two	2	0.37	0.5	1	1
understand	2	0.37	0.5	1	2
xxxxxx	2	0.37	0.5	1	2
until	1	0.18	1	1	1
very	2	0.37	0.5	1	1
was	3		0.5	1.5	1
was	14	3.30	0.5	7	2
was fond of	1		1	1	2
was unable to	1		1	1	2
way	2	0.37	0.5	1	2
we	2	0.37	0.5	1	1
well	7	1.28	0.5	3.5	1
went	1	0.18	1	1	2
were	1	0.18	0.5	0.5	2
when	3	0.55	0.5	1.5	1
where	1	0.18	1	1	1
which	1	0.18	1	1	1
will	1	0.18	1	1	1
with	5	0.92	0.5	2.5	1
without	1	0.18	0.5	0.5	1
words	2	0.37	0.5	1	2
years	3	0.55	0.5	1.5	2

WLD in OP2 — P8

WEIGHTED LEXICAL DENSITY **55.49**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	143			81	
Lexical item (2) sum	139			101	
TOTAL	283			182	
a	4	1.11	0.5	2	1
about	2	0.56	0.5	1	1
ah	1	0.28	1	1	1
already	1	0.28	1	1	2
always	1	0.28	1	1	2
am	1	0.28	0.5	0.5	1
an	5	1.39	0.5	2.5	1
and	12	3.34	0.5	6	1
anyway	1	0.28	1	1	1
xxxxx xxxxx	1	0.28	1	1	2
as	3	0.84	0.5	1.5	1
at	4	1.11	0.5	2	1
back	1	0.28	1	1	2
bahia	1	0.28	1	1	2
band	1	0.28	1	1	2
be	3	0.84	0.5	1.5	2
because	1	0.28	1	1	1
been	1	0.28	0.5	0.5	2
began	1	0.28	1	1	2
book	1	0.28	1	1	2
but	2	0.56	0.5	1	1
bye	1	0.28	1	1	1
choose	1	0.28	1	1	2
class	1	0.28	1	1	2
xxxxx xxxxx	1	0.28	1	1	2
constantly	1	0.28	1	1	2
continued	1	0.28	1	1	2
course	3	0.84	0.5	1.5	2
dictionary	1	0.28	1	1	2
did	1	0.28	1	1	2
difficult	1	0.28	1	1	2
don’t	1	0.28	1	1	1
Edgar Allan	1	0.28	1	1	2
english	11	3.06	0.5	5.5	2
Evanescence	1	0.28	1	1	2
everyday	2	0.56	0.5	1	2
experience	1	0.28	1	1	2
expression	1	0.28	1	1	2
far	1	0.28	1	1	2
favorite	1	0.28	1	1	2
following	1	0.28	1	1	2
for	2	0.56	0.5	1	1
found	1	0.28	1	1	2
four	1	0.28	1	1	1
friends	2	0.56	0.5	1	2
from	2	0.56	0.5	1	1
gave	1	0.28	0.5	0.5	2
give up	1	0.28	0.5	0.5	2
go	1	0.28	1	1	2
has	1	0.28	0.5	0.5	1
have	1	0.56	0.5	0.5	1
have	1		0.5	0.5	2
he	2	0.56	0.5	1	1
hello	1	0.28	1	1	1
high	1	0.28	1	1	2
how	1	0.28	1	1	1
I	24	6.69	0.5	12	1
I’m	1	0.28	0.5	0.5	2
in	5	1.39	0.5	2.5	1
influence	1	0.28	1	1	2
intermediate	1	0.28	1	1	2
is	4	1.11	0.5	2	2
it	1	0.28	0.5	0.5	1
it’s	1	0.28	0.5	0.5	1
xxxxx	1	0.28	1	1	2
journey	1	0.28	1	1	2
language	1	0.28	1	1	2
learn	4	1.11	0.5	2	2
learned	1	0.28	0.5	0.5	2
learning	1	0.28	0.5	0.5	2
level	1	0.28	1	1	2
listening	1	0.28	1	1	2
literature	3	0.84	0.5	1.5	2
lot	1	0.28	1	1	1
love	3	0.84	0.5	1.5	2
loved	1	0.28	0.5	0.5	2
lyrics	1	0.28	1	1	2
made	1	0.28	1	1	2
many	1	0.28	1	1	1
maybe	1	0.28	1	1	2
me	3	0.84	0.5	1.5	1
months	1	0.28	1	1	2
motivated	1	0.28	1	1	2
music	1	0.28	1	1	2
my	10	2.79	0.5	5	1
name	1	0.28	1	1	2
need	1	0.28	1	1	2
nice	1	0.28	1	1	2
nineteen	1	0.28	1	1	1
not	1	0.28	1	1	1
old	4	1.11	0.5	2	2
on	1	0.28	1	1	1
one	1	0.28	1	1	1
pronunciation	1	0.28	1	1	2
read	1	0.28	1	1	2
realize	1	0.28	1	1	2
remember	1	0.28	1	1	2
saw	1	0.28	1	1	2
school	2	0.56	0.5	1	2
sent	1	0.28	1	1	2
serrolandia	1	0.56	0.5	0.5	2
seventeen	1	0.28	1	1	1
should	1	0.28	1	1	1
shy	1	0.28	1	1	2
sing	2	0.56	0.5	1	2
small	2	0.56	0.5	1	2
so	2	0.56	0.5	1	1
start	3	0.84	0.5	1.5	2
still	1	0.28	1	1	2
story	1	0.28	1	1	2
strength	1	0.28	1	1	2
student	3	0.84	0.5	1.5	2
study	1	0.28	0.5	0.5	2
studying	2	0.56	0.5	1	2
talking	1	0.28	1	1	2
teacher	1	0.28	1	1	2
tears	1	0.28	1	1	2
that	3	0.84	0.5	1.5	1
the	5	1.39	0.5	2.5	1
them	2	0.56	0.5	1	1
then	1	0.28	1	1	1
there	1	0.28	1	1	2
this	3	0.84	0.5	1.5	1
to	14	3.90	0.5	7	1
travel	1	0.28	1	1	2
tried	1	0.28	1	1	2
twelve	2	0.56	0.5	1	1
uncle	1	0.28	1	1	2
xxxxx	2	0.56	0.5	1	2
university	1	0.28	1	1	2
very	1	0.28	1	1	1
vestibular	1	0.28	0	0	0
xxxxx	1	0.28	1	1	2
vocabulary	1	0.28	1	1	2
want	1	0.28	1	1	2
was	1		0.5	0.5	1
was	4	1.39	0.5	2	2
when	4	1.11	0.5	2	1
while	1	0.28	1	1	1
with	3	0.84	0.5	1.5	1
write	2	0.56	0.5	1	2
years	5	1.39	0.5	2.5	2

WLD in OP2 — P9

WEIGHTED LEXICAL DENSITY **51.21**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	121			70.5	
Lexical item (2) sum	106			74	
TOTAL	227			144.5	
a	10	3.62	0.5	5	1
about	1	0.36	1	1	1
all	1	0.36	1	1	1
already	1	0.36	1	1	2
also	2	0.72	0.5	1	1
an	1	0.36	0.5	0.5	1
and	3	1.09	0.5	1.5	1
are	1		0.5	0.5	1
are	7	2.90	0.5	3.5	2
at	2	0.72	0.5	1	1
bahia	1	0.36	1	1	2
base	1	0.36	1	1	2
beautiful	1	0.36	1	1	2
because	1	0.36	1	1	1
begin	2	0.72	0.5	1	2
between	1	0.36	1	1	1
blessed	1	0.36	1	1	2
by	1	0.36	1	1	1
Caldeirao Grande	1	0.36	1	1	2
called	4	1.45	0.5	2	2
xxxxx xxxxxx	1	0.36	1	1	2
children	1	0.36	1	1	2
city	5	1.81	0.5	2.5	2
crazy	1	0.36	1	1	2
doctors	2	0.72	0.5	1	2
education	2	0.72	0.5	1	2
elementary	1	0.36	1	1	2
English	1	0.36	1	1	2
everyone	1	0.36	0.5	0.5	1
everything	1	0.36	0.5	0.5	1
family	2	0.72	0.5	1	2
follow	1	0.36	1	1	2
four	1	0.36	1	1	1
friend	1	0.36	0.5	0.5	2
friends	1	0.36	0.5	0.5	2
friendship	1	0.36	0.5	0.5	2
gave	1	0.36	1	1	2
god	1	0.36	1	1	2
good	2	0.72	1	2	2
grandmother	1	0.36	1	1	2
great	1	0.36	1	1	2
group	3	1.09	0.5	1.5	2
high	1	0.36	1	1	2
homesick	1	0.36	1	1	2
how	1	0.36	1	1	1
I	6	2.17	0.5	3	1
I’m	1	0.36	0.5	0.5	2
important	2	0.72	0.5	1	2
in	4	1.45	0.5	2	1
interesting	1	0.36	1	1	2
is	1		0.5	0.5	1
is	5	2.17	0.5	2.5	2
itself	1	0.36	1	1	1
language	1	0.36	1	1	2
leave	1	0.36	1	1	2
life	3	1.09	0.5	1.5	2
live	3	1.09	0.5	1.5	2
made	1	0.36	1	1	2
many	1	0.36	1	1	1
me	2	0.72	0.5	1	1
members	1	0.36	1	1	2
memory	1	0.36	1	1	2
modern	1	0.36	1	1	2
mother	1	0.36	1	1	2
my	13	4.71	0.5	6.5	1
now	1	0.36	1	1	2
of	12	4.35	0.5	6	1
one	1	0.36	0.5	0.5	1
others	1	0.36	1	1	1
part	2	0.72	0.5	1	2
pictures	1	0.36	1	1	2
present	1	0.36	1	1	2
profession	1	0.36	1	1	2
proud	1	0.36	1	1	2
respect	1	0.36	1	1	2
school	7	2.54	0.5	3.5	2
science	1	0.36	1	1	2
she	3	1.09	0.5	1.5	1
showing	1	0.36	1	1	2
since	1	0.36	1	1	1
sing	1	0.36	1	1	2
sister	1	0.36	1	1	2
some	1	0.36	1	1	1
started	1	0.36	1	1	2
state	1	0.36	1	1	2
story	1	0.36	1	1	2
student	2	0.72	0.5	1	2
students	2	0.72	0.5	1	2
studied	1	0.36	0.5	0.5	2
teachers	2	0.72	0.5	1	2
that	1	0.36	1	1	1
the	15	5.43	0.5	7.5	1
them	1	0.36	1	1	1
these	5	1.81	0.5	2.5	1
this	6	2.17	0.5	3	1
to	5	1.81	0.5	2.5	1
university	2	0.72	0.5	1	2
until	1	0.36	1	1	1
very	4	1.45	0.5	2	1
was	1	0.36	0.5	0.5	2
we	3	1.09	0.5	1.5	1
were	1	0.36	0.5	0.5	2
when	1	0.36	1	1	1
where	1	0.36	1	1	1
who’s	1	0.36	1	1	1
with	1	0.36	1	1	1
wonderful	1	0.36	1	1	2
you	1	0.36	1	1	1

WLD in OP2 — P10

WEIGHTED LEXICAL DENSITY **64.41**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	38			21	
Lexical item (2) sum	49			38	
TOTAL	87			59	
a	2	1.64	0.5	1	1
after	1	0.82	1	1	1
alphabet	1	0.82	1	1	2
am	2	1.64	0.5	1	2
and	3	2.46	0.5	1.5	1
at	2	1.64	0.5	1	1
baby	1	0.82	1	1	2
basic	1	0.82	1	1	2
be	1	0.82	0.5	0.5	2
bye	2	1.64	0.5	1	1
ccaa	1	0.82	1	1	2
contato	1	0.82	1	1	2
course	1	0.82	1	1	2
discipline	1	0.82	1	1	2
English	4	3.28	0.5	2	2
fine	1	0.82	1	1	2
xxxx xxxx	1	0.82	1	1	2
had	1	0.82	1	1	2
here	2	1.64	0.5	1	2
I	10	8.20	0.5	5	1
I'm	1	0.82	0.5	0.5	1
in	6	4.92	0.5	3	1
instrumental	1	0.82	1	1	2
introduced	1	0.82	1	1	2
is	1	0.82	0.5	0.5	2
xxxxxx	1	0.82	1	1	2
learn	1	0.82	1	1	2
letter	2	1.64	0.5	1	2
life	1	0.82	1	1	2
like	1	0.82	1	1	2
live	1	0.82	1	1	2
love	2	1.64	0.5	1	2
music	1	0.82	1	1	2
my	2	1.64	0.5	1	1
next	1	0.82	1	1	1
of	1	0.82	1	1	1
Rio de Janeiro	1	0.82	1	1	2
Sao Paulo	1	0.82	1	1	2
school	1	0.82	1	1	2
semester	2	1.64	0.5	1	2
state	1	0.82	1	1	2
story	1	0.82	1	1	2
studied	2	1.64	0.5	1	2
study	1	0.82	0.5	0.5	2
teach	1	0.82	0.5	0.5	2
teacher	2	1.64	0.5	1	2
technical	1	0.82	1	1	2
the	2	1.64	0.5	1	1
time	1	0.82	1	1	2
to	2	1.64	0.5	1	1
xxxxx	1	0.82	1	1	2
verb	1	0.82	1	1	2
was	2	1.64	0.5	1	1
you	1	0.82	1	1	1

WLD in OP2 — P11					
WEIGHTED LEXICAL DENSITY **48.41**					
	occur rence	fre quency	wei ght	weigh ted occur.	item class
Grammatical item (1) sum	170			97.5	
Lexical item (2) sum	129			91.5	
TOTAL	300			189	
a	8	2.23	0.5	4	1
album	1	0.28	1	1	2
all	1	0.28	1	1	1
also	1	0.28	1	1	1
among	1	0.28	1	1	1
an	1	0.28	0.5	0.5	1
and	9	2.51	0.5	4.5	1
another	1	0.28	0.5	0.5	1
any	1	0.28	1	1	1
asked	1	0.28	1	1	2
at	1	0.28	1	1	1
attached	1	0.28	1	1	2
because	6	1.67	0.5	3	1
began	1	0.28	1	1	2
but	4	1.11	0.5	2	1
by	2	0.56	0.5	1	1
children	1	0.28	1	1	2
city	1	0.28	1	1	2
clarity	1	0.28	1	1	2
close	1	0.28	1	1	2
comic	1	0.28	1	1	2
contact	1	0.28	1	1	2
course	2	0.56	0.5	1	2
day	4	1.11	0.5	2	2
decided	1	0.28	1	1	2
deep	1	0.28	1	1	2
did	1	0.28	0.5	0.5	2
didn’t	4	0.84	0.5	2	1
discipline	1	0.28	1	1	2
English	7	1.95	0.5	3.5	2
enough	1	0.28	1	1	1
every	1	0.28	1	1	1
exam	1	0.28	1	1	2
faith	1	0.28	1	1	2
family	1	0.28	1	1	2
far	1	0.28	1	1	2
fifth	1	0.28	1	1	1
finally	1	0.28	1	1	1
finished	1	0.28	1	1	2
focus	1	0.28	1	1	2
follow	1	0.28	1	1	2
for	2	0.56	0.5	1	1
foreign	1	0.28	1	1	2
forget	1	0.28	0.5	0.5	2
forgetting	1	0.28	0.5	0.5	2
four	1	0.28	0.5	0.5	1
fourth	1	0.28	0.5	0.5	1
fraction	1	0.28	1	1	2
from	3	0.84	0.5	1.5	1
get	1	0.28	1	1	2
go	1	0.28	0.5	0.5	2
grade	2	0.56	0.5	1	2
guys	1	0.28	1	1	2
had	2	0.56	0.5	1	2
happy	1	0.28	1	1	2
have	4	1.11	0.5	2	2
he	2	0.56	0.5	1	1
heaven	1	0.28	1	1	2
hello	1	0.28	1	1	1
here	2	0.56	0.5	1	2
high	1	0.28	1	1	2
however	2	0.56	0.5	1	1
I	23	6.41	0.5	11.5	1
I’m	3	0.84	0.5	1.5	2
idea	1	0.28	1	1	2
in	10	2.79	0.5	5	1
interest	1	0.28	1	1	2
into	1	0.28	0.5	0.5	1
is	2	0.56	0.5	1	2
it	3	0.84	0.5	1.5	1
join	1	0.28	1	1	2
junior	2	0.56	0.5	1	2
language	2	0.56	0.5	1	2
learn	2	0.56	0.5	1	2
learning	1	0.28	0.5	0.5	2
like	1	0.28	1	1	2
live	1	0.28	0.5	0.5	2
lived	1	0.28	0.5	0.5	2
lot	1	0.28	1	1	1
love	1	0.28	1	1	2
more	1	0.28	1	1	1
much	3	0.84	0.5	1.5	1
my	4	1.11	0.5	2	1
necessary	1	0.28	1	1	2
not	3	0.84	0.5	1.5	1
of	5	1.39	0.5	2.5	1
opportunity	2	0.56	0.5	1	2
other	2	0.56	0.5	1	1
pictures	1	0.28	1	1	2
place	1	0.28	1	1	2
pray	1	0.28	1	1	2
primary	1	0.28	1	1	2
produce	1	0.28	1	1	2
profession	2	0.56	0.5	1	2
quite	1	0.28	1	1	1
receiving	1	0.28	1	1	2
repeating	1	0.28	1	1	2
resources	1	0.28	1	1	2
return	1	0.28	1	1	2
school	5	1.39	0.5	2.5	2
semester	1	0.28	1	1	2

several	1	0.28	1	1	1
short	1	0.28	1	1	2
sixteen	1	0.28	1	1	1
small	1	0.28	1	1	2
so	4	1.11	0.5	2	1
speakers	1	0.28	1	1	2
start	2	0.56	0.5	1	2
stop	1	0.28	1	1	2
stories	1	0.28	0.5	0.5	2
story	1	0.28	0.5	0.5	2
studies	2	0.56	0.5	1	2
study	2	0.56	0.5	1	2
studying	1	0.28	0.5	0.5	2
taking	1	0.28	1	1	2
taught	1	0.28	0.5	0.5	2
teacher	1	0.28	0.5	0.5	2
thank	1	0.28	1	1	1
that	1	0.28	1	1	1
the	14	3.90	0.5	7	1
their	2	0.56	0.5	1	1
then	1	0.28	1	1	1
therefore	1	0.28	1	1	1
things	1	0.28	1	1	2
third	1	0.28	1	1	1
time	2	0.56	0.5	1	2
times	2	0.56	0.5	1	2
to	8	2.23	0.5	4	1
today	1	0.28	1	1	2
too	1	0.28	0.5	0.5	1
tourists	1	0.28	0.5	0.5	2
tragic	1	0.28	1	1	2
tried	1	0.28	1	1	2
tourism	1	0.28	0.5	0.5	2
turned	2	0.56	0.5	1	2
university	2	0.56	0.5	1	2
until	1	0.28	1	1	1
vestibular	1	0.28	0	0	0
was	5		0.5	2.5	1
was	3	2.23	0.5	1.5	2
went	1	0.28	0.5	0.5	2
what	2	0.56	0.5	1	1
when	2	0.56	0.5	1	1
where	1	0.28	1	1	1
will	1	0.28	1	1	1
with	6	1.67	0.5	3	1
without	1	0.28	0.5	0.5	1
words	1	0.28	1	1	2
working	1	0.28	1	1	2
would	1	0.28	1	1	1
you	1	0.28	1	1	1

WLD in OP2 — P12

WEIGHTED LEXICAL DENSITY **57.99**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	117			67	
Lexical item (2) sum	125			92.5	
TOTAL	242			159.5	
a	5	1.72	0.5	2.5	1
after	1	0.34	1	1	1
all	2	0.69	0.5	1	1
and	7	2.41	0.5	3.5	1
animals	1	0.34	1	1	2
any	1	0.34	1	1	1
at	3	1.03	0.5	1.5	1
attend	1	0.34	1	1	2
beautiful	1	0.34	1	1	2
because	2	0.69	0.5	1	1
began	1	0.34	1	1	2
called	2	0.69	0.5	1	2
child	1	0.34	1	1	2
classes	2	0.69	0.5	1	2
xxxxxx xxxxx	1	0.34	1	1	2
colors	1	0.34	1	1	2
completely	1	0.34	1	1	2
computers	1	0.34	1	1	2
contact	1	0.34	1	1	2
continuous	1	0.34	1	1	2
during	1	0.34	1	1	1
education	1	0.34	1	1	2
English	6	2.07	0.5	3	2
few	1	0.34	1	1	1
first	3	1.03	0.5	1.5	1
for	1	0.34	1	1	1
games	1	0.34	1	1	2
good	2	0.69	0.5	1	2
grades	1	0.34	1	1	2
happened	1	0.34	1	1	2
have	1	0.34	1	1	1
high	2	0.69	0.5	1	2
him	1	0.34	0.5	0.5	1
his	1	0.34	0.5	0.5	1
I	15	5.17	0.5	7.5	1
improved	1	0.34	1	1	2
in	9	3.10	0.5	4.5	1
intense	1	0.34	1	1	2
is	1	0.34	0.5	0.5	2
it	1	0.34	0.5	0.5	1
itself	1	0.34	0.5	0.5	1
join	1	0.34	1	1	2
laís	1	0.34	1	1	2
language	2	0.69	0.5	1	2
last	1	0.34	1	1	2
learn	2	0.69	0.5	1	2

learned	1	0.34	0.5	0.5	2
life	1	0.34	1	1	2
like	2	0.69	0.5	1	1
listening	1	0.34	1	1	2
little	1	0.34	1	1	1
lost	1	0.34	1	1	2
made	1	0.34	1	1	2
mainly	1	0.34	1	1	2
many	3	1.03	0.5	1.5	1
me	1	0.34	0.5	0.5	1
methods	1	0.34	1	1	2
more	1	0.34	1	1	1
mother	1	0.34	1	1	2
movies	1	0.34	1	1	2
much	1	0.34	1	1	1
my	7	2.41	0.5	3.5	1
news	1	0.34	1	1	2
not	1	0.34	1	1	1
numerals	1	0.34	1	1	2
of	4	1.38	0.5	2	1
old	1	0.34	1	1	2
on	1	0.34	1	1	1
one	1	0.34	1	1	1
only	1	0.34	1	1	2
operate	1	0.34	1	1	2
other	2	0.69	0.5	1	1
our	1	0.34	1	1	1
part	1	0.34	1	1	2
passion	1	0.34	1	1	2
past	1	0.34	1	1	2
period	1	0.34	1	1	2
person	1	0.34	1	1	2
present	3	1.03	0.5	1.5	2
primary	1	0.34	1	1	2
public	1	0.34	1	1	2
reading	1	0.34	1	1	2
XXXXXX	1	0.34	1	1	2
remember	2	0.69	0.5	1	2
remembered	1	0.34	0.5	0.5	2
returned	1	0.34	1	1	2
roberto	1	0.34	1	1	2
sad	1	0.34	1	1	2
said	1	0.34	1	1	2
saw	2	0.69	0.5	1	2
school	5	1.72	0.5	2.5	2
second	1	0.34	1	1	1
seen	1	0.34	1	1	2
semester	2	0.69	0.5	1	2
series	1	0.34	1	1	2
seventeen	1	0.34	1	1	1
she	1	0.34	1	1	1
short	1	0.34	1	1	2
simple	2	0.69	0.5	1	2
skills	1	0.34	1	1	2
speaking	1	0.34	1	1	2

student	1	0.34	0.5	0.5	2
studied	2	0.69	0.5	1	2
subjects	2	0.69	0.5	1	2
subtitles	1	0.34	1	1	2
system	1	0.34	1	1	2
teacher	4	1.38	0.5	2	2
that	5	1.72	0.5	2.5	1
the	10	3.45	0.5	5	1
there	1	0.69	0.5	0.5	2
there was	1		0.5	0.5	2
things	4	1.38	0.5	2	2
this	1	0.34	1	1	1
time	2	0.69	0.5	1	2
to	2	0.69	0.5	1	1
turn	1	0.34	1	1	2
uneb	1	0.34	1	1	2
very	4	1.38	0.5	2	1
vitoria	1	0.34	1	1	2
was	2		0.5	1	1
was	6	3.10	0.5	3	2
we	2	0.69	0.5	1	1
went	1	0.34	1	1	2
were	1	0.34	0.5	0.5	2
when	3	1.03	0.5	1.5	1
wise	1	0.34	1	1	2
with	3	1.03	0.5	1.5	1
worse	1	0.34	1	1	2
writing	1	0.34	1	1	2
year	2	0.69	0.5	1	2
years	2	0.69	0.5	1	2

WLD in OP2 — P13

WEIGHTED LEXICAL DENSITY **52.92**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	262			145	
Lexical item (2) sum	230			163	
TOTAL	494			308	
2002	1	0.16	1	1	1
a	10	1.60	0.5	5	1
ability	1	0.16	1	1	2
about	1	0.16	1	1	1
actress	1	0.16	1	1	2
adults	1	0.16	1	1	2
after	2	0.32	0.5	1	1
again	1	0.16	1	1	2
ah	1	0.16	1	1	1
always	1	0.16	1	1	2
am	1	0.16	0.5	0.5	2
an	1	0.16	1	1	1

and	14	2.24	0.5	7	1
xxxx xxxxx	1	0.16	1	1	2
animals	1	0.16	1	1	2
another	2	0.32	0.5	1	1
any	1	0.16	1	1	1
approved	2	0.32	0.5	1	2
at	1	0.16	1	1	1
baby	2	0.32	0.5	1	2
be	8	1.28	0.5	4	2
because	2	0.32	0.5	1	1
bed	1	0.16	1	1	2
believe	1	0.16	1	1	2
birth	1	0.16	1	1	2
body	1	0.16	1	1	2
born	1	0.16	1	1	2
but	5	0.80	0.5	2.5	1
carbonic	1	0.16	1	1	2
Chemistry	1	0.16	1	1	2
child	2	0.32	0.5	1	2
choose	1	0.16	1	1	2
cities	1	0.16	1	1	2
class	2	0.32	0.5	1	2
club	1	0.16	1	1	2
xxx Dance Club	1	0.16	1	1	2
colors	1	0.16	1	1	2
community	1	0.16	1	1	2
competitions	1	0.16	1	1	2
congratulations	1	0.16	1	1	1
connections	1	0.16	1	1	2
contact	1	0.16	1	1	2
contest	1	0.16	1	1	2
couldn’t	1	0.16	1	1	1
course	5	0.80	0.5	2.5	2
Tom Cruise	1	0.16	1	1	2
day	1	0.16	0.5	0.5	2
days	1	0.16	0.5	0.5	2
decided	1	0.16	1	1	2
dedication	1	0.16	1	1	2
did	1	0.16	0.5	0.5	2
didn’t	1	0.16	0.5	0.5	1
diplomat	2	0.32	0.5	1	2
do	1		0.5	0.5	2
do	1	0.32	0.5	0.5	1
doing	2	0.32	0.5	1	2
dream	1	0.16	0.5	0.5	2
dreaming	1	0.16	0.5	0.5	2
dreams	1	0.16	0.5	0.5	2
during	1	0.16	1	1	1
easier	1	0.16	1	1	2
English	14	2.24	0.5	7	2
every	1	0.16	1	1	1
fantasy	1	0.16	1	1	2
father	1	0.16	1	1	2
feel	1	0.16	1	1	2

few	1	0.16	1	1	1
find	1	0.16	1	1	2
first	4	0.64	0.5	2	1
for	7	1.12	0.5	3.5	1
forms	1	0.16	1	1	2
friend	1	0.16	0.5	0.5	2
friends	1	0.16	0.5	0.5	2
from	1	0.16	1	1	1
fruits	1	0.16	1	1	2
frustrated	1	0.16	1	1	2
Geography	3	0.48	0.5	1.5	2
go	1	0.32	0.5	0.5	2
go away	1	0.16	0.5	0.5	2
got	4	0.64	0.5	2	2
graduated	1	0.16	0.5	0.5	2
graduating	1	0.16	0.5	0.5	2
grammar	1	0.16	1	1	2
had	2	0.32	0.5	1	2
halloween	1	0.16	1	1	2
happened	1	0.16	1	1	2
have	1	0.16	0.5	0.5	2
he	4	0.64	0.5	2	1
helped	2	0.32	0.5	1	2
hi	1	0.16	1	1	1
high	1	0.16	1	1	2
Hollywood	1	0.16	1	1	2
how	2	0.32	0.5	1	1
human	1	0.16	1	1	2
I	42	6.71	0.5	21	1
I’m	3	0.48	0.5	1.5	2
improve	1	0.16	1	1	2
in	15	2.40	0.5	7.5	1
isn't	1	0.16	0.5	0.5	2
it	5	0.80	0.5	2.5	1
it’s	1	0.16	0.5	0.5	2
just	3	0.48	0.5	1.5	2
knew	1	0.16	0.5	0.5	2
know	1	0.16	0.5	0.5	2
language	3	0.48	0.5	1.5	2
last	1	0.16	1	1	1
late	1	0.16	1	1	2
learn	7	1.12	0.5	3.5	2
lied	1	0.16	1	1	2
like	1	0.16	1	1	2
made	1	0.16	1	1	2
man	1	0.16	1	1	2
many	1	0.16	1	1	1
married	1	0.16	0.5	0.5	2
marry	1	0.16	0.5	0.5	2
maybe	1	0.16	1	1	2
me	4	0.64	0.5	2	1
means	1	0.16	1	1	2
middle	1	0.16	1	1	2
money	1	0.16	1	1	2
months	1	0.16	1	1	2
more	2	0.32	0.5	1	1
my	10	1.60	0.5	5	1
names	1	0.16	1	1	2

need	1	0.16	0.5	0.5	2
needed	2	0.32	0.5	1	2
night	1	0.16	1	1	2
no	1	0.16	0.5	0.5	1
not	2	0.32	0.5	1	1
nothing	1	0.16	0.5	0.5	1
nurses	1	0.16	1	1	2
objective	1	0.16	1	1	2
of	7	1.12	0.5	3.5	1
on	3	0.48	0.5	1.5	1
one	1	0.16	1	1	1
other	1	0.16	1	1	1
over	1	0.16	1	1	2
participed	1	0.16	1	1	2
passed	1	0.16	1	1	2
place	1	0.16	1	1	2
possible	1	0.16	1	1	2
pregnant	1	0.16	1	1	2
profession	1	0.16	1	1	2
progress	1	0.16	1	1	2
put	1	0.16	1	1	2
qualified	1	0.16	1	1	2
reconcile	1	0.16	1	1	2
results	1	0.16	1	1	2
retiring	1	0.16	1	1	2
return	1	0.16	1	1	2
xxx xxxxx	1	0.16	1	1	2
same	1	0.16	1	1	2
saying	1	0.16	1	1	2
scholarship	1	0.16	0.5	0.5	2
school	4	0.64	0.5	2	2
second	1	0.16	1	1	1
see	1	0.16	1	1	2
semester	2	0.32	0.5	1	2
service	1	0.16	1	1	2
since	1	0.16	1	1	1
sing	1	0.16	1	1	2
six	1	0.16	1	1	1
so	1	0.16	1	1	1
son	1	0.16	1	1	2
speak	1	0.16	1	1	2
student	1	0.16	0.5	0.5	2
students	1	0.16	0.5	0.5	2
studies	1	0.16	0.5	0.5	2
study	1	0.16	0.5	0.5	2
subject	1	0.16	1	1	2
take	1	0.16	0.5	0.5	2
taught	2	0.32	0.5	1	2
teach	4	0.64	0.5	2	2
teacher	3	0.48	0.5	1.5	2
teachers	2	0.16	0.5	1	2
teaching	1	0.16	0.5	0.5	2

than	1	0.16	1	1	1
that	7	1.12	0.5	3.5	1
that’s	2	0.32	0.5	1	2
the	25	3.99	0.5	12.5	1
their	2	0.32	0.5	1	1
them	1	0.16	0.5	0.5	1
theme	1	0.16	1	1	2
then	1	0.16	1	1	1
there was	1	0.16	1	1	2
they	2	0.32	0.5	1	1
third	1	0.16	1	1	1
this	2	0.32	0.5	1	1
titanic	1	0.16	1	1	2
to	21	3.35	0.5	10.5	1
too	1	0.16	0.5	0.5	1
took	1	0.16	0.5	0.5	2
training	1	0.16	1	1	2
two	1	0.16	0.5	0.5	1
uhuul	1	0.16	1	1	1
undergraduating	1	0.16	1	1	2
understand	1	0.16	1	1	2
university	1	0.16	1	1	2
unprepared	1	0.16	1	1	2
until	2	0.32	0.5	1	1
upset	1	0.16	1	1	2
used	1	0.16	1	1	2
various	1	0.16	1	1	1
verb	3	0.48	0.5	1.5	2
vestibular	2	0.32	0	0	0
visit	1	0.16	1	1	2
vocabulary	1	0.16	1	1	2
want	2	0.32	0.5	1	2
was	7		0.5	3.5	2
was	6	2.24	0.5	3	1
week	1	0.16	1	1	2
were	1		0.5	0.5	1
were	1	0.32	0.5	0.5	2
what	1	0.16	1	1	1
when	3	0.48	0.5	1.5	1
why	1	0.16	1	1	1
will	1	0.16	1	1	1
wish	1	0.16	1	1	2
with	6	0.96	0.5	3	1
without	1	0.16	0.5	0.5	1
won	1	0.16	1	1	2
work	2	0.32	0.5	1	2
would	2	0.32	0.5	1	1
wouldn’t	1	0.16	0.5	0.5	1
year	1	0.16	0.5	0.5	2
years	1	0.16	0.5	0.5	2
you	2	0.32	0.5	1	1
young	1	0.16	1	1	2

WLD in OP2 — P14

WEIGHTED LEXICAL DENSITY **48.80**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	314			171	
Lexical item (2) sum	244			163	
TOTAL	558			334	
2016	1	0.15	1	1	1
a	15	2.18	0.5	7.5	1
abandoning	1	0.15	1	1	2
abilities	1	0.15	0.5	0.5	2
about	3	0.44	0.5	1.5	1
absorbing	2	0.29	0.5	1	2
achievement	2	0.29	0.5	1	2
admit	1	0.15	1	1	2
again	1	0.15	1	1	2
aiming	1	0.15	1	1	2
all	2	0.29	0.5	1	1
along	1	0.15	1	1	1
already	1	0.15	1	1	2
also	1	0.15	1	1	1
although	1	0.15	1	1	1
always	2	0.29	0.5	1	2
am	1	0.15	0.5	0.5	1
an	1	0.15	0.5	0.5	1
and	15	2.18	0.5	7.5	1
around	1	0.15	1	1	1
as	1	0.15	1	1	1
at	2	0.29	0.5	1	1
audio	1	0.15	0.5	0.5	2
audios	1	0.15	0.5	0.5	2
author	1	0.15	1	1	2
bad	1	0.15	1	1	2
band	1	0.15	0.5	0.5	2
bands	1	0.15	0.5	0.5	2
basic	1	0.15	0.5	0.5	2
basically	1	0.15	0.5	0.5	2
be	3	0.58	0.5	1.5	2
be back	1	0.15	0.5	0.5	2
because	2	0.29	0.5	1	1
began	3	0.44	0.5	1.5	2
begin	1	0.15	0.5	0.5	2
beginning	1	0.15	0.5	0.5	2
believe	2	0.29	0.5	1	2
book	3	0.44	0.5	1.5	2
british	1	0.15	1	1	2
but	5	0.73	0.5	2.5	1
by	2	0.29	0.5	1	1
called	1	0.15	1	1	2
came	1	0.15	1	1	2
can	1	0.15	0.5	0.5	1
cello	1	0.15	1	1	2
coldplay	2	0.29	0.5	1	2
Como dizer tudo em inglês	1	0.15	1	1	1
computer	1	0.15	1	1	2
contained	1	0.15	1	1	2
continue	1	0.15	1	1	2
correctly	1	0.15	1	1	2
could	1	0.15	0.5	0.5	1
couldn’t	1	0.15	0.5	0.5	1
course	4	0.58	0.5	2	2
day	2	0.29	0.5	1	2
decided	2	0.29	0.5	1	2
dedicated	1	0.15	1	1	2
did	1		0.5	0.5	2
did	1	0.29	0.5	0.5	1
different	1	0.15	1	1	2
do	1	0.15	1	1	2
easier	1	0.15	1	1	2
English	11	1.60	0.5	5.5	2
entrance	1	0.15	1	1	2
even	1	0.15	1	1	1
exam	1	0.15	1	1	2
family	1	0.15	1	1	2
faster	1	0.15	1	1	2
favorite	2	0.29	0.5	1	2
feel	1	0.15	1	1	2
fifteen	1	0.15	1	1	1
film	1	0.15	1	1	2
first	1	0.15	1	1	1
focus	1	0.15	1	1	2
following	1	0.15	1	1	2
for	9	1.31	0.5	4.5	1
forgetting	1	0.15	1	1	2
found	2	0.29	0.5	1	2
friends	1	0.15	1	1	2
from	1	0.15	1	1	1
goal	1	0.15	0.5	0.5	2
goals	1	0.15	0.5	0.5	2
gonna	1	0.15	1	1	2
good	1	0.15	1	1	2
had	1	0.15	1	1	2
happy	2	0.29	0.5	1	2
hard	1	0.15	1	1	2
has	1	0.15	0.5	0.5	1
have	1	0.15	0.5	0.5	2
hello	1	0.15	1	1	1
helped	3	0.44	0.5	1.5	2
here	1	0.15	1	1	2
high	1	0.15	1	1	2
I	46	6.70	0.5	23	1
I'm	2		0.5	1	2
I’ll	1	0.15	1	1	1
I’m	4	0.87	0.5	2	1
idea	1	0.15	1	1	2
if	1	0.15	1	1	1
improve	1	0.15	0.5	0.5	2
improvement	1	0.15	0.5	0.5	2
in	11	1.60	0.5	5.5	1
intention	1	0.15	1	1	2
interest	1	0.15	1	1	2
internet	1	0.15	1	1	2
into	1	0.15	0.5	0.5	1
is	5	0.73	0.5	2.5	2
it	9	1.31	0.5	4.5	1
xxxxxx	1	0.15	1	1	2
just	6	0.87	0.5	3	2
know	3	0.44	0.5	1.5	2
knowing	1	0.15	0.5	0.5	2
language	1	0.15	1	1	2

learning	1	0.15	1	1	2
life	2	0.29	0.5	1	2
like	1	0.15	0.5	0.5	1
liked	1	0.15	0.5	0.5	2
listen	1	0.15	0.5	0.5	2
listening	3	0.44	0.5	1.5	2
little	3	0.44	0.5	1.5	1
lost	1	0.15	1	1	2
lot	3	0.44	0.5	1.5	1
love	1	0.15	0.5	0.5	2
loved	2	0.29	0.5	1	2
lyrics	2	0.29	0.5	1	2
me	4	0.58	0.5	2	1
might	2	0.29	0.5	1	1
mine	1	0.15	0.5	0.5	1
mistaken	1	0.15	1	1	2
movies	1	0.15	1	1	2
music	1	0.15	1	1	2
must	1	0.15	1	1	1
my	13	1.89	0.5	6.5	1
name	1	0.15	1	1	2
never	1	0.15	1	1	1
news	1	0.15	1	1	2
no	2	0.29	0.5	1	1
not	4	0.58	0.5	2	1
now	2	0.29	0.5	1	2
of	10	1.46	0.5	5	1
old	1	0.15	1	1	2
on	2	0.29	0.5	1	1
one	6	0.87	0.5	3	1
only	1	0.15	1	1	2
or	2	0.29	0.5	1	1
orchestra	1	0.15	1	1	2
other	2	0.29	0.5	1	1
our	1	0.15	1	1	1
parts	1	0.15	1	1	2
passed	3	0.44	0.5	1.5	2
passion	1	0.15	1	1	2
pdf	2	0.29	0.5	1	2
people	1	0.15	1	1	2
perfect	1	0.15	1	1	2
playing	1	0.15	1	1	2
practice	1	0.15	1	1	2
properly	1	0.15	1	1	2
proud	1	0.15	1	1	2
reacting	1	0.15	1	1	2
recall	1	0.15	1	1	2
remember	3	0.44	0.5	1.5	2
right	1	0.15	1	1	2
Ron Martinez	1	0.15	1	1	2
save	1	0.15	1	1	2
say	1	0.15	1	1	2
school	1	0.15	1	1	2
searching	1	0.15	1	1	2
see	1	0.15	1	1	2
seriously	1	0.15	1	1	2
should	1	0.15	1	1	1
sing	2	0.29	0.5	1	2
six	1	0.15	0.5	0.5	1
sixteen	1	0.15	0.5	0.5	1
so	10	1.46	0.5	5	1
some	1	0.15	0.5	0.5	1
something	1	0.15	0.5	0.5	1
song	2	0.29	0.5	1	2

sorts	1	0.15	1	1	1
still	3	0.44	0.5	1.5	2
story	2	0.29	0.5	1	2
studied	1	0.15	0.5	0.5	2
study	2	0.29	0.5	1	2
subjects	1	0.15	1	1	2
taking	1	0.15	1	1	2
talk	1	0.15	0.5	0.5	2
talking	1	0.15	0.5	0.5	2
tape	1	0.15	1	1	2
than	1	0.15	1	1	1
thank	1	0.15	1	1	1
that	14	2.04	0.5	7	1
that’s	1	0.15	0.5	0.5	2
the	18	2.62	0.5	9	1
them	2	0.29	0.5	1	1
then	3	0.44	0.5	1.5	1
these	1	0.15	0.5	0.5	1
thing	1	0.15	0.5	0.5	2
things	7	1.02	0.5	3.5	2
think	6	0.87	0.5	3	2
this	6	0.87	0.5	3	1
those	3	0.44	0.5	1.5	1
though	1	0.15	0.5	0.5	1
tiago	1	0.15	1	1	2
time	4	0.58	0.5	2	2
to	19	2.91	0.5	9.5	1
today	1	0.15	1	1	2
tons	1	0.15	1	1	1
too	1	0.15	1	1	1
took	1	0.15	0.5	0.5	2
towards	1	0.15	1	1	1
travel	1	0.15	1	1	2
try	3	0.44	0.5	1.5	2
turned	1	0.15	1	1	2
understand	1	0.15	1	1	2
uneb	1	0.15	1	1	2
until	2	0.29	0.5	1	1
used	1	0.15	1	1	2
very	1	0.15	1	1	1
video	1	0.15	1	1	2
Violet Hill	1	0.15	1	1	2
want	1	0.15	0.5	0.5	2
wanted	1	0.15	0.5	0.5	2
was	1		0.5	0.5	1
was	9	1.60	0.5	4.5	2
was able to	1		0.5	0.5	2
watched	1	0.15	0.5	0.5	2
watching	1	0.15	0.5	0.5	2
we	1	0.15	1	1	1
what	1	0.15	1	1	1
when	2	0.29	0.5	1	1
where	1	0.15	1	1	1
with	7	1.02	0.5	3.5	1
without	1	0.15	0.5	0.5	1
word	1	0.15	0.5	0.5	2
words	1	0.15	0.5	0.5	2
world	1	0.15	1	1	2
writing	1	0.15	0.5	0.5	2
wrote	2	0.29	0.5	1	2
year	3	0.44	0.5	1.5	2
years	1	0.15	0.5	0.5	2
you	3	0.44	0.5	1.5	1
your	1	0.15	0.5	0.5	1

WLD in OP3 — P1					
WEIGHTED LEXICAL DENSITY **57.84**					
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	32			21.5	
Lexical item (2) sum	33			29.5	
TOTAL	65			51	
a	2	2.17	0.5	1	1
am	3	3.26	0.5	1.5	2
and	1	1.09	1	1	1
as	1	1.09	1	1	1
be	1	1.09	0.5	0.5	2
by	1	1.09	1	1	1
contact	1	1.09	1	1	2
countries	1	1.09	1	1	2
course	1	1.09	1	1	2
direct	1	1.09	1	1	2
eighteen	1	1.09	1	1	1
English	1	1.09	1	1	2
evening	1	1.09	1	1	2
excellent	1	1.09	1	1	2
for	1	1.09	1	1	1
good	1	1.09	1	1	2
have	1	1.09	1	1	2
hi	1	1.09	1	1	1
humm	1	1.09	1	1	1
I	6	6.52	0.5	3	1
improve	1	1.09	1	1	2
in	1	1.09	1	1	1
is	1	1.09	0.5	0.5	2
xxxxxx	1	1.09	1	1	2
language	1	1.09	1	1	2
Letras xxx	1	1.09	1	1	2
like	1	1.09	1	1	2
live	1	1.09	1	1	2
my	1	1.09	1	1	1
xxxxx	1	1.09	1	1	2
natives	1	1.09	1	1	2
of	1	1.09	1	1	1
old	1	1.09	1	1	2
profession	1	1.09	1	1	2
pronunciation	1	1.09	1	1	2
speak	1	1.09	1	1	2
student	2	2.17	0.5	1	2
that	2	2.17	0.5	1	1
the	3	3.26	0.5	1.5	1
this	2	2.17	0.5	1	1
to	4	4.35	0.5	2	1
travel	1	1.09	1	1	2
trip	1	1.09	1	1	2
xxxxxx	1	1.09	1	1	2
UNI xxxx	1	1.09	1	1	2
with	1	1.09	1	1	1
would	2	2.17	0.5	1	1
years	1	1.09	1	1	2

WLD in OP3 — P2					
WEIGHTED LEXICAL DENSITY **50.1**					
	occurrence	frequency	weight	weighted occ	item class
Grammatical item (1) sum	200			107	
Lexical item (2) sum	155			107.5	
TOTAL	355			214.5	
a	5	1.18	0.5	2.5	1
about	1	0.24	1	1	1
after	1	0.24	1	1	1
also	2	0.47	0.5	1	1
and	14	3.30	0.5	7	1
animals	1	0.24	1	1	2
as	2	0.47	0.5	1	1
ask	1	0.24	1	1	2
at	6	1.42	0.5	3	1
attractive	1	0.24	1	1	2
bahia	2	0.47	0.5	1	2
bands	1	0.24	1	1	2
be	1	0.24	0.5	0.5	2
became	2	0.47	0.5	1	2
because	2	0.47	0.5	1	1
become	2	0.47	0.5	1	2
been	1	0.24	0.5	0.5	2
being	2	0.47	0.5	1	2
but	2	0.47	0.5	1	1
by	1	0.24	0.5	0.5	1
by my own	1	0.24	1	1	2
can	1	0.24	1	1	1
child	1	0.24	1	1	2
choose	1	0.24	1	1	2
close	1	0.24	1	1	2
colors	1	0.24	1	1	2
come	1	0.24	1	1	2
contact	1	0.24	1	1	2
count	1	0.24	1	1	2
course	1	0.24	1	1	2
currently	1	0.24	1	1	2
didn’t	1	0.24	0.5	0.5	1
direction	1	0.24	1	1	2
do	1	0.24	0.5	0.5	2
doesn't	1	0.24	0.5	0.5	1
doing	1	0.24	0.5	0.5	2
during	1	0.24	1	1	1
eighteen	1	0.24	1	1	1
xxxxxx xxxx	1	0.24	1	1	2
English	9	2.12	0.5	4.5	2
exams	1	0.24	1	1	2
exercice	1	0.24	1	1	2
experiences	1	0.24	1	1	2
fell in love for	1	0.24	1	1	2
for	6	1.65	0.5	3	1
friend	1	0.24	1	1	2
from	2	0.47	0.5	1	1
fun	1	0.24	1	1	2
gave	1	0.24	1	1	2
good	1	0.24	1	1	2
grew	1	0.24	1	1	2
guitar	1	0.24	1	1	2
had	4	0.94	0.5	2	2
has	2	0.47	0.5	1	1
have	1	0.24	0.5	0.5	2
help	1	0.24	1	1	2
high	1	0.24	1	1	2
hobbie	1	0.24	1	1	2
how	2	0.47	0.5	1	1
however	1	0.24	0.5	0.5	1
I	28	6.60	0.5	14	1
I’m	2	0.71	0.5	1	2
I’m	1		0.5	0.5	1

if	2	0.47	0.5	1	1
important	1	0.24	1	1	2
in	6	1.42	0.5	3	1
interested	1	0.24	0.5	0.5	2
interesting	2	0.47	0.5	1	2
introduced	1	0.24	1	1	2
is	1	0.24	0.5	0.5	2
it	3	0.94	0.5	1.5	1
it’s	1	0.24	0.5	0.5	1
xxxxx	1	0.24	1	1	2
journey	1	0.24	1	1	2
just	4	0.94	0.5	2	2
knew	1	0.24	0.5	0.5	2
know	2	0.47	0.5	1	2
knowing	1	0.24	0.5	0.5	2
knowledge	1	0.24	0.5	0.5	2
language	3	0.71	0.5	1.5	2
learning	1	0.24	1	1	2
life	1	0.24	1	1	2
liked	1	0.24	0.5	0.5	2
live	2	0.47	0.5	1	2
living	1	0.24	0.5	0.5	2
long	1	0.24	1	1	2
look for	1	0.24	1	1	2
lots	1	0.24	1	1	1
lovely	1	0.24	1	1	2
lyrics	1	0.24	1	1	2
made	1	0.24	1	1	2
maybe	1	0.24	1	1	2
me	8	1.89	0.5	4	1
met	1	0.24	1	1	2
mine	1	0.24	0.5	0.5	1
most	2	0.47	0.5	1	1
much	1	0.24	1	1	1
music	1	0.24	1	1	2
my	4	0.94	0.5	2	1
name	2	0.47	0.5	1	2
never	3	0.71	0.5	1.5	1
not	1	0.24	0.5	0.5	1
objects	1	0.24	1	1	2
of	8	1.89	0.5	4	1
offered	1	0.24	1	1	2
old	2	0.47	0.5	1	2
on the way to	1	0.24	1	1	2
one	2	0.47	0.5	1	1
opportunities	1	0.24	1	1	2
options	1	0.24	1	1	2
or	2	0.47	0.5	1	1
people	2	0.47	0.5	1	2
period	1	0.24	1	1	2
play	1	0.24	1	1	2
portuguese	1	0.24	1	1	2
primary	1	0.24	1	1	2
professor	1	0.24	0.5	0.5	2
professors	1	0.24	0.5	0.5	2
really	2	0.47	0.5	1	1
say	1	0.24	0.5	0.5	2
saying	1	0.24	0.5	0.5	2
scholarship	1	0.24	0.5	0.5	2
school	2	0.47	0.5	1	2
selected	1	0.24	1	1	2
semester	1	0.24	1	1	2
serrolandia	1	0.24	1	1	2
since	1	0.24	1	1	1
sing	2	0.47	0.5	1	2
singing	1	0.24	0.5	0.5	2
so	1	0.24	1	1	1
some	3	0.71	0.5	1.5	1
something	3	0.71	0.5	1.5	1
song	1	0.24	0.5	0.5	2
songs	1	0.24	0.5	0.5	2
started	2	0.47	0.5	1	2
stop	1	0.24	1	1	2
student	1	0.24	0.5	0.5	2
study	1	0.24	0.5	0.5	2
studying	3	0.71	0.5	1.5	2
ten	1	0.24	1	1	1
that	5	1.18	0.5	2.5	1
the	15	3.54	0.5	7.5	1
them	1	0.24	1	1	1
then	3	0.71	0.5	1.5	1
there	3	0.71	0.5	1.5	2
think	1	0.24	1	1	2
third	1	0.24	0.5	0.5	1
thirteen	1	0.24	0.5	0.5	1
this	3	0.71	0.5	1.5	1
time	3	0.71	0.5	1.5	2
to	16	3.77	0.5	8	1
took	1	0.24	1	1	2
translation	1	0.24	1	1	2
xxxx	2	0.47	0.5	1	2
university	4	0.94	0.5	2	2
used	1	0.24	1	1	2
was	6	2.12	0.5	3	2
was	3		0.5	1.5	1
wasn’t	2	0.47	0.5	1	2
wasn’t	1	0.24	0.5	0.5	1
what	1	0.24	0.5	0.5	1
when	2	0.47	0.5	1	1
where	1	0.24	1	1	1
whole	1	0.24	1	1	1
will	1	0.24	1	1	1
with	2	0.47	0.5	1	1
without	1	0.24	0.5	0.5	1
would	3	0.71	0.5	1.5	1
years	2	0.47	0.5	1	2

WLD in OP3 — P3

WEIGHTED LEXICAL DENSITY **45.28**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	150			84	
Lexical item (2) sum	105			69.5	
TOTAL	255			153.5	
a	3	0.96	0.5	1.5	1
about	1	0.32	1	1	1
achieve	1	0.32	1	1	2
ah	5	1.60	0.5	2.5	1
ahn	2	0.32	0.5	1	1
all	3	0.96	0.5	1.5	1
am	2	0.64	0.5	1	2
and	11	3.53	0.5	5.5	1
as	1	0.32	1	1	1
at	5	1.60	0.5	2.5	1
became	1	0.32	1	1	2
because	1	0.32	1	1	1
begins	1	0.32	1	1	2
but	5	1.60	0.5	2.5	1
by	1	0.32	1	1	1
can	1	0.32	1	1	1
xxxxx xxxxx	1	0.32	1	1	2
classes	1	0.32	1	1	2
continued	1	0.32	1	1	2
currently	1	0.32	1	1	2
deeply	1	0.32	1	1	2
degree	2	0.64	0.5	1	2
discipline	1	0.32	1	1	2
doctor	1	0.32	1	1	2
don’t	4	1.28	0.5	2	1
English	5	1.60	0.5	2.5	2
everything	1	0.32	1	1	1
films	2	0.64	0.5	1	2
for	2	0.64	0.5	1	1
future	1	0.32	1	1	2
games	3	0.96	0.5	1.5	2
getting	1	0.32	0.5	0.5	2
got used to	1	0.32	0.5	0.5	2
had	2	0.64	0.5	1	2
hello	1	0.32	1	1	1
high	1	0.32	1	1	2
hum	1	0.32	1	1	1
I	21	6.73	0.5	10.5	1
in	7	2.24	0.5	3.5	1
including	1	0.32	1	1	1
into	2	0.64	0.5	1	1
is	3	0.96	0.5	1.5	2
it	3	0.96	0.5	1.5	1
just	2	0.64	0.5	1	2
kinda	1	0.32	1	1	1
know	3	0.96	0.5	1.5	2
language	3	0.96	0.5	1.5	2
Letras xxxxx	1	0.32	1	1	2
like	1		0.5	0.5	2
like	1	0.64	0.5	0.5	1
listen	1	0.32	0.5	0.5	2
listening	1	0.32	0.5	0.5	2
lyrics	1	0.32	1	1	2
master	1	0.32	1	1	2
maybe	1	0.32	1	1	2
more	3	0.96	0.5	1.5	1
music	2	0.64	0.5	1	2
my	3	0.96	0.5	1.5	1
name	1	0.32	1	1	2
not	4	1.28	0.5	2	1
now	1	0.32	0.5	0.5	2
nowadays	1	0.32	0.5	0.5	2
of	5	1.60	0.5	2.5	1
old	1	0.32	1	1	2
or	1	0.32	1	1	1
other	1	0.32	1	1	1
passing	1	0.32	1	1	2
perfectly	2	0.64	0.5	1	2
place	1	0.32	1	1	2
plans	1	0.32	1	1	2
presentation	1	0.32	1	1	2
read	1	0.32	1	1	2
really	1	0.32	1	1	1
relaxed	1	0.32	1	1	2
remember	2	0.64	0.5	1	2
said	2	0.64	0.5	1	2
school	2	0.64	0.5	1	2
semester	1	0.32	1	1	2
six	1	0.32	1	1	1
so	5	1.60	0.5	2.5	1
something	1	0.32	1	1	1
speak	1	0.32	0.5	0.5	2
specifically	1	0.32	1	1	2
speech	1	0.32	0.5	0.5	2
started	2	0.64	0.5	1	2
story	1	0.32	1	1	2
student	1	0.32	0.5	0.5	2
studied	1	0.32	0.5	0.5	2
study	3	0.96	0.5	1.5	2
superficial	3	0.96	0.5	1.5	2
teacher	1	0.32	1	1	2
thanks	2	0.64	0.5	1	1
that	3	0.96	0.5	1.5	1
the	17	5.45	0.5	8.5	1
things	1	0.32	1	1	2
third	2	0.64	0.5	1	1
this	1	0.32	1	1	1
time	3	0.96	0.5	1.5	2
to	5	2.24	0.5	2.5	1
too	2	0.64	0.5	1	1
truly	1	0.32	1	1	2
uneb	2	0.64	0.5	1	2
university	2	0.64	0.5	1	2
used to	1	0.64	0.5	0.5	2
usually	1	0.32	1	1	2
vocabulary	2	0.64	0.5	1	2
wanted	1	0.32	1	1	2
was	3	1.92	0.5	1.5	2
was	3		0.5	1.5	1
we	1	0.32	1	1	1
were	2	0.64	0.5	1	2
what	4	1.28	0.5	2	1
when	1	0.32	1	1	1
writing	1	0.32	1	1	2
years	1	0.32	1	1	2

WLD in OP3 — P4

WEIGHTED LEXICAL DENSITY **46.20**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	81			49.5	
Lexical item (2) sum	57			42.5	
TOTAL	138			92	
2011	1	0.57	1	1	1
2016	1	0.57	1	1	1
a	3	1.71	0.5	1.5	1
about	3	1.71	0.5	1.5	1
ahn	2	1.14	0.5	1	1
always	1	0.57	1	1	2
am	3	1.71	0.5	1.5	2
an	1	0.57	0.5	0.5	1
and	5	2.86	0.5	2.5	1
as	1	0.57	1	1	1
at	1	0.57	1	1	1
because	1	0.57	1	1	1
been	1	0.57	0.5	0.5	1
before	1	0.57	1	1	1
began	1	0.57	1	1	2
besides	1	0.57	1	1	1
brazilian	1	0.57	1	1	2
but	1	0.57	1	1	1
Capim Grosso	1	0.57	1	1	2
contact	1	0.57	1	1	2
course	1	0.57	1	1	2
culture	1	0.57	1	1	2
deserve	1	0.57	1	1	2
English	4	2.29	0.5	2	2
for	2	1.14	0.5	1	1
have	1	0.57	1	1	1
hear	1	0.57	1	1	2
hi	1	0.57	1	1	1
humm	2	1.14	0.5	1	1
I	12	6.86	0.5	6	1
important	1	0.57	1	1	2
in	3	1.71	0.5	1.5	1
is	1	0.57	0.5	0.5	2
it	2	1.14	0.5	1	1
xxxx xxxx	1	0.57	1	1	2
job	2	1.14	0.5	1	2
journey	1	0.57	1	1	2
language	2	1.14	0.5	1	2
learn	3	1.71	0.5	1.5	2
learner	1	0.57	0.5	0.5	2
listening	1	0.57	1	1	2
little	1	0.57	1	1	1
many	2	1.14	0.5	1	1
me	1	0.57	0.5	0.5	1
much	1	0.57	1	1	1
music	1	0.57	1	1	2
my	3	1.71	0.5	1.5	1
name	1	0.57	1	1	2
native	1	0.57	1	1	2
old	1	0.57	1	1	2
one	1	0.57	1	1	1
only	1	0.57	1	1	2
professors	1	0.57	1	1	2
reason	1	0.57	0.5	0.5	2
reasons	1	0.57	0.5	0.5	2
see	1	0.57	1	1	2
since	1	0.57	1	1	1
so	4	2.29	0.5	2	1
soon	1	0.57	1	1	2
started	1	0.57	1	1	2
student	1	0.57	0.5	0.5	2
studying	1	0.57	0.5	0.5	2
tell	1	0.57	1	1	2
thank	1	0.57	1	1	1
that’s	1	0.57	1	1	2
the	7	4.00	0.5	3.5	1
there	2	1.14	0.5	1	2
things	2	1.14	0.5	1	2
think	2	1.14	0.5	1	2
this	3	1.71	0.5	1.5	1
too	2	1.14	0.5	1	1
twenty	1	0.57	1	1	2
xxxxx	1	0.57	1	1	2
want	1	0.57	1	1	2
was	2	1.14	0.5	1	2
we	2	1.14	0.5	1	1
were	1	0.57	0.5	0.5	2
why	1	0.57	1	1	1
with	1	0.57	1	1	1
would	1	0.57	1	1	1
years	1	0.57	1	1	2
you	3	1.71	0.5	1.5	1

WLD in OP3 — P5

WEIGHTED LEXICAL DENSITY **44.80**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	284			148.5	
Lexical item (2) sum	195			120.5	
TOTAL	479			269	
a	12	2.15	0.5	6	1
be able to	1	0.18	1	1	2
about	4	0.72	0.5	2	1
after	2	0.36	0.5	1	1
again	3	0.54	0.5	1.5	2
ah	3	0.54	0.5	1.5	1
ahm	1	0.18	0.5	0.5	1
ahn	2	0.36	0.5	1	1
all	4	0.72	0.5	2	1
always	2	0.36	0.5	1	2
an	2	0.36	0.5	1	1
and	16	2.69	0.5	8	1
animals	1	0.18	1	1	2
another	5	0.90	0.5	2.5	1
are	3	0.54	0.5	1.5	1
as	4	0.72	0.5	2	1
at	2	0.36	0.5	1	1
bahia	1	0.18	1	1	2
band	2	0.36	0.5	1	2
be	5	1.08	0.5	2.5	2
because	7	1.26	0.5	3.5	1
best	1	0.18	1	1	2
bible	1	0.18	1	1	2
book	2	0.36	0.5	1	2
but	2	0.36	0.5	1	1
called	1	0.18	1	1	2
came	1	0.18	1	1	2
cared	1	0.18	1	1	2
cause	2	0.36	0.5	1	1
class	1	0.18	1	1	2
colors	2	0.36	0.5	1	2
continue	1	0.18	1	1	2
course	1	0.18	1	1	2
culture	1	0.18	1	1	2
days	1	0.18	1	1	2
discovered	1	0.18	0.5	0.5	2
discovering	1	0.18	0.5	0.5	2
dream	1	0.18	1	1	2
during	1	0.18	1	1	1
English	7	1.26	0.5	3.5	2
experience	2	0.36	0.5	1	2
feel	2	0.36	0.5	1	2
first	1	0.18	1	1	1
focusing	1	0.18	1	1	2
for	3	0.54	0.5	1.5	1
gave	1	0.18	1	1	2
go	1	0.18	0.5	0.5	2
good	2	0.36	0.5	1	2
great	2	0.36	0.5	1	2
greater	1	0.18	0.5	0.5	2
happy	2	0.36	0.5	1	2
have	1	0.18	0.5	0.5	2
having	1	0.18	0.5	0.5	2
here	6	1.08	0.5	3	2
hi	1	0.18	1	1	1
high	4	0.72	0.5	2	2
hillsong	1	0.18	1	1	2
I	39	6.82	0.5	19.5	1
I’m	3	1.08	0.5	1.5	2
I’m	3		0.5	1.5	1
imagine	1	0.18	1	1	2
important	1	0.18	1	1	2
in	4	0.72	0.5	2	1
interest	1	0.18	1	1	2
is	3	0.54	0.5	1.5	2
it	2	0.36	0.5	1	1
it’s	2	0.36	0.5	1	2
Jesus	1	0.18	1	1	2
journey	1	0.18	1	1	2
kids	1	0.18	1	1	2
know	3	0.54	0.5	1.5	2
language	5	0.90	0.5	2.5	2
learn	1	0.18	0.5	0.5	2
learning	2	0.36	0.5	1	2
let	1	0.18	1	1	2
life	2	0.36	0.5	1	2
listening	1	0.18	1	1	2
live	1	0.18	1	1	2
lyrics	1	0.18	1	1	2
me	5	0.90	0.5	2.5	1
middle	1	0.18	1	1	2
ministerial	1	0.18	1	1	2
much	1	0.18	1	1	1
my	10	1.80	0.5	5	1
myself	1	0.18	0.5	0.5	1
name	1	0.18	0.5	0.5	2
names	3	0.54	0.5	1.5	2
never	1	0.18	1	1	1
nineteen	1	0.18	1	1	1
numbers	1	0.18	1	1	2
of	12	2.15	0.5	6	1
old	1	0.18	1	1	2
on	2	0.36	0.5	1	1
or	2	0.36	0.5	1	1
other	1	0.18	1	1	1
places	1	0.18	1	1	2
pleasure	1	0.18	1	1	2
primary	5	0.90	0.5	2.5	2
process	2	0.36	0.5	1	2
professors	1	0.18	1	1	2

really	4	0.72	0.5	2	1
remember	2	0.36	0.5	1	2
rest	1	0.18	1	1	2
saying	1	0.18	1	1	2
school	5	0.90	0.5	2.5	2
schools	1	0.18	0.5	0.5	2
season	2	0.36	0.5	1	2
see	2	0.36	0.5	1	2
selecting	1	0.18	1	1	2
serrolandia	1	0.18	1	1	2
sing	1	0.18	0.5	0.5	2
so	12	2.15	0.5	6	1
songs	1	0.18	0.5	0.5	2
sorry	1	0.18	1	1	1
speak	1	0.18	1	1	2
started	4	0.72	0.5	2	2
studying	5	0.90	0.5	2.5	2
surprise	1	0.18	1	1	2
talk	1	0.18	0.5	0.5	2
talking	1	0.18	0.5	0.5	2
teach	1	0.18	0.5	0.5	2
teacher	3	0.54	0.5	1.5	2
teaching	1	0.18	0.5	0.5	2
thank	1	0.18	1	1	1
that	19	3.41	0.5	9.5	1
that’s	3	0.54	0.5	1.5	2
the	30	5.39	0.5	15	1
their	2	0.36	0.5	1	1
these	2	0.36	0.5	1	1
they	3	0.54	0.5	1.5	1
thing	2	0.36	0.5	1	2
things	6	1.08	0.5	3	2
think	4	0.72	0.5	2	2
this	2	0.36	0.5	1	1
time	1	0.18	1	1	2
to	21	3.95	0.5	10.5	1
today	2	0.36	0.5	1	2
too	2	0.36	0.5	1	1
translate	2	0.36	0.5	1	2
translatior	1	0.18	0.5	0.5	2
translator	2	0.36	0.5	1	2
types	1	0.18	1	1	2
xxxxx	1	0.18	1	1	2
university	1	0.18	1	1	2
us	1	0.18	1	1	1
very	1	0.18	1	1	1
wanted	3	0.54	0.5	1.5	2
was	10	2.33	0.5	5	2
was	3		0.5	1.5	1
wasn’t	2	0.36	0.5	1	1
went	1	0.18	0.5	0.5	2
what	3	0.54	0.5	1.5	1
when	8	1.44	0.5	4	1
will	1	0.18	1	1	1
xxxxx xxxx	1	0.18	1	1	2
with	4	0.72	0.5	2	1
word	1	0.18	0.5	0.5	2
words	1	0.18	0.5	0.5	2
years	1	0.18	1	1	2
you	1	0.18	1	1	1

WLD in OP3 — P6					
WEIGHTED LEXICAL DENSITY **49.85**					
	occur rence	fre quen cy	weig ht	weigh ted occur.	item class
Grammatical item (1) sum	147			84.5	
Lexical item (2) sum	121			84	
TOTAL	268			168.5	
a	7	2.13	0.5	3.5	1
be able to	2		0.5	1	2
about	1	0.30	1	1	1
again	1	0.30	1	1	2
all	3	0.91	0.5	1.5	1
also	1	0.30	1	1	1
am	1	0.30	0.5	0.5	1
an	1	0.30	0.5	0.5	1
and	11	3.35	0.5	5.5	1
anything	1	0.30	1	1	1
are	1	0.30	0.5	0.5	2
as	1	0.30	1	1	1
audio	1	0.30	1	1	2
bad	1	0.30	1	1	2
because	2	0.61	0.5	1	1
been	1	0.30	0.5	0.5	1
bit	1	0.30	1	1	1
but	1	0.30	1	1	1
by	2	0.61	0.5	1	1
can	1	0.30	1	1	1
character	1	0.30	1	1	2
college	1	0.30	1	1	2
comprehend	3	0.91	0.5	1.5	2
contact	4	1.22	0.5	2	2
context	1	0.30	1	1	2
countries	1	0.30	1	1	2
decided	1	0.30	1	1	2
dictionaries	1	0.30	1	1	2
do	2	0.61	0.5	1	2
due to	1	0.30	1	1	1
English	7	2.13	0.5	3.5	2
even	1	0.30	1	1	1
everybody	1	0.30	1	1	1
everything	1	0.30	1	1	1
finally	3	0.91	0.5	1.5	1
first	1	0.30	1	1	1
for	2	0.61	0.5	1	1
found	1	0.30	1	1	2
xxxxxx	1	0.30	1	1	2
fun	2	0.61	0.5	1	2
games	1	0.30	1	1	2
give	1	0.30	1	1	2
good	1	0.30	1	1	2
got	1	0.30	1	1	2
great	1	0.30	1	1	2
had	3	0.91	0.5	1.5	2
has	1	0.30	0.5	0.5	1

hello	1	0.30	1	1	1
I	17	5.18	0.5	8.5	1
I’m	1		0.5	0.5	1
I’m able to	1	0.61	0.5	0.5	2
in	2	0.61	0.5	1	1
internet	1	0.30	1	1	2
is	1	0.30	0.5	0.5	2
it	3	0.91	0.5	1.5	1
keep	3	0.91	0.5	1.5	2
language	1	0.30	1	1	2
learner	1	0.30	1	1	2
level	2	0.61	0.5	1	2
like	1	0.30	0.5	0.5	1
liked	1	0.30	0.5	0.5	2
long	1	0.30	1	1	2
me	1	0.30	0.5	0.5	1
meaning	1	0.30	1	1	2
method	1	0.30	1	1	2
mmo	1	0.30	1	1	2
movies	1	0.30	1	1	2
my	4	1.22	0.5	2	1
name	1	0.30	1	1	2
native	2	0.61	0.5	1	2
need	1	0.30	0.5	0.5	2
needs	1	0.30	0.5	0.5	2
next	2	0.61	0.5	1	2
nine	1	0.30	1	1	1
no	1	0.30	0.5	0.5	1
not	3	0.91	0.5	1.5	1
now	1	0.30	1	1	2
occurred	1	0.30	1	1	2
of	7	2.13	0.5	3.5	1
on	1	0.30	1	1	1
one	1	0.30	1	1	1
online	1	0.30	1	1	2
only	1	0.30	1	1	2
other	1	0.30	1	1	1
out	1	0.30	0.5	0.5	1
outside	1	0.30	0.5	0.5	2
over	1	0.30	1	1	1
people	2	0.61	0.5	1	2
phrases	1	0.30	1	1	2
play	1	0.30	0.5	0.5	2
playing	1	0.30	0.5	0.5	2
popular	1	0.30	1	1	2
quite	1	0.30	1	1	1
realized	1	0.30	1	1	2
recording	1	0.30	1	1	2
rewatching	1	0.30	0.5	0.5	2
right	1	0.30	1	1	2
rpgs	2	0.61	0.5	1	2
said	1	0.30	1	1	2
series	1	0.30	1	1	2
so	4	1.22	0.5	2	1
some	1	0.30	0.5	0.5	1
something	1	0.30	0.5	0.5	1
speak	1	0.30	0.5	0.5	2
speakers	3	0.91	0.5	1.5	2
start	1	0.30	0.5	0.5	2
started	3	0.91	0.5	1.5	2
step	1	0.30	1	1	2
still	1	0.30	1	1	2
story	1	0.30	1	1	2
studying	1	0.30	1	1	2
talk	2	0.61	0.5	1	2
tell	1	0.30	1	1	2
thanks	2	0.61	0.5	1	1
that	5	1.52	0.5	2.5	1
that’s	1	0.30	0.5	0.5	2
the	10	3.05	0.5	5	1
them	2	0.61	0.5	1	1
they	1	0.30	0.5	0.5	1
thing	2	0.61	0.5	1	2
this	3	0.91	0.5	1.5	1
til	1	0.30	1	1	1
time	3	0.91	0.5	1.5	2
to	9	5.18	0.5	4.5	1
today	1	0.30	1	1	2
took	1	0.30	1	1	2
train	1	0.30	1	1	2
translate	1	0.30	0.5	0.5	2
translation	1	0.30	0.5	0.5	2
video	1	0.30	1	1	2
was	2	1.83	0.5	1	2
was able to	4		0.5	2	2
watch	1	0.30	0.5	0.5	2
watching	1	0.30	0.5	0.5	2
what	1	0.30	1	1	1
when	3	0.91	0.5	1.5	1
where	1	0.30	1	1	1
with	6	1.83	0.5	3	1
without	1	0.30	0.5	0.5	1
word	2	0.61	0.5	1	2
world	1	0.30	1	1	2
years	1	0.30	1	1	2
you	2	0.61	0.5	1	1

WLD in OP3 — P7					
WEIGHTED LEXICAL DENSITY **58.00**					
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	33			21	
Lexical item (2) sum	34			29	
TOTAL	67			50	
actor	1	1.08	1	1	2
Aerosmith	1	1.08	1	1	2
ahm	3	3.23	0.5	1.5	1
am	1	1.08	0.5	0.5	2
and	1	1.08	1	1	1
because	1	1.08	1	1	1
begin	1	1.08	1	1	2
Bon Jovi	1	1.08	1	1	2
children	1	1.08	1	1	2
contact	1	1.08	1	1	2
english	1	1.08	1	1	2
favorite	1	1.08	1	1	2

film	1	1.08	0.5	0.5	2
films	1	1.08	0.5	0.5	2
hello	1	1.08	1	1	1
I	7	7.53	0.5	3.5	1
in	2	2.15	0.5	1	1
influence	1	1.08	1	1	2
initial	1	1.08	1	1	2
is	1	1.08	0.5	0.5	2
it	1	1.08	1	1	1
xxxxxx	1	1.08	1	1	2
kind of	1	1.08	1	1	2
language	1	1.08	1	1	2
learn	2	2.15	0.5	1	2
like	3	3.23	0.5	1.5	2
listen	1	1.08	1	1	2
live	1	1.08	1	1	2
Michael Jackson	1	1.08	1	1	2
Miguel Calmon	1	1.08	1	1	2
music	1	1.08	1	1	2
my	4	4.30	0.5	2	1
ok	1	1.08	1	1	1
older	1	1.08	1	1	2
rock	1	1.08	1	1	2
Scorpions	1	1.08	1	1	2
sister	1	1.08	1	1	2
thank	1	1.08	1	1	1
the	4	4.30	0.5	2	1
to	1	1.08	1	1	1
Tom Cruise	1	1.08	1	1	2
Top Gun	1	1.08	1	1	2
very	2	2.15	0.5	1	1
was	1	1.08	0.5	0.5	2
we	1	1.08	1	1	1
with	2	2.15	0.5	1	1
you	1	1.08	1	1	1

WLD in OP3 — P8

WEIGHTED LEXICAL DENSITY **55.27**

	occurrence	frequen	weight	weighted	item class
Grammatical item (1) sum	96			53	
Lexical item (2) sum	92			65.5	
TOTAL	190			118.5	
a	4	1.65	0.5	2	1
about	2	0.83	0.5	1	1
ah	1	0.41	0.5	0.5	1
ahn	1	0.41	0.5	0.5	1
all	1	0.41	1	1	1
am	1	0.41	0.5	0.5	2
an	1	0.41	0.5	0.5	1
and	11	4.55	0.5	5.5	1
at	4	1.65	0.5	2	1
bahia	1	0.41	1	1	2
band	1	0.41	1	1	2
book	1	0.41	1	1	2
choose	1	0.41	1	1	2
class	1	0.41	1	1	2
colegio xxxx	1	0.41	1	1	2
continue	1	0.41	1	1	2
course	1	0.41	1	1	2
day	2		0.5	1	2
dictionary	1	0.41	1	1	2
did	1	0.41	0.5	0.5	2
do	1	0.41	0.5	0.5	2
Edgar Allan Poe	1	0.41	1	1	2
English	2	0.83	0.5	1	2
Evanescence	1	0.41	1	1	2
every	2	0.83	0.5	1	1
expression	1	0.41	1	1	2
favorite	1	0.41	1	1	2
for	1	0.41	1	1	1
fourteen	1	0.41	1	1	1
from	2	0.83	0.5	1	1
gave	1	0.41	1	1	2
go	1	0.41	1	1	2
have	1	0.41	1	1	2
he	1	0.41	1	1	1
hello	1	0.41	1	1	1
I	19	7.85	0.5	9.5	1
I’m	1	0.41	0.5	0.5	2
in	3	1.24	0.5	1.5	1
influence	1	0.41	1	1	2
intermediate	1	0.41	1	1	2
invite	1	0.41	1	1	2
is	3	1.24	0.5	1.5	2
learn	6	2.48	0.5	3	2
let	1	0.41	1	1	2
literature	2	0.83	0.5	1	2
love	1	0.41	1	1	2
lyrics	1	0.41	1	1	2
many	2	0.83	0.5	1	1
me	4	1.65	0.5	2	1
my	6	2.48	0.5	3	1
name	1	0.41	1	1	2
need	2	0.83	0.5	1	2
nice	2	0.83	0.5	1	2
nineteen	1	0.41	1	1	1
nível	1	0.41	0	0	0
now	1	0.41	1	1	2
old	4	1.65	0.5	2	2
on	1	0.41	1	1	1
pronunciation	1	0.41	1	1	2
read	1	0.41	0.5	0.5	2
reading	1	0.41	0.5	0.5	2
remember	1	0.41	1	1	2
saw	1	0.41	1	1	2
sent	1	0.41	1	1	2
serrolandia	2	0.83	0.5	1	2
seventeen	1	0.41	1	1	1
small	1	0.41	1	1	2
so	3	1.24	0.5	1.5	1
start	5	2.07	0.5	2.5	2
study	2	0.83	0.5	1	2
teacher	1	0.41	1	1	2

that	1	0.41	0.5	0.5	1
that’s	1	0.41	0.5	0.5	2
the	1	0.41	1	1	1
there	1	0.41	1	1	2
things	1	0.41	1	1	2
think	1	0.41	1	1	2
this	5	2.07	0.5	2.5	1
time	1	0.41	1	1	2
to	13	5.37	0.5	6.5	1
travel	1	0.41	1	1	2
twelve	1	0.41	1	1	1
uncle	1	0.41	1	1	2
xxxxx	3	1.24	0.5	1.5	2
vestibular	1	0.41	0	0	0
xxxxx	1	0.41	1	1	2
vocabulary	1	0.41	1	1	2
want	2	0.83	0.5	1	2
was	5	2.07	0.5	2.5	2
when	2	0.83	0.5	1	1
write	1	0.41	1	1	2
years	4	1.65	0.5	2	2

WLD in OP3 — P9

WEIGHTED LEXICAL DENSITY **51.42**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	118			68.5	
Lexical item (2) sum	110			72.5	
TOTAL	228			141	
a	12	4.40	0.5	6	1
all	2	0.73	0.5	1	1
always	3	1.10	0.5	1.5	2
am	4	1.47	0.5	2	2
and	4	1.47	0.5	2	1
xxxxxx	1	0.37	1	1	2
are	2	0.73	0.5	1	2
at	1	0.37	1	1	1
beautiful	1	0.37	1	1	2
because	3	1.10	0.5	1.5	1
big	1	0.37	1	1	2
brothers	1	0.37	1	1	2
can	1	0.37	1	1	1
child	1	0.37	1	1	2
classmate	2	0.73	0.5	1	2
course	2	0.73	0.5	1	2
day	1	0.37	1	1	2
describe	1	0.37	1	1	2
end	1	0.37	1	1	2
english	3	1.10	0.5	1.5	2
family	3	1.10	0.5	1.5	2
father	1	0.37	1	1	2
feel	1	0.37	1	1	2
for	3	1.10	0.5	1.5	1
future	2	0.73	0.5	1	2
get	1	0.73	1	1	2
go	1	0.37	1	1	2
good	2	0.73	0.5	1	2
guys	1	0.37	1	1	2
happy	2	0.73	0.5	1	2
hard	2	0.73	0.5	1	2
have	2	0.73	0.5	1	2
hello	1	0.37	1	1	1
here	1	0.37	1	1	2
history	1	0.37	1	1	2
how	3	1.10	0.5	1.5	1
I	14	5.13	0.5	7	1
if	1	0.37	1	1	1
important	1	0.37	1	1	2
in	7	2.56	0.5	3.5	1
is	3	1.10	0.5	1.5	2
it	1	0.37	0.5	0.5	1
it’s	1	0.37	0.5	0.5	2
job	1	0.37	1	1	2
language	1	0.37	1	1	2
life	2	0.73	0.5	1	2
like	4	1.47	0.5	2	2
listen	1	0.37	1	1	2
live	1	0.37	1	1	2
me	4	1.47	0.5	2	1
moment	1	0.37	1	1	2
mother	1	0.37	1	1	2
my	15	5.49	0.5	7.5	1
name	2	0.73	0.5	1	2
need	1	0.37	1	1	2
of	3	1.10	0.5	1.5	1
on	1	0.37	1	1	1
one	2	0.73	0.5	1	1
parent	3	1.10	0.5	1.5	2
parents	4	1.47	0.5	2	2
people	2	0.73	0.5	1	2
person	2	0.73	0.5	1	2
Portuguese	1	0.37	1	1	2
read	2	0.73	0.5	1	2
school	1	0.37	1	1	2
show	1	0.37	1	1	2
sisters	1	0.37	1	1	2
small	1	0.37	1	1	2
son	1	0.37	1	1	2
speak	1	0.37	1	1	2
start	3	1.10	0.5	1.5	2
student	1	0.37	0.5	0.5	2
study	4	1.47	0.5	2	2
studying	2	0.73	0.5	1	2
talk	2	0.73	0.5	1	2
taught	1	0.37	0.5	0.5	2
teacher	2	0.73	0.5	1	2
teaching	1	0.37	0.5	0.5	2
that	4	1.47	0.5	2	1
the	8	2.93	0.5	4	1
they	1	0.37	1	1	1
this	1	0.37	1	1	1
three	1	0.37	1	1	1
to	3	1.47	0.5	1.5	1
together	2	0.37	2	4	1
town	1	0.37	1	1	2
two	1	0.37	1	1	1
xxxxx	1	0.37	1	1	2
university	2	0.73	0.5	1	2

very	5	1.83	0.5	2.5	1
was	1	0.37	0.5	0.5	2
way	1	0.37	1	1	2
we	1	0.37	1	1	1
what	3	1.10	0.5	1.5	1
when	1	0.37	1	1	1
why	1	0.37	1	1	1
will	1	0.37	1	1	1
with	3	1.10	0.5	1.5	1
work	1	0.37	1	1	2
write	2	0.73	0.5	1	2
year	1	0.37	1	1	2
you	3	1.10	0.5	1.5	1
your	1	0.37	0.5	0.5	1

WLD in OP3 — P10

WEIGHTED LEXICAL DENSITY **59.26**

	occurrence	frequency	weight	weighted occur	item class
Grammatical item (1) sum	8			5.5	
Lexical item (2) sum	10			8	
TOTAL	18			13.5	
I	3	9.38	0.5	1.5	1
am	2	6.25	0.5	1	2
like	2	6.25	0.5	1	2
you	2	6.25	0.5	1	1
xxxx xxxxx	1	3.12	1	1	2
teacher	1	3.12	1	1	2
sorry	1	3.12	1	1	1
here	1	3.12	1	1	2
because	1	3.12	1	1	1
English	1	3.12	1	1	2
course	1	3.12	1	1	2
thank	1	3.12	1	1	1
want	1	3.12	1	1	2

WLD in OP3 — P11

WEIGHTED LEXICAL DENSITY **52.63**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	25			13.5	
Lexical item (2) sum	23			15	
TOTAL	48			28.5	
I’m	4	8.33	0.5	2	2
I'm	1		0.5	0.5	1
am	1		0.5	0.5	1
am	3	6.67	0.5	1.5	2
a	3	5.00	0.5	1.5	1
I	3	5.00	0.5	1.5	1
in	3	5.00	0.5	1.5	1
English	3	5.00	0.5	1.5	2
of	2	3.33	0.5	1	1
so	2	3.33	0.5	1	1
studying	2	3.33	0.5	1	2
position	2	3.33	0.5	1	2
much	2	3.33	0.5	1	1
for	2	3.33	0.5	1	1
hmm	2	3.33	0.5	1	1
the	2	3.33	0.5	1	1
from	1	1.67	1	1	1
xxxxxx	1	1.67	1	1	2
time	1	1.67	1	1	2
xxxxxx	1	1.67	1	1	2
organization	1	1.67	1	1	2
dedicated	1	1.67	0.5	0.5	2
long	1	1.67	1	1	2
xxxxxx	1	1.67	1	1	2
university	1	1.67	1	1	2
dedicate	1	1.67	0.5	0.5	2
run	1	1.67	1	1	1

WLD in OP3 — P12

WEIGHTED LEXICAL DENSITY **55.20**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	46			28	
Lexical item (2) sum	51			34.5	
TOTAL	97			62.5	
a	4	3.42	0.5	2	2
actual	1	0.85	1	1	2
after	1	0.85	1	1	1
am	1	0.85	0.5	0.5	2
around	1	0.85	1	1	1
because	1	0.85	1	1	1
can	1	0.85	1	1	1
child	1	0.85	1	1	2
dude	1	0.85	1	1	2
during	1	0.85	1	1	1
English	8	6.84	0.5	4	2
high	1	0.85	1	1	2
I	9	7.69	0.5	4.5	1
important	1	0.85	1	1	2
in	11	9.40	0.5	5.5	1
is	3	2.56	0.5	1.5	2
journey	1	0.85	1	1	2
language	3	2.56	0.5	1.5	2
learn	6	5.13	0.5	3	2
learned	1	0.85	0.5	0.5	2
life	1	0.85	1	1	2
little	1	0.85	1	1	1
many	1	0.85	1	1	1
my	2	1.71	0.5	1	1
necessary	1	0.85	1	1	2
now	1	0.85	1	1	2
places	1	0.85	1	1	2
primary	1	0.85	1	1	2
school	3	2.56	0.5	1.5	2
short	1	0.85	1	1	2
teen	1	0.85	1	1	2
the	7	5.98	0.5	3.5	1
this	1	0.85	1	1	1
times	1	0.85	1	1	2
to	2	1.71	0.5	1	1
travel	1	0.85	1	1	2
xxxxx	1	0.85	1	1	2
very	3	2.56	0.5	1.5	1
want	1	0.85	1	1	2
was	2	1.71	0.5	1	2
when	2	1.71	0.5	1	1
wise	1	0.85	1	1	2
with	1	0.85	1	1	1
world	2	1.71	0.5	1	2
you	1	0.85	1	1	1

WLD in OP3 — P13

WEIGHTED LEXICAL DENSITY **50.00**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	22			16	
Lexical item (2) sum	19			16	
TOTAL	41			32	
I	6	10.71	0.5	3	1
am	2	3.57	0.5	1	2
in	2	3.57	0.5	1	1
Geography	2	3.57	0.5	1	2
English	2	3.57	0.5	1	2
with	2	3.57	0.5	1	1
you	2	3.57	0.5	1	1
hi	1	1.79	1	1	1
my	1	1.79	1	1	1
to	1	1.79	1	1	1
know	1	1.79	1	1	2
have	1	1.79	1	1	2
help	1	1.79	1	1	2
because	1	1.79	1	1	1
xxxxx xxxx	1	1.79	1	1	2
speak	1	1.79	1	1	2
study	1	1.79	1	1	2
don’t	1	1.79	1	1	1
very	1	1.79	1	1	1
knowledge	1	1.79	1	1	2
graduate	1	1.79	1	1	2
ahn	1	1.79	1	1	1
but	1	1.79	1	1	1
can	1	1.79	1	1	1
want	1	1.79	1	1	2
well	1	1.79	1	1	2
experience	1	1.79	1	1	2
class	1	1.79	1	1	2
the	1	1.79	1	1	1
work	1	1.79	1	1	2

WLD in OP4 — P2

WEIGHTED LEXICAL DENSITY **47.97**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	206			109	
Lexical item (2) sum	152			100.5	
TOTAL	358			209.5	
a	8	1.86	0.5	4	1
about	4	0.93	0.5	2	1
already	2	0.47	0.5	1	2
am	1	0.23	0.5	0.5	2
and	13	3.03	0.5	6.5	1
any	1	0.23	0.5	0.5	1
anymore	1	0.23	0.5	0.5	1
around	1	0.23	1	1	1
as	2	0.47	0.5	1	1
asking	1	0.23	1	1	2
at	4	0.93	0.5	2	1
bahia	1	0.23	1	1	2
bands	1	0.23	1	1	2
be	1		0.5	0.5	1
be	2	0.93	0.5	1	2
be able to	1		1	1	2
became	2	0.47	0.5	1	2
become	1	0.23	1	1	2
being	1	0.23	0.5	0.5	2
best	1	0.23	1	1	2
but	3	0.70	0.5	1.5	1
by	1	0.23	1	1	1
came	2	0.47	0.5	1	2
can’t	1	0.23	0.5	0.5	1
child	1	0.23	1	1	2
choose	1	0.23	1	1	2
colleagues	1	0.23	1	1	2
compare	1	0.23	1	1	2
contact	2	0.47	0.5	1	2
could	1	0.23	0.5	0.5	1
course	3	0.70	0.5	1.5	2
currently	1	0.23	1	1	2
did	1	0.23	0.5	0.5	2
didnt	2	0.47	0.5	1	1
eighteen	1	0.23	1	1	1
xxxxx xxxxx	1	0.23	1	1	2
English	8	1.86	0.5	4	2
experiences	1	0.23	1	1	2
fell in love for	1	0.23	1	1	2
finished	1	0.23	1	1	2
first	1	0.23	1	1	1
for	4	0.93	0.5	2	1
friend	1	0.23	1	1	2
gave	2	0.47	0.5	1	2
going	1	0.23	1	1	2
graduate	1	0.23	1	1	2
grammar	1	0.23	1	1	2
guitar	2	0.47	0.5	1	2
had	3	0.70	0.5	1.5	2
has	1	0.23	0.5	0.5	1
have	1	0.23	0.5	0.5	2
help	1	0.23	0.5	0.5	2
helped	2	0.47	0.5	1	2
however	1	0.23	1	1	1
I	33	7.69	0.5	16.5	1
I'm	1		0.5	0.5	1
I’m	2	0.70	0.5	1	2
if	2	0.47	0.5	1	1
important	1	0.23	1	1	2
improve	2	0.47	0.5	1	2
in	7	1.63	0.5	3.5	1
interested	1	0.23	0.5	0.5	2
interesting	1	0.23	0.5	0.5	2
international	1	0.23	1	1	2
introduced	1	0.23	1	1	2
is	2	0.47	0.5	1	2
it	5	1.17	0.5	2.5	1
xxxxxx	1	0.23	1	1	2
just	3	0.70	0.5	1.5	2
knew	2	0.47	0.5	1	2
know	1	0.23	0.5	0.5	2
knowing	1	0.23	0.5	0.5	2
language	4	0.93	0.5	2	2
lead	1	0.23	1	1	2
learn	1	0.23	0.5	0.5	2
learning	4	0.93	0.5	2	2
lessons	1	0.23	1	1	2
life	1	0.23	1	1	2
like	1	0.23	1	1	1
listen	1	0.23	1	1	2
little	1	0.23	1	1	1
live	1	0.23	0.5	0.5	2
living	1	0.23	0.5	0.5	2
look for	2	0.47	0.5	1	2
lot	1	0.23	0.5	0.5	1
lots	1	0.23	0.5	0.5	1
lovely	1	0.23	0.5	0.5	2
lyrics	1	0.23	1	1	2
me	10	2.33	0.5	5	1
met	1	0.23	1	1	2
mine	1	0.23	0.5	0.5	1
much	1	0.23	1	1	1
my	7	1.63	0.5	3.5	1
name	1	0.23	1	1	2
never	2	0.47	0.5	1	1
not	3	0.70	0.5	1.5	1
of	6	1.40	0.5	3	1
old	2	0.47	0.5	1	2
option	1	0.23	1	1	2
or	1	0.23	0.5	0.5	1
order	1	0.23	0.5	0.5	2

own	2	0.47	0.5	1	2
participate	1	0.23	1	1	2
people	2	0.47	0.5	1	2
play	2	0.47	0.5	1	2
primary	1	0.23	1	1	2
process	2	0.47	0.5	1	2
professor	2	0.47	0.5	1	2
professors	1	0.23	0.5	0.5	2
really	2	0.47	0.5	1	1
saying	1	0.23	1	1	2
scary	1	0.23	1	1	2
scholarship	2	0.47	0.5	1	2
school	1	0.23	0.5	0.5	2
since	2	0.47	0.5	1	1
sing	1	0.23	0.5	0.5	2
so	1	0.23	1	1	1
some	3	0.70	0.5	1.5	1
song	1	0.23	0.5	0.5	2
songs	2	0.47	0.5	1	2
sources	1	0.23	1	1	2
spelling	1	0.23	1	1	2
started	1	0.23	1	1	2
stopped	1	0.23	1	1	2
student	1	0.23	1	1	2
sure	2	0.47	0.5	1	2
talk	1	0.23	1	1	2
that	8	1.86	0.5	4	1
the	17	3.96	0.5	8.5	1
them	2	0.47	0.5	1	1
there	2	0.47	0.5	1	2
thing	1	0.23	1	1	2
think	1	0.23	1	1	2
thirteen	1	0.23	1	1	1
thus	1	0.23	1	1	1
time	2	0.47	0.5	1	2
to	14	3.50	0.5	7	1
translations	1	0.23	1	1	2
xxxxx	1	0.23	1	1	2
university	2	0.47	0.5	1	2
used	2	0.47	0.5	1	2
vital	1	0.23	1	1	2
was	3		0.5	1.5	1
was	6	2.33	0.5	3	2
was in love with	1		1	1	2
wasn’t	1	0.23	0.5	0.5	1
water	1	0.23	1	1	2
what	3	0.70	0.5	1.5	1
when	3	0.70	0.5	1.5	1
who	1	0.23	1	1	1
with	2	0.70	0.5	1	1
without	2	0.47	0.5	1	1
words	1	0.23	1	1	2
would	6	1.40	0.5	3	1
years	2	0.47	0.5	1	2

WLD in OP4 — P3

WEIGHTED LEXICAL DENSITY **52.57**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	116			64.5	
Lexical item (2) sum	102			71.5	
TOTAL	218			136	
a	5	1.85	0.5	2.5	1
about	3	1.11	0.5	1.5	1
afterwards	1	0.37	1	1	1
ah	8	2.95	0.5	4	1
ahn	2	0.74	0.5	1	1
an	1	0.37	0.5	0.5	1
and	8	2.95	0.5	4	1
as	2	0.74	0.5	1	1
at	2	0.74	0.5	1	1
basic	1	0.37	1	1	2
beginning	2	0.74	0.5	1	2
being	1	0.37	0.5	0.5	2
best	1	0.37	1	1	2
bye	1	0.37	1	1	1
xxxx xxxx	1	0.37	1	1	2
class	2	0.74	0.5	1	2
classes	4	1.48	0.5	2	2
classmate	1	0.37	0.5	0.5	2
classroom	1	0.37	0.5	0.5	2
colors	1	0.37	1	1	2
comprehending	1	0.37	1	1	2
contact	1	0.37	1	1	2
created	1	0.37	1	1	2
English	7	2.58	0.5	3.5	2
experience	1	0.37	1	1	2
films	1	0.37	1	1	2
first	1	0.37	1	1	1
for	3	1.11	0.5	1.5	1
free	1	0.37	1	1	2
games	1	0.37	1	1	2
gave	1	0.37	1	1	2
going	1	0.37	1	1	2
had	1	0.37	0.5	0.5	2
has	1	0.37	0.5	0.5	1
hello	1	0.37	1	1	1
helped	2	0.74	0.5	1	2
high	1	0.37	1	1	2
history	1	0.37	1	1	2
I	7	2.58	0.5	3.5	1
I’m	4	1.85	0.5	2	2
I’m	1		0.5	0.5	1
in	4	1.48	0.5	2	1
interes	1	0.37	0.5	0.5	2
interest	1	0.37	0.5	0.5	2
interested	1	0.37	0.5	0.5	2
is	1	0.74	0.5	0.5	2
is	1		0.5	0.5	1
it	2	0.74	0.5	1	1

it's	1	0.37	0.5	0.5	2
just	5	1.85	0.5	2.5	2
kinds	1	0.37	1	1	2
language	6	2.21	0.5	3	2
learn	1	0.37	0.5	0.5	2
learner	1	0.37	0.5	0.5	2
learning	2	0.74	0.5	1	2
life	1	0.37	1	1	2
like	1	0.37	1	1	1
listening	1	0.37	1	1	2
lot	1	0.37	1	1	1
many	1	0.37	1	1	1
me	1	0.37	0.5	0.5	1
more	2	0.74	0.5	1	1
my	4	1.48	0.5	2	1
name	1	0.37	1	1	2
now	1	0.37	1	1	2
numbers	1	0.37	1	1	2
of	3	1.11	0.5	1.5	1
old	1	0.37	1	1	2
on	6	2.21	0.5	3	1
Parceiros da Escola	1	0.37	1	1	2
pay attention	1	0.37	0.5	0.5	2
paying attention	1	0.37	0.5	0.5	2
playing	1	0.37	1	1	2
present	1	0.37	1	1	2
primary	1	0.37	1	1	2
project	1	0.37	1	1	2
reading	1	0.37	1	1	2
school	2	0.74	0.5	1	2
serrolandia	1	0.37	1	1	2
simple	1	0.37	1	1	2
so	5	1.85	0.5	2.5	1
spoken	1	0.37	1	1	2
started	1	0.37	1	1	2
student	1	0.37	1	1	2
teacher	2	0.74	0.5	1	2
thank	1	0.37	1	1	1
that	3	1.11	0.5	1.5	1
the	23	8.49	0.5	11.5	1
things	1	0.37	1	1	2
think	2	0.74	0.5	1	2
to	2	0.74	0.5	1	1
town	1	0.37	1	1	2
twenty	1	0.37	1	1	1
xxxxx	1	0.37	1	1	2
UNI xxxxx	1	0.37	1	1	2
verbs	3	1.11	0.5	1.5	2
very	1	0.37	1	1	1
videos	2	0.74	0.5	1	2
volunteer	1	0.37	1	1	2
was	1	0.37	0.5	0.5	2
watch	2	0.74	0.5	1	2
we	1	0.37	1	1	1
what	1	0.37	1	1	1
where	1	0.37	1	1	1
with	2	0.74	0.5	1	1
work	1	0.37	1	1	2
years	1	0.37	1	1	2
you	2	0.74	0.5	1	1
youtube	1	0.37	1	1	2

WLD in OP4 — P4					
WEIGHTED LEXICAL DENSITY **41.67**					
	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	148			80.5	
Lexical item (2) sum	88			57.5	
TOTAL	239			138	
a	7	2.36	0.5	3.5	1
about	4	1.35	0.5	2	1
aeromoça	1	0.34	0	0	0
ah meu Deus!	1	0.34	0	0	0
ahn	5	1.69	0.5	2.5	1
already	1	0.34	1	1	2
am	1	0.34	0.5	0.5	2
and	13	4.39	0.5	6.5	1
are	1	0.34	0.5	0.5	2
at	1	0.34	1	1	1
be	1		0.5	0.5	1
be	1	0.68	0.5	0.5	2
because	4	1.35	0.5	2	1
been	1	0.34	0.5	0.5	1
before	1	0.34	1	1	1
began	1	0.34	1	1	2
Brazil	1	0.34	0.5	0.5	2
brazilian	1	0.34	0.5	0.5	2
but	1	0.34	1	1	1
bye	1	0.34	1	1	1
can	1	0.34	1	1	1
Capim Grosso	1	0.34	1	1	2
'cause	1	0.34	0.5	0.5	1
cool	1	0.34	1	1	2
course	4	1.35	0.5	2	2
culture	2	0.68	0.5	1	2
did	1	0.34	0.5	0.5	2
don't	1	0.34	0.5	0.5	1
eh	1	0.34	1	1	1
English	3	1.01	0.5	1.5	2
forget	1	0.34	0.5	0.5	2
forgot	1	0.34	0.5	0.5	2
get	1	0.34	1	1	2
have	1	0.68	0.5	0.5	2
have	1		0.5	0.5	1
help	2	0.68	0.5	1	2
helped	1	0.34	0.5	0.5	2
hi	1	0.34	1	1	1
how	1	0.34	1	1	2
i	24	8.11	0.5	12	1
I'm	1	0.34	0.5	0.5	2
important	1	0.34	1	1	2
in	4	1.35	0.5	2	1
interesting	1	0.34	1	1	2
is	13	4.73	0.5	6.5	2
is	1		0.5	0.5	1

it	10	3.38	0.5	5	1
xxxxx	1	0.34	1	1	2
job	2	0.68	0.5	1	2
know	1	0.34	0.5	0.5	2
knowledge	1	0.34	0.5	0.5	2
language	2	0.68	0.5	1	2
learn	1	0.34	0.5	0.5	2
learned	1	0.34	0.5	0.5	2
Letras xxxxx	1	0.34	1	1	2
like	1	0.34	1	1	2
little	2	0.68	0.5	1	1
live	1	0.34	1	1	2
me	6	2.03	0.5	3	1
most	1	0.34	1	1	2
motivation	2	0.68	0.5	1	2
much	3	1.01	0.5	1.5	1
must	1	0.34	1	1	1
my	3	1.01	0.5	1.5	1
name	1	0.34	1	1	2
native	1	0.34	1	1	2
nowadays	2	0.68	0.5	1	2
oh	1	0.34	0.5	0.5	1
old	1	0.34	1	1	2
one	1	0.34	1	1	1
other	3	1.01	0.5	1.5	1
people	2	0.68	0.5	1	2
professors	1	0.34	1	1	2
pronounce	1	0.34	1	1	2
say	1	0.34	1	1	2
series	2	0.68	0.5	1	2
share	1	0.34	1	1	2
some	1	0.34	1	1	1
study	1	0.34	1	1	2
teach	1	0.34	1	1	2
that	7	2.03	0.5	3.5	1
the	18	6.08	0.5	9	1
then	1	0.34	1	1	1
things	1	0.34	1	1	2
think	5	1.69	0.5	2.5	2
this	1	0.34	1	1	1
to	4	1.35	0.5	2	1
too	4	1.35	0.5	2	1
twenty	1	0.34	1	1	1
um desafio	1	0.34	0	0	0
xxxxx	1	0.34	1	1	2
very	3	1.01	0.5	1.5	1
vocabulary	1	0.34	1	1	2
wan	1	0.34	0.5	0.5	2
wanna	1	0.34	0.5	0.5	2
want	1	0.34	0.5	0.5	2
watching	1	0.34	1	1	2
we	4	1.35	0.5	2	1
word	1	0.34	0.5	0.5	2
words	1	0.34	0.5	0.5	2
years	1	0.34	1	1	2

WLD in OP4 — P5

WEIGHTED LEXICAL DENSITY **42.83**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	332			173.5	
Lexical item (2) sum	213			130	
TOTAL	545			303.5	
2005	1	0.16	1	1	1
2012	1	0.16	1	1	1
a	11	1.72	0.5	5.5	1
about	2	0.31	0.5	1	1
access	1	0.16	1	1	2
actually	1	0.16	1	1	2
ah	4	0.62	0.5	2	1
ahn	10	1.56	0.5	5	1
all	1	0.16	1	1	1
an	3	0.47	0.5	1.5	1
and	26	4.06	0.5	13	1
anim	1	0.16	0.5	0.5	2
animals	1	0.16	0.5	0.5	2
are	1	0.16	0.5	0.5	2
arts	2	0.31	0.5	1	2
as	8	1.25	0.5	4	1
at	3	0.47	0.5	1.5	1
band	2	0.31	0.5	1	2
bands	1	0.16	0.5	0.5	2
be	2	0.62	0.5	1	2
be	1		0.5	0.5	1
be able to	2		0.5	1	2
begin	1	0.16	0.5	0.5	2
beginning	1	0.16	0.5	0.5	2
but	6	0.94	0.5	3	1
called	1	0.16	1	1	2
can	6	0.94	0.5	3	1
cause	2	0.31	0.5	1	1
child	2	0.31	0.5	1	2
cinema	1	0.16	1	1	2
colleagues	1	0.16	1	1	2
colors	1	0.16	1	1	2
contact	2	0.31	0.5	1	2
contributed	2	0.31	0.5	1	2
convince	1	0.16	1	1	2
course	2	0.31	0.5	1	2
dance	1	0.16	1	1	2
discover	1	0.16	0.5	0.5	2
discovered	2	0.31	0.5	1	2
don’t	1	0.16	1	1	1
dreams	2	0.31	0.5	1	2
english	5	0.78	0.5	2.5	2
excited	1	0.16	1	1	2
experience	1	0.16	1	1	2
expressions	1	0.16	1	1	2
fact	1	0.16	1	1	2
first	1	0.16	1	1	1

for	5	0.78	0.5	2.5	1
forget	1	0.16	1	1	2
fourth	1	0.16	1	1	1
getting	1	0.16	1	1	2
going	3	0.47	0.5	1.5	2
happy	1	0.16	1	1	2
have	1	0.16	0.5	0.5	2
help	1	0.16	1	1	2
here	1	0.16	1	1	2
hi	1	0.16	1	1	1
high	1	0.16	1	1	2
Hillsong	1	0.16	1	1	2
hope	1	0.16	1	1	2
I	35	5.46	0.5	17.5	1
I'm	6		0.5	3	2
I'm	6	1.87	0.5	3	1
improve	2	0.31	0.5	1	2
in	13	2.03	0.5	6.5	1
interest	1	0.16	0.5	0.5	2
interested	1	0.16	0.5	0.5	2
is	3	0.47	0.5	1.5	2
it	2	0.31	0.5	1	1
it’s	1	0.16	0.5	0.5	2
journey	2	0.31	0.5	1	2
keep	2	0.31	0.5	1	2
kids	1	0.16	1	1	2
kind	3	0.47	0.5	1.5	2
kinds	1	0.16	0.5	0.5	2
know	1	0.16	1	1	2
language	3	0.47	0.5	1.5	2
learn	6	0.94	0.5	3	2
learner	1	0.16	0.5	0.5	2
learning	3	0.47	0.5	1.5	2
let	1	0.16	1	1	2
life	1	0.16	1	1	2
like	2	0.62	0.5	1	2
like	2		0.5	1	1
little	2	0.31	0.5	1	1
lives	1	0.16	0.5	0.5	2
living	1	0.16	0.5	0.5	2
love	1	0.16	1	1	2
lyrics	1	0.16	1	1	2
major	1	0.16	1	1	2
make	1	0.16	1	1	2
me	1	0.16	0.5	0.5	1
minor	1	0.16	1	1	2
more	4	0.62	0.5	2	1
much	2	0.31	0.5	1	1
music	4	0.62	0.5	2	2
musics	1	0.16	0.5	0.5	2
my	16	2.50	0.5	8	1
name	3	0.47	0.5	1.5	2
new	2	0.31	0.5	1	2
nineteen	1	0.16	1	1	1
not	1	0.16	0.5	0.5	1
now	5	0.78	0.5	2.5	2
objects	1	0.16	1	1	2
of	10	1.56	0.5	5	1
old	1	0.16	1	1	2
one	3	0.47	0.5	1.5	1
other	3	0.47	0.5	1.5	1
others	2	0.31	0.5	1	1
people	1	0.16	0.5	0.5	2
peoples	2	0.31	0.5	1	2
places	1	0.16	1	1	2
primary	3	0.47	0.5	1.5	2
process	2	0.31	0.5	1	2
professional	1	0.16	1	1	2
professors	1	0.16	1	1	2
put	1	0.16	1	1	2
real	1	0.16	0.5	0.5	2
really	9	1.40	0.5	4.5	1
saying	1	0.16	1	1	2
school	4	0.62	0.5	2	2
schools	1	0.16	0.5	0.5	2
see	1	0.16	1	1	2
semester	1	0.16	1	1	2
since	1	0.16	1	1	1
singing	2	0.31	0.5	1	2
sites	1	0.16	1	1	2
so	7	1.09	0.5	3.5	1
songs	2	0.31	0.5	1	2
start	1	0.16	0.5	0.5	2
started	3	0.47	0.5	1.5	2
starting	2	0.31	0.5	1	2
still	1	0.16	1	1	2
studying	1	0.16	1	1	2
talked	1	0.16	0.5	0.5	2
talking	1	0.16	0.5	0.5	2
teach	1	0.16	0.5	0.5	2
teacher	3	0.47	0.5	1.5	2
teaching	2	0.31	0.5	1	2
tell	1	0.16	1	1	2
thank	1	0.16	1	1	1
that	13	2.03	0.5	6.5	1
that’s	2	0.31	0.5	1	2
the	35	5.46	0.5	17.5	1
theater	1	0.16	1	1	2
their	3	0.47	0.5	1.5	1
them	4	0.62	0.5	2	1
then	1	0.16	1	1	1
these	3	0.47	0.5	1.5	1
they	8	1.25	0.5	4	1
thing	1	0.16	0.5	0.5	2
things	5	0.78	0.5	2.5	2
think	5	0.78	0.5	2.5	2
this	3	0.47	0.5	1.5	1
through	1	0.16	1	1	1
to	25	4.21	0.5	12.5	1
too	2	0.31	0.5	1	1
translate	3	0.47	0.5	1.5	2
translating	1	0.16	0.5	0.5	2

translations	2	0.31	0.5	1	2
translator	1	0.16	0.5	0.5	2
tried	2	0.31	0.5	1	2
understand	1	0.16	1	1	2
xxxxx	1	0.16	1	1	2
vocabulary	2	0.31	0.5	1	2
want	1	0.16	0.5	0.5	2
wanted	1	0.16	0.5	0.5	2
was	7	1.09	0.5	3.5	2
wasn’t	2	0.31	0.5	1	2
were	4	0.62	0.5	2	1
what	8	1.25	0.5	4	1
when	1	0.16	1	1	1
xxxx xxxx	1	0.16	1	1	2
with	4	0.62	0.5	2	1
word	1	0.16	0.5	0.5	2
words	1	0.16	0.5	0.5	2
work	5	0.78	0.5	2.5	2
would	1	0.16	1	1	1
year	1	0.16	0.5	0.5	2
years	1	0.16	0.5	0.5	2
you	1	0.16	1	1	1
young	1	0.16	1	1	2

WLD in OP4 — P6

WEIGHTED LEXICAL DENSITY **49.60**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	364			190	
Lexical item (2) sum	291			187	
TOTAL	655			377	
a	13	1.67	0.5	6.5	1
about	1	0.13	1	1	1
access	1	0.13	1	1	2
actually	5	0.64	0.5	2.5	2
ah	2	0.26	0.5	1	1
all	1	0.13	1	1	1
also	1	0.13	1	1	1
although	1	0.13	1	1	1
am	1	0.13	0.5	0.5	2
america	1	0.13	0.5	0.5	2
americans	1	0.13	0.5	0.5	2
an	2	0.26	0.5	1	1
and	18	2.32	0.5	9	1
are	3	0.39	0.5	1.5	2
as	2	0.26	0.5	1	1
asks	1	0.13	1	1	2
at	3	0.51	0.5	1.5	1
at least	1	0.13	1	1	2
attending	1	0.13	1	1	2
bad	1	0.13	1	1	2
basically	2	0.26	0.5	1	2
be	2	0.26	0.5	1	2
because	6	0.77	0.5	3	1
before	2	0.26	0.5	1	1
beginning	1	0.13	1	1	2
better	2	0.26	0.5	1	2
bit	2	0.26	0.5	1	1
books	1	0.13	1	1	2
build	1	0.13	1	1	2
bunch	1	0.13	1	1	2
but	7	0.90	0.5	3.5	1
by	2	0.26	0.5	1	1
can	3	0.39	0.5	1.5	1
canadians	1	0.13	1	1	2
catch	1	0.13	1	1	2
chat	1	0.13	1	1	2
comes	1	0.13	1	1	2
community	1	0.13	1	1	2
conversation	1	0.13	1	1	2
could	3	0.39	0.5	1.5	1
course	1	0.13	0.5	0.5	2
courses	1	0.13	0.5	0.5	2
cut off	1	0.13	1	1	2
decided	5	0.64	0.5	2.5	2
demanding	1	0.13	1	1	2
deserve	1	0.13	1	1	2
developing	1	0.13	1	1	2
dictionaries	1	0.13	1	1	2
didn't	3	0.13	0.5	1.5	1
die	1	0.13	1	1	2
different	1	0.13	1	1	2
discovered	4	0.51	0.5	2	2
do	3	0.51	0.5	1.5	2
do	1		0.5	0.5	1
doing	2	0.26	0.5	1	2
done	1	0.13	0.5	0.5	2
during	1	0.13	1	1	1
eh	1	0.13	1	1	1
xxxxx	1	0.13	1	1	2
English	9	1.16	0.5	4.5	2
enjoy	1	0.13	1	1	2
entire	1	0.13	1	1	2
everybody	1	0.13	1	1	1
excited	1	0.13	1	1	2
fantasy	1	0.13	1	1	2
feel	5	0.64	0.5	2.5	2
final	1	0.13	1	1	2
focus	1	0.13	1	1	2
folks	1	0.13	1	1	2
for	6	0.77	0.5	3	1
from	4	0.51	0.5	2	1
fun	3	0.39	0.5	1.5	2
game	3	0.39	0.5	1.5	2
games	3	0.39	0.5	1.5	2
get	7	0.90	0.5	3.5	2
getting	4	0.51	0.5	2	2
good	4	0.51	0.5	2	2
got	1	0.13	0.5	0.5	2
great	1	0.13	1	1	2
guys	1	0.13	1	1	2
hard	1	0.13	1	1	2
hate	1	0.13	0.5	0.5	2
hated	2	0.26	0.5	1	2
hating	1	0.13	0.5	0.5	2

have	4	0.51	0.5	2	2
help	2	0.26	0.5	1	2
helped	4	0.51	0.5	2	2
her	3	0.39	0.5	1.5	1
here	1	0.13	1	1	2
hope	1	0.13	1	1	2
how	1	0.13	1	1	1
I	55	7.08	0.5	27.5	1
I'm	1	0.13	0.5	0.5	2
if	1	0.13	1	1	1
in	7	0.90	0.5	3.5	1
interesting	2	0.26	0.5	1	2
is	1		0.5	0.5	1
is	3	0.64	0.5	1.5	2
is used to	1		1	1	2
it	15	1.93	0.5	7.5	1
itself	1	0.13	0.5	0.5	1
journey	2	0.26	0.5	1	2
just	2	0.26	0.5	1	2
know	3	0.39	0.5	1.5	2
L2	1	0.13	0.5	0.5	2
language	4	0.51	0.5	2	2
later	1	0.13	1	1	2
learn	1	0.13	0.5	0.5	2
learner	1	0.13	0.5	0.5	2
learning	5	0.64	0.5	2.5	2
legend	1	0.13	1	1	2
level	2	0.26	0.5	1	2
like	9	1.93	0.5	4.5	1
like	6		0.5	3	2
liked	1	0.13	0.5	0.5	2
liking	1	0.13	0.5	0.5	2
lot	4	0.51	0.5	2	1
me	7	0.90	0.5	3.5	1
members	1	0.13	1	1	2
mine	1	0.13	0.5	0.5	1
mmo	1	0.13	1	1	2
most	4	0.51	0.5	2	2
mostly	2	0.26	0.5	1	2
much	1	0.13	1	1	1
my	7	0.90	0.5	3.5	1
myself	2	0.26	0.5	1	1
name	1	0.13	1	1	2
necessity	1	0.13	1	1	2
need	1	0.13	1	1	2
night	1	0.13	1	1	2
no	1	0.13	0.5	0.5	1
north	1	0.13	1	1	2
not	8	1.03	0.5	4	1
nothing	1	0.13	0.5	0.5	2
now	1	0.13	1	1	2
of	16	2.06	0.5	8	1
oh	2	0.26	0.5	1	1
older	1	0.13	1	1	2
on	4	0.51	0.5	2	1
one	1	0.13	1	1	1
online	1	0.13	1	1	2
only	1	0.13	1	1	2
original	1	0.13	1	1	2
other	4	0.51	0.5	2	1
passes	1	0.13	1	1	2
people	2	0.26	0.5	1	2
phrase	1	0.13	1	1	2
play	6	0.77	0.5	3	2
playing	1	0.13	0.5	0.5	2
process	4	0.51	0.5	2	2
put	1	0.13	1	1	2
quite	3	0.39	0.5	1.5	1
quorum	1	0.13	1	1	2
quote	1	0.13	1	1	2
reading	1	0.13	1	1	2
really	4	0.51	0.5	2	1
rpgs	3	0.39	0.5	1.5	2
saying	1	0.13	1	1	2
screwed	1	0.13	1	1	2
see	4	0.51	0.5	2	2
sense	1	0.13	1	1	2
series	3	0.39	0.5	1.5	2
serious	1	0.13	1	1	2
servers	1	0.13	1	1	2
she	1	0.13	1	1	1
situations	1	0.13	1	1	2
slangs	2	0.26	0.5	1	2
so	6	0.77	0.5	3	1
some	9	1.16	0.5	4.5	1
someone	1	0.13	0.5	0.5	1
something	2	0.26	0.5	1	2
sometimes	1	0.13	0.5	0.5	2
sort	1	0.13	1	1	2
south	1	0.13	1	1	2
speak	1	0.13	0.5	0.5	2
speaking	4	0.51	0.5	2	2
start	4	0.51	0.5	2	2
starts	1	0.13	0.5	0.5	2
still	1	0.13	1	1	2
stuff	2	0.26	0.5	1	2
sum	1	0.13	1	1	2
take	1	0.13	0.5	0.5	2
talk	1	0.13	1	1	2
tell	1	0.13	1	1	2
terrible	1	0.13	1	1	2
thanks	1	0.13	1	1	1
that	17	2.19	0.5	8.5	1
that's	2	0.26	0.5	1	2
the	13	1.67	0.5	6.5	1
their	2	0.26	0.5	1	1
them	7	0.90	0.5	3.5	1
they	4	0.51	0.5	2	1
things	2	0.26	0.5	1	2
think	2	0.26	0.5	1	2
this	2	0.26	0.5	1	1
through	1	0.13	1	1	1
time	6	0.77	0.5	3	2
tips	1	0.13	1	1	2
to	29	3.86	0.5	14.5	1
today	1	0.13	1	1	2
tooks	1	0.13	0.5	0.5	2
traditional	1	0.13	1	1	2
translation	1	0.13	1	1	2
TS	1	0.13	1	1	2
type	1	0.13	1	1	2
xxxxxx	1	0.13	1	1	2
US	1	0.13	0.5	0.5	2

USA	1	0.13	0.5	0.5	2
use	3	0.39	0.5	1.5	2
used	3	0.51	0.5	1.5	2
versions	1	0.13	1	1	2
very	1	0.13	1	1	1
video	1	0.13	1	1	2
vocabulary	1	0.13	1	1	2
voice	1	0.13	1	1	2
was	8	1.93	0.5	4	2
was	7		0.5	3.5	1
watch	1	0.13	0.5	0.5	2
watching	1	0.13	0.5	0.5	2
way	3	0.39	0.5	1.5	2
we	3	0.39	0.5	1.5	1
were	1	0.13	0.5	0.5	2
what	1	0.13	0.5	0.5	1
what's	1	0.13	0.5	0.5	2
when	2	0.26	0.5	1	1
who	3	0.39	0.5	1.5	1
whole	1	0.13	1	1	2
why	1	0.13	1	1	1
with	4	0.51	0.5	2	1
word	2	0.26	0.5	1	2
world	1	0.13	1	1	2
worst	1	0.13	1	1	2
you	5	0.64	0.5	2.5	1

WLD in OP4 — P7

WEIGHTED LEXICAL DENSITY **54.17**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	71			44	
Lexical item (2) sum	69			52	
TOTAL	140			96	
a	4	2.45	0.5	2	1
also	1	0.61	1	1	1
although	1	0.61	1	1	1
am	2	1.23	0.5	1	2
and	6	3.68	0.5	3	1
apprentice	1	0.61	1	1	2
armed	1	0.61	1	1	2
as	1	0.61	1	1	1
at	1	0.61	1	1	1
base	1	0.61	1	1	2
be	1	0.61	0.5	0.5	2
because	1	0.61	1	1	1
believe	1	0.61	1	1	2
broaden	1	0.61	1	1	2
calm	1	0.61	1	1	2
can	2	1.23	0.5	1	1
challenge	1	0.61	1	1	2
complicated	1	0.61	1	1	2
cultures	1	0.61	1	1	2
did	1	0.61	1	1	1
different	2	1.23	0.5	1	2
door	1	0.61	1	1	2
encourages	1	0.61	1	1	2
English	3	1.84	0.5	1.5	2
enjoy	1	0.61	1	1	2
execute	1	0.61	1	1	2
failure	1	0.61	1	1	2
fields	1	0.61	1	1	2
future	1	0.61	1	1	2
good	1	0.61	1	1	2
has	1	0.61	0.5	0.5	1
have	2	1.23	0.5	1	2
I	5	3.07	0.5	2.5	1
important	1	0.61	1	1	2
in	4	2.45	0.5	2	1
xxxxxx	1	0.61	1	1	2
xxxxx xxxxx	1	0.61	1	1	2
journey	1	0.61	1	1	2
know	2	1.23	0.5	1	2
language	6	3.68	0.5	3	2
lead	1	0.61	1	1	2
learn	2	1.23	0.5	1	2
life	1	0.61	1	1	2
me	2	1.23	0.5	1	1
more	1	0.61	1	1	1
my	3	1.84	0.5	1.5	1
new	3	1.84	0.5	1.5	2
not	1	0.61	1	1	1
objective	1	0.61	1	1	2
of	4	2.45	0.5	2	1
opens	1	0.61	1	1	2
or	1	0.61	1	1	1
patience	1	0.61	1	1	2
people	1	0.61	0.5	0.5	2
peoples	1	0.61	0.5	0.5	2
persistent	1	0.61	1	1	2
places	1	0.61	1	1	2
same	1	0.61	1	1	2
second	2	1.23	0.5	1	1
see	1	0.61	1	1	2
so	1	0.61	1	1	1
still	1	0.61	1	1	2
student	1	0.61	0.5	0.5	2
study	1	0.61	0.5	0.5	2
teach	1	0.61	1	1	2
that	2	1.23	0.5	1	1
the	9	5.52	0.5	4.5	1
their	1	0.61	1	1	1
then	1	0.61	1	1	1
this	2	1.23	0.5	1	1
time	1	0.61	1	1	2
to	6	3.68	0.5	3	1
xxxxx	1	0.61	1	1	2
us	1	0.61	1	1	1
very	2	1.23	0.5	1	1
view	2	1.23	0.5	1	2
was	2	1.23	0.5	1	2

well	1	0.61	1	1	1
which	1	0.61	1	1	1
widen	1	0.61	1	1	2
will	1	0.61	1	1	1
world	2	1.23	0.5	1	2
worlds'	1	0.61	0.5	0.5	2
you	1	0.61	1	1	1

WLD in OP4 — P8

WEIGHTED LEXICAL DENSITY **52.87**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	104			57.5	
Lexical item (2) sum	94			64.5	
TOTAL	199			122	
a	1	0.40	0.5	0.5	1
about	1	0.40	1	1	1
ah	1	0.40	0.5	0.5	1
ahnn	1	0.40	0.5	0.5	1
all	1	0.40	1	1	1
always	1	0.40	1	1	2
am	1	0.40	0.5	0.5	1
amazing	1	0.40	1	1	2
an	1	0.40	0.5	0.5	1
and	13	5.16	0.5	6.5	1
aproximally	1	0.40	1	1	2
as	1	0.40	1	1	1
at	3	1.19	0.5	1.5	1
bahia	1	0.40	1	1	2
band	1	0.40	1	1	2
began	2	0.79	0.5	1	2
course	3	1.19	0.5	1.5	2
dictionary	1	0.40	1	1	2
did	1	0.40	1	1	2
Edgar Allan Poe	1	0.40	1	1	2
Emily Dickinson	1	0.40	1	1	2
English	8	3.17	0.5	4	2
Evanescence	1	0.40	1	1	2
favorite	1	0.40	1	1	2
find	1	0.40	1	1	2
follow	1	0.40	1	1	2
fourteen	1	0.40	1	1	1
friends	1	0.40	1	1	2
from	3	1.19	0.5	1.5	1
gave	1	0.40	1	1	2
hard	2	0.79	0.5	1	2
have	1	0.40	0.5	0.5	2
hello	1	0.40	1	1	1
high	1	0.40	1	1	2
I	19	7.54	0.5	9.5	1
I'm	1	0.79	0.5	0.5	2
I'm in love	1		0.5	0.5	2
important	1	0.40	1	1	2
in	3	1.19	0.5	1.5	1
influence	1	0.40	1	1	2
is	2	0.79	0.5	1	2
it's	1	0.40	0.5	0.5	2
Jane Austen	1	0.40	1	1	2
journey	1	0.40	1	1	2
language	1	0.40	1	1	2
learn	3	1.19	0.5	1.5	2
listen	1	0.40	1	1	2
literature	2	0.79	0.5	1	2
love	1	0.40	0.5	0.5	2
many	1	0.40	1	1	1
me	2	0.79	0.5	1	1
meaning	1	0.40	1	1	2
meet	1	0.40	1	1	2
motivate	1	0.40	1	1	2
music	1	0.40	1	1	2
my	5	1.98	0.5	2.5	1
name	1	0.40	0.5	0.5	2
names	1	0.40	0.5	0.5	2
nineteen	1	0.40	1	1	1
old	4	1.59	0.5	2	2
Portuguese	1	0.40	1	1	2
pronunciation	1	0.40	1	1	2
realize	1	0.40	1	1	2
remember	2	0.79	0.5	1	2
saw	1	0.40	1	1	2
school	2	0.79	0.5	1	2
serrolandia	1	0.40	1	1	2
seventeen	1	0.40	1	1	1
sing	2	0.79	0.5	1	2
small	1	0.40	1	1	2
so	9	3.57	0.5	4.5	1
start	4	1.59	0.5	2	2
student	1	0.40	0.5	0.5	2
study	1	0.40	0.5	0.5	2
talk	2	0.79	0.5	1	2
thank	1	0.40	1	1	1
that	3	1.19	0.5	1.5	1
the	7	2.78	0.5	3.5	1
this	4	1.59	0.5	2	1
to	10	3.97	0.5	5	1
too	2	0.79	0.5	1	1
twelve	1	0.40	1	1	1
uncle	1	0.40	1	1	2
xxxxx	2	0.79	0.5	1	2
vestibular	1	0.40	0	0	0
xxxxx	1	0.40	1	1	2
vocabulary	1	0.40	1	1	2
was	4	1.59	0.5	2	2
when	3	1.19	0.5	1.5	1
will	1	0.40	1	1	1
with	2	0.79	0.5	1	1
work	2	0.79	0.5	1	2
years	4	1.59	0.5	2	2

WLD in OP4 — P9

WEIGHTED LEXICAL DENSITY **59.83**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	40			23.5	
Lexical item (2) sum	53			35	
TOTAL	93			58.5	
a	1	0.79	1	1	1
am	1		0.5	0.5	1
am	2	2.36	0.5	1	2
and	6	4.72	0.5	3	1
xxxxx	1	0.79	1	1	2
as	1	0.79	1	1	1
book	2	1.57	0.5	1	2
brother	3	2.36	0.5	1.5	2
children	1	0.79	1	1	2
conversation	1	0.79	1	1	2
English	8	6.30	0.5	4	2
everyday	1	0.79	1	1	2
go	2	1.57	0.5	1	2
good	1	0.79	1	1	2
how	1	0.79	1	1	1
however	1	0.79	1	1	1
I	9	7.09	0.5	4.5	1
I’m	2		0.5	1	2
I’m	1	2.36	0.5	0.5	1
in	3	2.36	0.5	1.5	1
is	1	0.79	0.5	0.5	2
xxxxx	1	0.79	1	1	2
language	1	0.79	1	1	2
learn	1	0.79	1	1	2
like	2	1.57	0.5	1	2
listen	1	0.79	1	1	2
morning	1	0.79	1	1	2
music	2	1.57	0.5	1	2
my	3	2.36	0.5	1.5	1
now	1	0.79	1	1	2
of	3	2.36	0.5	1.5	1
on	1	0.79	1	1	1
read	2	1.57	0.5	1	2
see	1	0.79	1	1	2
sing	1	0.79	1	1	2
speak	2	1.57	0.5	1	2
start	1	0.79	1	1	2
study	4	3.15	0.5	2	2
teacher	3	2.36	0.5	1.5	2
the	3	2.36	0.5	1.5	1
this	2	1.57	0.5	1	1
to	2	1.57	0.5	1	1
university	1	0.79	1	1	2
video	1	0.79	1	1	2
was	1	0.79	0.5	0.5	2
watch	1	0.79	1	1	2
when	1	0.79	1	1	1
with	1	0.79	1	1	1

WLD in OP4 — P10

WEIGHTED LEXICAL DENSITY **66.67**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	11			6.5	
Lexical item (2) sum	16			13	
TOTAL	31			19.5	
I	5	11.36	0.5	2.5	1
to	3	6.82	0.5	1.5	1
am	1	4.55	0.5	0.5	2
am	1		0.5	0.5	1
English	2	4.55	0.5	1	2
want	2	4.55	0.5	1	2
e	1	2.27	0	0	0
u	1	2.27	0	0	0
be	1	2.27	0.5	0.5	2
in	1	2.27	1	1	1
na	1	2.27	0	0	0
xxxx xxxx	1	2.27	1	1	2
ccaa	1	2.27	1	1	2
fluente	1	2.27	0	0	0
have	1	2.27	1	1	2
love	1	2.27	1	1	2
xxxxx	1	2.27	1	1	2
university	1	2.27	1	1	2
study	1	2.27	1	1	2
course	1	2.27	1	1	2
opportunity	1	2.27	1	1	2
United States	1	2.27	1	1	2
the	1	2.27	1	1	1

WLD in OP4 — P11

WEIGHTED LEXICAL DENSITY **49.69**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	64			41	
Lexical item (2) sum	51			40.5	
TOTAL	115			81.5	
a	3	2.07	0.5	1.5	1
achieving	1	0.69	1	1	2
always	1	0.69	1	1	2
am	3	2.76	0.5	1.5	2
am	1		0.5	0.5	1
and	4	2.76	0.5	2	1
area	1	0.69	1	1	2
at	1	0.69	1	1	1
because	1	0.69	1	1	1
brazilian	1	0.69	1	1	2
but	1	0.69	1	1	1
country	1	0.69	1	1	2
course	1	0.69	1	1	2
difficulty	1	0.69	1	1	2
disappoint	1	0.69	1	1	2

xxxxx	1	0.69	1	1	2
English	1	0.69	1	1	2
enrich	1	0.69	1	1	2
every	1	0.69	1	1	1
extremelly	1	0.69	1	1	2
first	1	0.69	1	1	1
foreign	2	1.38	0.5	1	2
goal	1	0.69	1	1	2
graduating	1	0.69	1	1	2
greatly	1	0.69	1	1	2
had	1	0.69	0.5	0.5	2
hi	1	0.69	1	1	1
I	14	9.66	0.5	7	1
I'm	1	0.69	0.5	0.5	2
improve	1	0.69	1	1	2
in	3	2.07	0.5	1.5	1
increase	1	0.69	1	1	2
intend	1	0.69	1	1	2
interested	1	0.69	1	1	2
it	1	0.69	1	1	1
job	1	0.69	1	1	2
know	3	2.07	0.5	1.5	2
knowledge	1	0.69	0.5	0.5	2
language	2	1.38	0.5	1	2
learn	1	0.69	1	1	2
like	1	0.69	0.5	0.5	2
liked	1	0.69	0.5	0.5	2
little	1	0.69	1	1	2
lot	1	0.69	1	1	1
managed	1	0.69	1	1	2
more	1	0.69	1	1	1
much	1	0.69	1	1	1
my	3	2.07	0.5	1.5	1
not	1	0.69	1	1	1
of	3	2.07	0.5	1.5	1
reach	2	1.38	0.5	1	2
responsible	1	0.69	1	1	2
since	1	0.69	1	1	1
student	1	0.69	0.5	0.5	2
studies	1	0.69	0.5	0.5	2
study	1	0.69	0.5	0.5	2
success	1	0.69	1	1	2
teenager	1	0.69	1	1	2
thanks	1	0.69	1	1	1
that	1	0.69	1	1	1
the	6	4.14	0.5	3	1
things	1	0.69	1	1	2
this	1	0.69	1	1	1
time	1	0.69	1	1	2
to	4	2.76	0.5	2	1
today	1	0.69	1	1	2
vacancy	1	0.69	1	1	2
very	2	1.38	0.5	1	1
was	1	0.69	0.5	0.5	2
well	1	0.69	1	1	1
where	1	0.69	1	1	1
will	3	2.07	0.5	1.5	1
would	1	0.69	1	1	1

WLD in OP4 — P12

WEIGHTED LEXICAL DENSITY **62.10**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	41			23.5	
Lexical item (2) sum	55			38.5	
TOTAL	96			62	
a	3	2.54	0.5	1.5	1
actual	1	0.85	0.5	0.5	2
actually	1	0.85	0.5	0.5	2
ahm	1	0.85	1	1	1
always	1	0.85	1	1	2
am	1	0.85	0.5	0.5	2
and	1	0.85	1	1	1
are	1	0.85	0.5	0.5	1
began	1	0.85	1	1	2
but	1	0.85	1	1	1
called	1	0.85	1	1	2
calm	1	0.85	1	1	2
college	1	0.85	1	1	2
communication	1	0.85	1	1	2
days	1	0.85	1	1	2
English	4	3.39	0.5	2	2
globalization	1	0.85	1	1	2
good	1	0.85	1	1	2
xxxxxx	1	0.85	1	1	2
had	1	0.85	0.5	0.5	2
hard	1	0.85	1	1	2
have	2	1.69	0.5	1	2
here	1	0.85	1	1	2
high	1	0.85	1	1	2
I	3	2.54	0.5	1.5	1
important	2	1.69	0.5	1	2
in	4	3.39	0.5	2	1
is	4	3.39	0.5	2	2
it	1	0.85	1	1	1
language	4	3.39	0.5	2	2
learn	2	1.69	0.5	1	2
more	3	2.54	0.5	1.5	1
my	3	2.54	0.5	1.5	1
name	1	0.85	1	1	2
new	2	1.69	0.5	1	2
of	2	1.69	0.5	1	1
patient	1	0.85	1	1	2
xxxxx	2	1.69	0.5	1	2
people	1	0.85	1	1	2
possibles	1	0.85	1	1	2
process	1	0.85	1	1	2
real	1	0.85	1	1	2
school	1	0.85	1	1	2
so	1	0.85	1	1	1
student	3	2.54	0.5	1.5	2
study	1	0.85	0.5	0.5	2
taught	1	0.85	0.5	0.5	2
teacher	2	1.69	0.5	1	2
the	9	7.63	0.5	4.5	1
to	2	1.69	0.5	1	1
very	3	2.54	0.5	1.5	1
wanting	1	0.85	1	1	2
ways	1	0.85	1	1	2
well	1	0.85	1	1	1
with	2	1.69	0.5	1	1

WLD in OP4 — P14

WEIGHTED LEXICAL DENSITY **45.25**

	occurrence	frequency	weight	weighted occur.	item class
Grammatical item (1) sum	105			60.5	
Lexical item (2) sum	71			50	
TOTAL	176			110.5	
a	3	1.36	0.5	1.5	1
about	2	0.90	0.5	1	1
all	3	1.36	0.5	1.5	1
always	2	0.90	0.5	1	2
am	1	0.45	0.5	0.5	2
and	10	4.52	0.5	5	1
any	1	0.45	1	1	1
around	1	0.45	1	1	1
as	2	0.90	0.5	1	1
audio	1	0.45	1	1	2
basically	2	0.90	0.5	1	2
be	3	1.81	0.5	1.5	2
be	1		0.5	0.5	1
because	2	0.90	0.5	1	1
began	2	0.90	0.5	1	2
brasil	1	0.45	1	1	2
by	1	0.45	1	1	1
can	3	1.36	0.5	1.5	1
ccaa	1	0.45	1	1	2
choose	1	0.45	1	1	2
connection	1	0.45	1	1	2
course	1	0.45	1	1	2
didn’t	1	0.45	1	1	1
do	1	0.45	1	1	2
dreamed	1	0.45	1	1	2
English	3	1.36	0.5	1.5	2
everything	1	0.45	1	1	1
fisk	1	0.45	1	1	2
for	1	0.45	1	1	1
Fulbright	1	0.45	1	1	2
hello	1	0.45	1	1	1
helpful	1	0.45	1	1	2
hope	1	0.45	1	1	2
humm	1	0.45	1	1	1
I	15	6.79	0.5	7.5	1
in	1	0.45	1	1	1
incredible	1	0.45	1	1	2
is	4	1.81	0.5	2	2
it	5	2.26	0.5	2.5	1
itself	1	0.45	0.5	0.5	1
journey	1	0.45	1	1	2
just	2	0.90	0.5	1	2
language	4	1.81	0.5	2	2
learn	1	0.45	0.5	0.5	2
learner	2	0.90	0.5	1	2
learning	1	0.45	0.5	0.5	2
loved	1	0.45	1	1	2
make	1	0.45	0.5	0.5	2
makes	1	0.45	0.5	0.5	2
me	4	1.81	0.5	2	1
motivates	1	0.45	1	1	2
my	2	0.90	0.5	1	1
myself	1	0.45	0.5	0.5	1
name	1	0.45	1	1	2
of	2	0.90	0.5	1	1
offer	1	0.45	1	1	2
one	1	0.45	1	1	1
open	1	0.45	1	1	2
opportunities	1	0.45	1	1	2
or	1	0.45	1	1	1
possibilities	1	0.45	1	1	2
recruited	1	0.45	1	1	2
scholarship	2	0.90	0.5	1	2
second	2	0.90	0.5	1	1
selected	1	0.45	1	1	2
so	2	0.90	0.5	1	1
something	1	0.45	1	1	1
sorts	1	0.45	1	1	2
started out	1	0.45	1	1	1
study	1	0.45	1	1	2
teaching	1	0.45	1	1	2
ten	1	0.45	1	1	1
thank	1	0.45	1	1	1
that	3	1.36	0.5	1.5	1
that’s	3	1.36	0.5	1.5	2
the	7	3.17	0.5	3.5	1
there	1	0.45	1	1	2
think	4	1.81	0.5	2	2
this	2	0.90	0.5	1	1
xxxxx	1	0.45	1	1	2
to	6	2.71	0.5	3	1
travel	1	0.45	0.5	0.5	2
traveling	1	0.45	0.5	0.5	2
want	1	0.45	0.5	0.5	2
wanted	1	0.45	0.5	0.5	2
what	2	0.90	0.5	1	1
why	1	0.45	1	1	1
will	2	0.90	0.5	1	1
with	2	0.90	0.5	1	1
world	1	0.45	1	1	2
you	2	0.90	0.5	1	1
youknow	3	1.36	0.5	1.5	1

Appendix S — Tables of Variables with Raw Scores

Table S1: Complexity — subordinate clauses per AS-unit

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	0.43	0.57	0.38	—	-0.05	—
P2	0.71	0.68	0.64	0.64	-0.07	-0.07
P3	0.41	0.54	0.37	0.14	-0.04	-0.27
P4	0.09	0.08	0.29	0.42	0.2	0.33
P5	0.71	0.64	0.75	0.61	0.04	-0.10
P6	0.55	0.69	0.48	0.66	-0.07	0.11
P7*	0.18	0.49	0.2	0.73	0.02	0.55
P8	0.25	0.41	0.24	0.25	-0.01	0.00
P9*	0	0.43	0.68	0.06	0.68	0.06
P10*	0	0	0.17	0	0.17	0.00
P11*	0.14	0.6	0.17	0.4	0.03	0.26
P12*	0.29	0.39	0.3	0.18	0.01	-0.11
P13*	0.31	0.43	0.29	—	-0.02	—
P14	0.33	0.6	—	0.55	—	0.22
Mean	0.31	0.47	0.38	0.39	0.07	0.08
SD	0.23	0.21	0.20	0.25	0.20	0.23

Table S2: Accuracy — errors per AS unit

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	0.43	0.49	0.13	—	-0.3	—
P2	0.42	0.11	0.33	0.36	-0.09	-0.06
P3	0.36	0.19	0.19	0.27	-0.17	-0.09
P4	0.55	0.18	0.35	0.79	-0.2	0.24
P5	0.35	0.07	0.41	0.46	0.06	0.11
P6	0.59	0.69	0.18	0.48	-0.41	-0.11
P7*	0.91	0.93	1	0.73	0.09	-0.18
P8	0.75	0.32	0.6	0.78	-0.15	0.03
P9*	1	1.04	2.18	1.24	1.18	0.24
P10*	1.33	0.93	0.67	1	-0.66	-0.33
P11*	0.43	1.13	1	0.33	0.57	-0.1
P12*	1.43	0.65	1.3	1.27	-0.13	-0.16
P13*	0.63	0.57	0.29	—	-0.34	—
P14	0.15	0.07	—	0.55	—	0.4
Mean	0.67	0.53	0.67	0.69	-0.04	-0.00
SD	0.38	0.38	0.59	0.40	0.45	0.19

Table S3: Fluency — Speech rate unpruned (words per minute)

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	60.96	122.8	69.06	—	8.10	—
P2	105.6	152.2	152.9	126.1	47.34	20.5
P3	88.92	162.7	83.25	84.42	-5.67	-4.5
P4	64.08	96.3	88.2	65.7	24.12	1.6
P5	95.16	150.1	100.6	112.6	5.52	17.5
P6	116.8	120.8	123.9	106.4	7.08	-10.4
P7*	64.74	93	60	83.76	-4.74	19.0
P8	75.96	142.3	101.9	90.18	25.98	14.2
P9*	73.62	101.7	114.4	106.6	40.86	33.0
P10*	63	47.58	57.12	67.98	-5.88	5.0
P11*	24.14	94.68	40.38	77.52	15.60	52.7
P12*	64.98	108.4	57.06	64.66	-7.92	-0.3
P13*	60	110.3	51.42	—	-8.58	—
P14	89.04	129.5	—	68.28	—	-20.8
Mean	74.83	116.6	84.64	87.86	10.91	10.63
SD	23.04	30.33	33.04	20.72	18.79	19.98

Table S4: Fluency — Speech rate pruned (words per minute)

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	57.06	122.8	66.36	—	9.30	—
P2	90	152.2	151.6	124.7	61.68	34.74
P3	77.1	162.7	75.08	74.4	-2.02	-2.70
P4	53.1	93.54	81.84	51.12	28.74	-1.98
P5	84.06	150.1	91.74	100.9	7.68	16.86
P6	111	120.5	123.9	100.5	12.90	-10.44
P7*	60	92.82	55.86	83.76	-4.14	23.76
P8	68.76	142.3	100.3	89.34	31.56	20.58
P9*	62.7	101.2	108.9	106.6	46.26	43.92
P10*	63	47.58	57.12	66	-5.88	3.00
P11*	19.98	94.68	32.94	77.52	12.96	57.54
P12*	63.96	108.4	55.92	58	-8.04	-5.96
P13*	57.24	110.3	50.16	—	-7.08	—
P14	84.24	129.1	—	63.36	—	-20.88
Mean	68.01	116.3	80.91	83.02	14.15	13.20
SD	21.19	30.49	33.48	22.14	22.01	23.79

Table S5: Fluency — Filled pauses per AS-unit

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	0.14	0.00	0.13	—	-0.01	—
P2	0.13	0.00	0.00	0.00	-0.13	-0.13
P3	0.18	0.00	0.30	0.45	0.12	0.27
P4	0.18	0.03	0.24	0.25	0.06	0.07
P5	0.45	0.00	0.19	0.30	-0.26	-0.15
P6	0.18	0.00	0.00	0.06	-0.18	-0.12
P7*	0.27	0.00	0.40	0.18	0.13	-0.09
P8	0.08	0.00	0.08	0.13	0.00	0.05
P9*	0.00	0.00	0.00	0.00	0.00	0.00
P10*	0.33	0.00	0.00	0.00	-0.33	-0.33
P11*	0.43	0.00	0.33	0.07	-0.1	-0.36
P12*	0.14	0.00	0.00	0.18	-0.14	0.04
P13*	0.38	0.00	0.14	—	-0.24	—
P14	0.15	0.00	—	0.20	—	0.05
Mean	0.22	0.00	0.14	0.15	-0.08	-0.06
SD	0.13	0.01	0.14	0.14	0.15	0.18

Table S6: Fluency — unfilled pauses per AS-unit

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	1	0.33	1.13	—	0.13	—
P2	0.54	0.15	0.67	0.58	0.13	0.04
P3	0.82	0	1.19	1.27	0.37	0.45
P4	1.09	0.26	0.71	1.67	-0.38	0.58
P5	0.68	0.21	1.03	0.7	0.35	0.02
P6	0.45	0.26	0.26	0.4	-0.19	-0.05
P7*	0.18	0.18	0.6	0.18	0.42	0.00
P8	1.08	0.06	0.56	0.71	-0.52	-0.37
P9*	0.57	0.26	0.14	0.06	-0.43	-0.51
P10*	0.67	0.33	0.17	0	-0.5	-0.67
P11*	2.43	0.2	2	0.47	-0.43	-1.96
P12*	1	0.35	1.4	1.27	0.40	0.27
P13*	1.69	0.13	1.57	—	-0.12	—
P14	0.73	0.2	—	1.7	—	0.97
Mean	0.92	0.20	0.87	0.75	-0.06	-0.10
SD	0.56	0.10	0.57	0.59	0.37	0.75

Table S7: Fluency — percentage of unfilled pausing time

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	23.55	9.1	23.89	—	0.34	—
P2	12.1	4.06	15.92	16.84	3.82	4.74
P3	14.82	0	23.19	24.59	8.37	9.77
P4	20.79	8.96	14.61	29.58	-6.18	8.79
P5	11.26	12.04	20.95	14.6	9.69	3.34
P6	11.78	7.73	6.87	11.08	-4.91	-0.70
P7*	4.84	3.13	11.48	2.43	6.64	-2.41
P8	26.95	2.09	17.87	17.46	-9.08	-9.49
P9*	12.11	10.48	3.55	1.85	-8.56	-10.26
P10*	12.5	5.88	6.71	0	-5.79	-12.50
P11*	65.89	4.41	44.41	9.97	-21.4	-55.92
P12*	15.95	11.19	32.84	34.58	16.89	18.63
P13*	32.18	5.46	36.94	—	4.76	—
P14	17.88	6.95	—	31.97	—	14.09
Mean	20.18	6.53	19.94	16.24	-0.42	-2.66
SD	14.98	3.59	12.30	11.92	10.17	19.43

Table S8: Fluency — self-repairs per AS-unit

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	0.29	0	0.34	—	0.05	—
P2	0.75	0	0.14	0.09	-0.61	-0.66
P3	0.86	0	0.41	0.64	-0.45	-0.22
P4	0.73	0.08	0.24	1.42	-0.49	0.69
P5	0.84	0	0.78	0.72	-0.06	-0.12
P6	0.22	0.03	0	0.32	-0.22	0.1
P7*	0.18	0.04	0.3	0	0.12	-0.18
P8	0.5	0	0.24	0.13	-0.26	-0.37
P9*	0.57	0.04	0	0.06	-0.57	-0.51
P10*	0.33	0	0	0.2	-0.33	-0.13
P11*	0.57	0.03	1	0	0.43	-0.57
P12*	0	0	0.2	0.27	0.20	0.27
P13*	0	0	0	—	0.00	—
P14	0.36	0.02	—	0.45	—	0.09
Mean	0.44	0.01	0.28	0.35	-0.17	-0.13
SD	0.29	0.02	0.31	0.41	0.32	0.38

Table S8.1: Self-repairs — types and quantity of occurrence in L2 OPs

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	
Repetitions	2	16	11	3	21	4	1	6	3	1	3	0	0	8	**OP1**
False starts	0	0	1	3	2	2	0	0	1	0	0	0	0	2	
Reformulat.	0	2	5	2	1	5	1	0	0	0	1	0	0	2	
Replacements	0	0	2	0	2	0	0	0	0	0	0	0	0	0	
TOTAL	2	18	19	8	26	11	2	6	4	1	4	0	0	12	
AS-units	7	24	22	11	31	51	11	12	7	3	7	7	16	33	
Self-repairs per AS-units	0.29	0.75	0.86	0.73	0.84	0.22	0.18	0.50	0.57	0.33	0.57	0.00	0.00	0.36	
Repetitions	0	0	0	3	0	0	2	0	1	0	0	0	0	1	**OP2**
False starts	0	0	0	0	0	0	0	0	0	0	1	0	0	0	
Reformulat.	0	0	0	0	0	1	0	0	0	0	0	0	0	0	
Replacements	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
TOTAL	0	0	0	3	0	1	2	0	1	0	1	0	0	1	
AS-units	49	62	37	39	28	35	45	34	23	15	30	23	60	60	
Self-repairs per AS-units	0.00	0.00	0.00	0.08	0.00	0.03	0.04	0.00	0.04	0.00	0.03	0.00	0.00	0.02	
Repetitions	3	3	5	2	22	0	1	4	0	0	5	2	0	—	**OP3**
False starts	0	0	3	1	0	0	1	0	0	0	0	0	0	—	
Reformulat.	0	0	2	1	5	0	0	2	0	0	1	0	0	—	
Replacements	0	0	1	0	1	0	1	0	0	0	0	0	0	—	
TOTAL	3	3	11	4	28	0	3	6	0	0	6	2	0	—	
AS-units	8	21	27	17	36	27	10	25	22	6	6	10	7	—	
Self-repairs per AS-units	0.38	0.14	0.41	0.24	0.78	0.00	0.30	0.24	0.00	0.00	1.00	0.20	0.00	—	
Repetitions	—	2	9	26	28	13	0	3	0	1	0	3	—	8	**OP4**
False starts	—	0	0	5	0	0	0	0	1	0	0	0	—	0	
Reformulat.	—	1	4	3	4	5	0	0	0	0	0	0	—	1	
Replacements	—	0	1	0	1	2	0	0	0	0	0	0	—	0	
TOTAL	—	3	14	34	33	20	0	3	1	1	0	3	—	9	
AS-units	—	33	22	24	46	62	11	24	17	5	15	11	—	20	
Self-repairs per AS-units	—	0.09	0.64	1.42	0.72	0.32	0.00	0.13	0.06	0.20	0.00	0.27	—	0.45	

Table S9: Lexical density — weighted proportion of lexical items

P.	OP1	OP2	OP3	OP4	Gain score OP3	Gain score OP4
P1*	47.83	49.77	57.84	—	10.01	—
P2	44.86	48.84	50.12	47.97	5.26	3.11
P3	47.23	50	45.28	52.57	-1.95	5.34
P4	45.45	52.23	46.2	41.67	0.75	-3.78
P5	44.01	46.53	44.8	42.83	0.79	-1.18
P6	46.25	51.57	49.85	49.6	3.60	3.35
P7*	45.74	52.86	58	54.17	12.26	8.43
P8	51.15	55.49	55.27	52.87	4.12	1.72
P9*	60.27	51.21	51.42	59.83	-8.85	-0.44
P10*	66.67	64.41	59.26	66.67	-7.41	0.00
P11*	42.86	48.41	52.63	49.69	9.77	6.83
P12*	52.83	57.99	55.2	62.1	2.37	9.27
P13*	58.92	52.92	50	—	-8.92	—
P14	42.2	48.8	—	45.25	—	3.05
Mean	49.73	52.24	51.99	52.10	1.68	2.98
SD	7.39	4.59	4.89	7.67	7.01	3.99

Appendix T — Summary of Responses: Profile Questionnaire

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Appendix U — Summary of Responses: During-Task Questionnaires

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Appendix V — Summary of Responses: Post-Task Perception Questionnaire

(available upon request: jutrevisol@hotmail.com)