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WRITTEN MEDIATION IN THE KPG EXAMS:

SOURCE TEXT REGULATION RESULTING IN HYBRID FORMATIONS

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To my loving parents

ABSTRACT[*]

The present study, interested in mediation performance by Greek users of English, is based on the claim that, given the nature of mediation –which involves relaying information from one language to another– the source text regulates the target text and its traces are visible. In fact, however, regulation of the target text may vary from weak to strong, and this variation depends on a series of factors. This claim, put forth by Dendrinos (2007c), who also views these traces as hybrid formations or deviations from standard forms of English, rather than 'bad English' or 'errors', constitutes a significant move away from traditional research regarding mother-tongue interference.

Adopting the aforementioned claim, the aim of this dissertation is to investigate the extent to which the Greek source text in the written mediation activity of the KPG writing test of the B2 level exam in English regulates candidates' scripts in English, and in what way it regulates it. Thus, it sets out to analyse KPG candidates' mediation scripts in order to locate instances of strong or weak regulation, believing that, when regulation is weak, 'code meshing' structures produced are more likely to be successful hybrid formations, and that, when regulation is strong, the text is more likely to contain formations that make little or no sense in English. The problem of unintelligibility is assumed to be caused by violation of the rules of English grammar, in terms of form, meaning or use, or perhaps a combination of any of these.

A total number of two hundred and forty (240) scripts were analyzed in the course of this research. These scripts are from the data bank of the Research Centre for the English Language Teaching and Testing (RCEL) of the University of Athens, which has been assigned the responsibility for the preparation of the KPG exams in English. For its own research purposes, the Centre has compiled corpora of scripts that have been produced by candidates of different levels of language proficiency in English taking part in these exams. As a junior research assistant of the RCEL, I had access to the corpora and proceeded to conduct my research project in three phases.

During the first phase, source-text regulated formations which were the outcome of mediation tasks from Greek to English were investigated systematically by looking at one hundred and eighty (180) mediation scripts produced over a period of three years (from April 2005 to November 2007), in six different examination periods, by B2 level candidates, with a view to locating instances of strong or weak regulation. Actually, my script analysis led me to

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[*] The abstract of this work in Greek can be found on the last page of this dissertation.

devise a three-rank scale and to categorize my findings into: (a) acceptable hybrid formations, (b) Greenglish formations and (c) erroneous formations. 'Judges' (highly literate, proficient users of both Greek and English) were also asked to rank the findings on this scale.

During the second phase, scripts from two different categories of the data bank were examined. The one category of scripts includes scripts which have been marked by trained KPG script raters as 'fully satisfactory'. The second contains scripts which have been marked as 'moderately satisfactory'. These two categories of scripts were examined separately and the findings were compared in order to discover whether the script writer's competence is one of the factors affecting the type and the degree of source text regulation. The presupposition was that the lower the writer's communicative competence in English, the greater the number of source text regulated formations that violate English grammar. Other factors, thought to affect the strength or weakness of source text regulation –such as discourse topic, genre and register– were also considered but during the first phase of the investigation.

During the third phase, I analysed a specific number of scripts from yet another corpus, also made available through the RCEL: a corpus of scripts by the same candidates who had performed a writing task exclusively in English. That is, the activity in the writing test which involves no source text in Greek, only cues and occasionally an opening statement in English. I analysed these scripts to see first of all whether these also contained hybrid formations, Greenglish or formations violating English grammar. Secondly, I wanted to see whether such formations– provided they were indeed contained therein–were equal in number and rank as those in the mediation task scripts. Thus, the last step of this third phase in my research led me to compare results of the two activities in order to ascertain whether such formations are a result of the regulation by a source text in language other than the language of script production, rather than an issue of the so-called mother tongue interference.

The results of this research may be particularly useful to those interested in preparing and being prepared for the writing test of the KPG exam, as well as to KPG script raters. Furthermore, they shed light on the unexplored area of mediation as well as teaching and learning for the development of mediation skills and strategies. To this end, the last section of this dissertation provides some suggestions concerning the content of a teaching program aiming at preparing candidates for the KPG writing module. Hopefully, the results and implications of the present study may also be of use to syllabus designers, materials developers and script raters.

CONTENTS

TABLES

CHARTS

CHAPTER 1

INTRODUCTION

1.1. Background to the study

The present study deals with the notion of *mediation*, which appears in the *Common European Framework for Languages: teaching, learning and assessment*- henceforth CEFR in 2001 and is defined therein as the process where the language user acts "as an intermediary between interlocutors who are unable to understand each other directly-normally but not exclusively speakers of different languages" (CEFR, 2001: 87-88). The Greek state certificate of language competence, known as KPG (i.e. *Kratiko Pistopiitiko Glossomathias*) is the only examination battery that I know of which *tests* a candidate's ability to mediate, i.e., to relay information from one language to another.[1] Specifically, in both the speaking and writing tests from B1 level onwards, one of the test activities requires that candidates produce in the target language –in a manner that is appropriate for the communicative purpose– a message based on information extracted from a source text written in Greek.

Performing as a mediator across languages is a very common and useful social activity in the daily lives of language users. Yet, for many reasons –only some of which are discussed in this dissertation– the development of mediation skills is not an aim of language programmes. Mediation skills are not taught, learnt or tested. As a consequence, research on the mediation practices of foreign language learners, testees, or simply language users is scarce and this is what actually prompted this study.

Interested in the mediation performance by *Greek* users of *English*, the present work is based on Dendrinos' (2007c) claim that, given the nature of mediation –which involves transferring information from one language to another– the source text regulates the target text and its traces are visible. These traces are viewed as hybrid formations or deviations from standard forms of English, rather than 'bad English' or 'errors'. Hybridity[2], thus, is a key term in this study. It is assumed that mediation cannot be

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[1] For more information in Greek concerning the KPG exams see www.kpg.ypepth.gr and for information in English see www.uoa.gr/english/rcel.

[2] In the past, the word 'hybrid' was commonly used with reference to an animal or plant that has parents of different species or varieties and, in more general terms, it means something that is the product of mixing two or more different things. We may speak, for instance, of a hybrid a flower, a hybrid language or a hybrid system (Oxford Advanced Learner's

considered separately from hybridization, as the latter is viewed as a natural process, when two languages come into creative contact as in the case of mediation activities. Note that although hybridity may occur at the level of discourse, genre and lexicogrammar, the present study explores only the lexicogrammatical formations at the level of the sentence, because there are very few studies in this area.

1.2. Aim of the study

This study aims at investigating the extent to the Greek source text in the written mediation activity of the KPG writing test of the B2 level English exam regulates candidates' scripts in English, and in what way it regulates it.[3] It actually rests on the claim made by Dendrinos (2007c), during an in-house seminar at the Research Centre of English Language Teaching, Testing and Assessment (RCEL)[4] that, in mediation activities, the source text necessarily regulates the target text and that regulation may vary from weak to strong due to a variety of factors. When regulation is weak, 'code meshing' structures produced are more likely to be successful hybrid formations whereas when regulation is strong, the text is more likely to contain formations that make little or no sense in English. This study sets out to analyse KPG candidates' mediation scripts in order to investigate in which instances the two language systems are combined effectively to make meanings and in which instances they are not combined effectively, thus resulting in 'strange' or 'peculiar' occurrences in English (which are viewed as deviations –a kind of *Greenglish*[5]). To put it differently, there may be hybrid articulations that are perfectly 'acceptable' in English –that is, fairly successful language meshing structures that do not affect intelligibility– or hybrid formations which are not fully successful attempts of code meshing and invariably sound a bit

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3   Initial investigation of scripts as a result of mediation activities by the KPG English team and small scale studies conducted by Stathopoulou (2006/2007a/2007b) clearly show that there are significant traces of the source text in the mediation script.

4   As a junior research assistant at the RCEL, I regularly attend discussions and seminars offered by B. Dendrinos for the RCEL staff and the larger KPG English team.

5   In this dissertation, the term 'Greenglish' is used for English words and patterns which are formed and/or structured on the basis of Greek or else for those instances of language use which are a mish-mash of Greek and English. The term 'Greenglish' is preferred over 'Greeklish', as the latter has consistently been used in recent years to describe the use of the Latin alphabet in Greek online communication (see Koutsogiannis and Mitsikopoulou, 2007). Related word coinages have been widely used in the literature, as for example 'Spanglish' by Lirola (2006: 142).

Dictionary). In this dissertation, we speak of instances of hybrid language use, whereby there is a creative blending of two languages in a single communicative encounter.

unnatural in English creating a minor problem of intelligibility. When English grammar is violated in terms of form, meaning and use, or perhaps a combination of any of these, we do not speak of deviations or hybrid formations but of *errors*, which as mentioned earlier are considered as strongly regulated constructions which violate English norms. Deviations, which do not violate the norms, are not considered errors.

Although this is not the main goal of this study, it does shed some light on the area of 'strangeness' or 'peculiarity' of candidates' utterances. While the field of foreign language teaching and learning is rich in studies of learners' errors (cf. Lott, 1983; Swan and Smith, 1987; Ringbom, 1992; Kharma and Hajjaj, 1997, among others), research on 'strangeness' (cf. Bridges, 1990) of linguistic forms and expressions produced by L2 learners or candidates is limited, a fact that also prompted the particular study.

1.3. Structure of the study

The data used for this study comes from the scripts corpora that have been developed at the RCEL.[6] Actually, a total number of two hundred and forty (240) scripts have been analyzed in the course of this project, which was conducted in the following three phrases.

Phase 1

The first step of the first phase was to systematically investigate source text regulated formations as a result of mediation activity. In order to do so, I analyzed one hundred and eighty (180) mediation scripts produced over a period of three years, during six different administrations (from April 2005 to November 2007), by B2 level candidates, i.e. autonomous users of English. The goal of the analysis was to detect and record the weakly or strongly source text regulated formations therein. My script analysis led me to devise a three-rank scale and to classify my findings into: (a) acceptable hybrid formations, (b) 'Greenglish' formations and (c) errors. My findings were put to the test by 'judges' (highly literate, proficient users of both Greek and English), who were asked to rank the initial findings on the three-rank scale. Specifically, eight (8) members from the KPG English team (two of whom were 'native speakers') and five

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[6] Since I have been working at the Centre since 2008, I have access to all the data being collected as part of the KPG research project.

(5) professors in the Faculty of English Studies at the University of Athens were also asked to classify my findings as hybrid formations, deviations or errors.

The second step of the first phase was to investigate the extent to which discourse topic, genre and register of the target text determine the degree of source text regulation. The findings from this latter step are presented in the sixth chapter, whereas the findings from the former step are presented in the fourth chapter of this dissertation.

Phase 2

The second phase of the research involved analysis of two separate categories of scripts, i.e. those scripts which were marked by trained KPG script raters as 'fully satisfactory' for B2 level proficiency, and those which were evaluated as 'moderately satisfactory'. The aim of the analysis was to confirm our hypothesis[7] that the higher the script writer's competence and literacy, the less likely s/he is to produce source text regulated constructions, and that the lower his/her competence and literacy the more likely s/he is to produce a script with a considerable number of Greenglish formations. Furthermore, we wanted to find out whether more competent script writers are more likely produce weakly regulated texts with 'acceptable' hybrid formations in English, and whether less competent writers are more likely to produce more strongly regulated texts with unnaturally sounding structures or formations that make no sense in English due to norm violations at the level of form, meaning and/or use. The findings are discussed in the fifth chapter.

Phase 3

During the third and final phase, I analysed a specific number of scripts from yet another corpus, also made available through the RCEL: a corpus of scripts by candidates who had performed a writing task exclusively in English. This is the activity in the KPG B2 level writing test which involves no source text in Greek, but requires candidates to produce a script on the basis of cues and occasionally an opening statement in English. Specifically, sixty (60) such scripts were compared with sixty (60) mediation scripts produced by the *same* candidates, in the *same* test papers (of two examination periods). The 'English-only' scripts were examined in order to see whether these also

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[7] When I use the first person plural, it is inclusive of my supervisor because I acknowledge her important help in thinking through the whole issue of mediation, for which her pioneer article on the topic was illuminating also (Dendrinos, 2006).

contained hybrid formations and Greenglish structures violating English norms. Moreover, I wanted to see whether such formations –if they were indeed contained therein–were equal in number and rank as those in the mediation task scripts. A small scale investigation by Stathopoulou (2007a/2007b), and ongoing research at the RCEL by the English Team has shown that when Greek users of English mediate in English from a source text in Greek, they are more likely to produce hybrid articulations than when their source text is in English. For this reason, we thought that a comparison of scripts the two types of scripts (half of which would be the result of the English-only activity and half a result of the mediation activity) would provide some further insight into this conclusion. Thus, the last step of this third phase of my research led me to compare findings from the analysis of the two types of scripts in order to ascertain whether such formations are a result of the regulation by a source text in language other than the language of script production, or it is due to what has conventionally been called 'mother-tongue interference'. The findings are presented in chapter 5.

The seventh chapter of this dissertation discusses results of the research and the implications of a study underlined by a concern to look at the hybrid articulations produced by Greek users of English, and at requirements for successful mediation. Based on the findings of this research, this last chapter offers suggestions concerning the content of a language course preparing students to take on the role of mediator effectively.

Before referring to how this study was developed, at this point it is important to provide readers with some information about the general philosophy lying behind the KPG exams, to describe the B2 level writing test and finally to present the actual mediation activities prompting the scripts investigated.

1.4. Context of the study: The KPG Writing Test

1.4.1. The writing module of the KPG test: a genre-based approach to writing assessment

The KPG B2 level examination is composed of four modules or test papers: (1) Reading comprehension and language awareness, (2) Writing production and written mediation, (3) Listening comprehension and (4) Speaking production and oral mediation. The overall aim of Module 2, i.e. the writing test, which is of immediate

concern to us presently, is to assess candidates' writing performance in general and their ability to function as mediators, i.e. to relay in English information provided in a Greek text. KPG writing tasks involve candidates in purposeful writing activity. That is, candidates are asked to produce socially meaningful scripts on the basis of a predefined context of situation (who is writing to whom and for what purpose). This means that candidates are viewed as informed social subjects with highly developed social literacy in their mother tongue. A key concept in the writing test paper of the KPG examination battery is *genre* and the genre-based approach,[8] which serves as a basis for the design of the writing tasks and of the criteria for assessment.[9]

Genres are understood by the KPG English team as particular categories of texts with relatively stable structural forms (e.g. particular beginnings, middles and ends) and with well-established names which encode the functions, purposes and meanings of various social occasions of a particular culture; for example, news report, letter, interview, promotional leaflet, novel, office memo, political speech, editorial, etc. (cf. Mitsikopoulou, 2008). Genres are realized through registers which in turn determine the kind of language to be used. According to Paltridge (2001: 3 as cited in Bartlett and Erling, 2006: 92), genres are "ways for responding to recurring communicative situations [and] (…) further provide a frame that enables individuals to orient to and interpret particular communicative events". Bartlett and Erling (2006: 96) claim that the "linkage between form, function and context is captured in the term register".

Registers vary along three parameters, namely, the 'content' of what is to be said, the role relationships between the writer and the reader and the communicative purpose (e.g. to explain, to promote, to persuade). It is important to clarify that all these contextual features always appear in the rubrics of each writing activity of the KPG English exam and have to be taken into account by candidates when composing their texts. A prerequisite for success in the writing paper is candidates' familiarity with different genres (the so-called "generic competence"- Bartlett and Erling, 2006: 96), as the writing paper engages script writers in the production of a variety of genres. In addition to this, "registerial competence" (Bartlett and Erling, 2006: 96) is

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[8]   The importance of genre orientation is that "it incorporates both discourse and contextual aspects of language use" (Hyland, 2003b: 18)

[9]   See, for instance, Appendix 1 (p. 104) for assessment criteria used for the marking of B2 level scripts.

also of significance as genre and register cannot be viewed separately. In the present dissertation, *genre* is seen as a determining factor in the production of hybrid articulations (chapter 6) and other source text regulated formations.

1.4.2. Written mediation in the KPG exams

KPG candidates are presently assessed on their written mediation performance at B1, B2 and C1 levels.[10] However, at each level, performance expectations differ and the differential performance is prompted by the different task types. The requirements of the mediation tasks at each level in the English exams are described by Dendrinos (forthcoming) and presently quoted:

1) The B1-level mediation task requires that candidates compose a socially meaningful message in English –producing a script of about 100 words– with information extracted from one or several short multimodal Greek texts with no specialized vocabulary. The information they are to extract should be relevant to the communicative purpose set by the task, but usually a much smaller amount of information is required than that which is provided in the text and candidates can select what to say on the basis of what they know how to say in English. The genre of the script is usually different from that of the source text. While source texts are usually brief commentaries, exposes and articles from popular magazines, information, advice and other instrumental texts from leaflets, the script they are asked to produce is of a more personal nature, such as an email message, and/or more informal in style.

2) The B2 level mediation task –discussed in further detail in section 1.4.4– requires candidates to read a text in Greek and relay the gist of this text or selected pieces of information in English –information relevant to the task at hand– by composing a socially meaningful target language text (of about 150 words). Source and target text are often of a different genre. The source text usually constitutes articulation of public discourse, but the target text constitutes articulation of private discourse. Whereas at B1 level writing mediation, the kind of writing produced is consistently informal style and register, B2 level candidates are expected to produce a wider variety of registers. In order to complete the task successfully,

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[10] At these levels, in another module (Module 4 which aims at testing oral performance) KPG candidates are assessed for their ability to function as oral mediators. At lower levels –A1 and A2– exams do not aim at testing mediation performance. They involve mediation only at the level of comprehension rather than the level of production.

they have to choose a certain amount of information and relay that in their own script in English.

3) C1 level mediation requires candidates to understand the meaning of the source text as a whole and the different messages therein and include them in a socially meaningful text that they have to compose in English. The text candidates have to produce (which should be about 200 words) is frequently of the same or a similar genre and register as the source text. The C1 level task requires that they relay the main ideas or provide a purposeful summary of the Greek text in English, or to use the information in the source text to compose a text in English which has the same or a similar goal as the source text.

What is common in the mediation tasks of all levels is the fact that candidates have to make use of various mediation strategies related to the processing and communication of information and its specific meaning from one language to the other. Genre and audience considerations are always of importance in order for candidates to successfully respond to the requirements of this type of tasks. The issue of mediation strategies and how these can be developed so as for candidates to become successful mediators are discussed in more detail in the final chapter of the present work.

1.4.3. The KPG B2-level Writing Test

According to the KPG specifications (Dendrinos, forthcoming), which are also available on line,[11] "the B2 level writing test aims to assess candidates' ability to produce written discourse on topics of personal interest and social concern, expressing their views on different kinds of personal and social issues in the target language." Specifically, "it sets out to determine whether candidates are able to express themselves in writing (addressing individuals, groups, organizations), using English in a socially meaningful way in order to give advice, suggest, report events, etc., and also, by functioning as mediators to relay information from a Greek text into English."

The writing test is comprised of two activities to be completed in sixty-five (65) minutes. Activity 1 is a semi-guided 'English-only' writing task, as already mentioned. It requires the B2 level candidate to produce a text (of about 150 words), on the basis of instructions and prompts provided in English. Activity 2, on which the present dissertation focuses, requires candidates to function as mediators, and to do

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[11] http://www.uoa.gr/english/rcel/kpg_exams.htm.

what has already been described above. To perform successfully, candidates have to use their sociolinguistic awareness, their social experiences, their skills as language users and the literacy they have developed in Greek and other languages. For example, they must select the information relevant to the task, paraphrase it and relay it taking into account the genre and the communicative purpose set by the task. To do this, complex social, cognitive and communicative skills are also required.

In order for candidates to receive a passing mark in the writing test paper, they must produce scripts which are appropriate for the communicative purpose set by the task instructions or rubrics –appropriate in terms of genre, register and style. Their script must also be cohesive and coherent, containing ideas which are presented in a logical order, in appropriate language; that is, it must contain words which are meaningful for the context and structures with grammaticality. Grammar, syntax and spelling errors should not interfere with intelligibility.

1.4.4. The mediation activities prompting the scripts investigated [12]

As already mentioned, the data investigated was the result of analyzing samples of six (6) different script corpora generated from activities of six writing tests.

o Test 1 (administered in April 2005) included a mediation task that asked candidates to write a text for a European forum telling visitors (readers) what they think is wrong with the educational system in their country. Information for their script had to be extracted from a newspaper article in Greek which presented the results of an opinion poll and they also had to state their personal opinion.

o Test 2 (administered in November 2005) included a mediation task that asked candidates to produce a text for a Greek newspaper announcing a particular event at the Observatory, addressed to foreigners in Greece, inviting them to attend the event. The source text was a website poster with information about the event and particulars concerning the when, where, how, etc.

o Test 3 (administered in May 2006) included a mediation task that asked candidates to produce a blurb (brief description of a book) to appear in a book catalogue. It concerned a novel by a South American writer supposedly being translated into English and the communicative purpose of their script was to

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[12] See Appendix 2 (p. 105-110).

persuade prospective readers to buy the book. The information for this blurb was provided by a short book review and biographical note of the book's author in Greek.

o   Test 4 (administered in November 2006) included a mediation task asking candidates to write an e-mail message to a friend who is supposedly worried about an upcoming job interview. The purpose of the message is to reassure her that everything will be alright with her job interview, and provide her with advice on how to conduct herself during the interview. The information about how to conduct oneself at an interview had to be extracted from a source text in Greek – a magazine article with relevant tips.

o   Test 5 (administered in May 2007) contained a mediation task which required candidates to produce a text which would present a book series by a Greek author for a promotion leaflet to be made available to the visitors of a book exhibition abroad. The information regarding the series and the books of the series had to be extracted from a series presentation in a Greek book catalogue.

o   Test 6 (administered in November 2007) required candidates to produce an e-mail message to a friend, Joyce, who's thinking of join a gym, telling her to be careful and give her tips regarding what to do so as to run no risks due to the exercise. The script had to be based on a on a multimodal Greek magazine text providing tips of safety to people who are starting to exercise.

In bringing this introductory chapter to a close, I hope that the aims, methodology and the data used for my research have become clear to my readers. Having already described the procedure followed during my project and the activities prompting the scripts which have been analyzed, I shall now continue with the second chapter which basically discusses the notion of mediation and its inclusion/exclusion from foreign language teaching and assessment, as well as another notion which are central to this work – the notion of hybridity.

CHAPTER 2

THE NOTIONS OF MEDIATION AND HYBRIDITY

2.1. The notion of mediation

2.1.1. From past to present: how 'mediation' came to light

In the past, the research conducted in the area of L1 (first language) use in L2 (second/foreign) language teaching and learning focused on the amount of L1 used in the EFL (English as a Foreign Language) classroom and for what purposes (cf. Atkinson, 1987; Drossou, 2006; Prodromou, 2000) or students' and teachers' attitudes toward L1 use (cf. Schweers, 1999; Tang, 2006), rather than the ways in which students' first language can be exploited so as for them to become competent users of the L2 (Dendrinos, 2001 found in Llurda, 2004). The benefits of using the mother tongue innovatively with the view to enhancing EFL learners' mediation skills have not been investigated and, to my knowledge, have systematically been discussed by Dendrinos.[13] The key contribution of her articles lies in the fact that they elucidate an aspect of EFL teaching and learning that was avoided to be discussed in the past by applied linguists, due to the cultural politics of English which had excluded L1 from the classroom and language testing.

Specifically, the 'English-only' paradigm dictated all pedagogical practices in the field of English Language Teaching (ELT) and the 'native speaker' of English was considered to be the ideal speaker or teacher. When the Communicative Approach emerged, the curricula guidelines emphasized 'native-speaker fluency' and "the monolingual teaching with authentic communication in L2, was the best way to learn a language" (Pennycook, 1994: 169). Hence, the use of the mother tongue was of marginal importance in the discussion for appropriate pedagogies (Drossou, 2006). Nowadays, as Seidlehofer (2001) mentions, monoculturalism, monolingualism, monomodels and monocentrism have been substituted by multiculturalism, multilingualism, polymodels and pluricentrism[14] (cf. Kachru, 1992; Bamgbose, Banjo

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[13] Dendrinos has produced several papers in English: in 1988, 1997, 2003, 2006, 2007a, 2007b and one paper in Greek, in 1994.

[14] According to Tan (2005: 129), "the present view among academics is that English should be regarded as a plurality consisting of many English Languages, rather than as a monolithic entity" (cf. Seidlhofer, Breiteneder and Pitzl, 2006; MacArthur, 1998). In

and Thomas, 1995; McArthur 1998; Bhatia, 1997; Smith and Forman, 1997). With the implementation of intercultural approaches to foreign language teaching, the goal for native-like communicative competence seems to be abandoned. The native speaker paradigm has been strongly criticized by a number of scholars (cf. Paikeday, 1985; Rampton, 1990; Phillipson, 1992; Pennycook, 1994; Widdowson, 1994; Bhatt, 1995; Seidlhofer, 1996; Norton, 1997; Kramsch, 1998; Pennycook, 1998; Brutt-Griffler, 1998; Cook, 1999; Braine, 1999; Thomas, 1999; Canagarajah, 1999; Medgyes, 2000; Jenkins, 2000; Modiano, 2001; Illes, 2001; Brutt-Griffler and Samimy, 2001; Alptekin, 2002; Singh et al, 2002; Timmis, 2002; McKay 2003; Davies et al 2003; Macedo, Dendrinos and Gounari, 2003; Llurda, 2004; Rojagopalan, 2004; Tan, 2005; Jenkins, 2006; Pennycook, 2007, among others) as it is nearly impossible to define the ideal native speaker: Which native speaker? Where from? What level of education? (Davies 2003). Additionally, many teaching programs and exam batteries now tend not to aim at 'native speaker' competence and error gravity is evaluated on the basis of intelligibility of the message produced, rather than grammatical accuracy or correctness (cf. McKay, 2002; Elder and Davies, 2006). In many language examination batteries, including KPG, performance descriptors have been created around *can-do* statements "giving credit for positive aspects of performance while acknowledging where there is a scope for improvement" (Taylor, 2006: 52). Thus, language assessment has moved away from the native speaker competence and test purpose and context of use determine the criteria for acceptability of students' output, as Taylor (2006) maintains.

In 2001, the term *mediation* was legitimized in the *Common European Framework for Languages: teaching, learning and assessment* –henceforth CEFR as a subsection of chapter four, entitled 'Language Use and Language User'. Its inclusion in the CEFR indicates that there has been a recent development that deserves our attention in relation to the exploitation of L1 in the EFL context. The CEFR suggests that learning how to mediate constitutes one of the basic aims of foreign language programmes and examination systems as "mediating language activities-(re) processing of an existing text-occupy an important place in the normal

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other words, being a plural language and treated as a multinational language, English "embodies multiple norms and standards" (Canagarajah 2006: 589), as it now belongs to diverse communities and not owned only by the metropolitan ones.

linguistic functioning of our societies" (2001: 14). The CEFR (2001: 87-88) defines mediation as a process where "the language user is not concerned to express his/her own meanings, but simply to act as an intermediary between interlocutors who are unable to understand each other directly –normally (but not exclusively) speakers of different languages". Therefore, the role of mediator is assumed by someone who interprets social meanings for someone else or relays information from one language to another.

Of importance is to mention that the CEFR suggests that mediation is somehow synonymous with professional translation and interpretation. Oral mediation is synonymous with simultaneous interpretation (at conferences, meetings), consecutive interpretation (speeches, guided tours), or informal interpretation (e.g., in social and transactional situations for friends, family, clients, or of signs, menus, notices). Written mediation may involve exact translation (of legal and scientific texts), literary translation, summarizing gist[15] (within L1 or between L1 and L2) or paraphrasing. After a brief discussion of how CEFR deals with the notion of mediation, it is now important to explain what mediation is according to the KPG.

2.1.2. Mediation in the KPG exam battery

By including written and oral mediation activities, the KPG examination battery is, to my knowledge, the only language examination system that has "legitimized mediation" (Dendrinos, 2006/ 2007a/2007b). Dendrinos (2006) has aptly defined the notion of mediation and her definition fully reflects the philosophy lying behind KPG mediation activities. According to her, mediation entails a social practice that can be regarded as an activity aiming at the interpretation of (social) meanings which are relayed to others who may not fully comprehend the source text. A mediator can be described as a social actor who monitors the process of interaction and intervenes in order to help the communicative process, as a facilitator when s/he tries to bridge communication gaps between interacting parties or finally as meaning negotiator when intervening in situations which "require reconciliation, settlement or compromise of meanings" (Dendrinos, 2006: 7). In order to be effective in his/her role, the mediator is expected to interpret and create meanings both orally and in

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[15] Summarizing is a key process of mediation, as will be shown in following chapters.

writing for those listeners/readers who come from different linguistic and cultural backgrounds.

Elaborating more on the notion of mediation, Dendrinos (2006) distinguishes different types of mediation, namely, verbal mediation, visual mediation and cultural mediation. Mediation is not necessary based on a verbal text (*verbal mediation*); the message may also be relayed in a visual text, i.e. a pie chart, a graph (*visual mediation*). What is more, being a social practice, mediation is culturally bound. An interesting distinction raised by Dendrinos (2006) is between *intra*cultural and *inter*cultural mediation. Intracultural mediation has to do with relaying information to somebody who shares the same language whereas intercultural mediation involves relaying information to someone who may be from a different ethnic/linguistic and/or cultural background. All types of mediation are very common in everyday life and as Dendrinos (2006) puts it, mediation occurs everywhere. Especially in Greece, where Greek people face a new reality with the influx of economic immigrants (who often use English in their everyday interaction with Greeks), mediation becomes an extremely important everyday social practice. It is very likely for a Greek user of the English language to assume the role of mediator in his/her everyday interactions and relay messages from one language to another - in this case from Greek into English. Therefore, it seems crucial for an EFL learner to be able to develop those necessary skills in order to mediate successfully. Given the new Greek reality as described above, the need to include both written and oral mediation activities in the state exams was more than imperative. Moreover, the reason why state exams have included such types of activities stems from the recommendations of the European Commission and the state's will to promote social and individual multilingualism in Greece[16], to recognize linguistic diversity in the contemporary Greek society and consequently to eliminate ethnocentrism (Mitsikopoulou, 2003).

Specifically, in KPG examinations, candidates are assessed on both oral and written mediation performance at different levels. Test-takers are asked to use simultaneously both L1 (in comprehension) and L2 (in production) so as to carry out

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[16]   Dendrinos and Mitsikopoulou (2004) make a distinction between social multilingualism (or 'multilingualism') and individual multilingualism (or 'plurilingualism'). They use the term multilingualism to refer to "the linguistic diversity of a state, especially the coexistence of different languages" (ibid: 39). On the contrary, the term plurilingualism is used to refer to individuals who know two or more languages in addition to their mother tongue.

given mediation tasks. They first have to understand information included in a Greek text and then relay some messages in L2 in a way that is appropriate to the context of situation. In other words, while mediating, candidates are required to select which messages serve the purposes of a specific communicative encounter so as to transfer them appropriately and accurately. As Voidakos (2007) puts it, the practice of mediation entails the use of the target language in particular social contexts, in ways that are based on certain social needs. The prerequisite for the successful execution of oral and written mediation tasks is to possess the necessary literacy level and the skills to comprehend different kinds of texts in Greek (Dendrinos, 2006). Dendrinos (ibid) also stresses the fact that mediation tasks demand different kinds of competences, such as general competences (i.e. declarative and procedural knowledge; ability to learn) and communicative ones (i.e. linguistic, sociolinguistic, strategic and pragmatic).

It is evident from all the above that mediation tasks as they appear in the KPG exams could be characterized as cognitively challenging tasks as they make candidates activate simultaneously various skills and competences along with a wide range of test-taking strategies relevant to the nature of this type of tasks (see Stathopoulou, 2008a/2008b). During this process of transferring[17] of information from source texts to target ones, candidates need to employ a variety of mediation strategies[18] which will help them perform the task successfully. Attempting to define mediation strategies, we could say that they involve the use of particular techniques or methods on the part of the mediator so as to improve the success of the mediation process. Among those strategies which are mediation specific, that is, they can only be used in mediation tasks are, namely, paraphrasing of information included in the source text, using synonyms, distinguishing major from minor information, selecting only those information that will help test-takers achieve their communicative purpose,

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[17] As already mentioned, candidates are sometimes asked to mediate within the same language (intralingual mediation). However, this paper deals with interlingual mediation, in which both languages have to be recruited.

[18] According to the CEFR (2001: 87), mediation strategies "reflect ways of coping with the demands of using finite resources to process information and establish equivalent meaning". Some of these are, namely, developing background knowledge, locating supports, preparing a glossary, previewing, noting equivalences, bridging gaps, checking congruence of two versions, refining by consulting dictionaries etc. However, within the context of KPG exams, the mediation strategies reflect those techniques used by test takers in order to perform mediation activities successfully and may involve paraphrasing, using synonyms, or distinguishing the major from minor information, among others.

re-ordering and grouping of (source) information into the target text and avoiding word-for-word translation.

2.1.3. Mediation texts as hybrid texts[19]

As noted above, mediation activities involve the simultaneous use of two linguistic systems with the purpose of relaying messages from one language to another (in this case from Greek to English, always), either in oral or written communication. When mediating, KPG candidates have to go back and forth across two texts (and consequently two languages and two cultures), a process that may lead to 'interlinguistic influence' (Pei and Chi, 1987).

As mentioned earlier, in order to perform KPG mediation activities, candidates are provided with a source text, which is written in Greek, and have to transfer some of its information into English. By relaying information from a source text into another in English, Greek users of English are more likely to produce texts which will be highly regulated by the source texts. It is assumed that the candidates' scripts are products, which blend two linguistic and cultural systems. Although this linguistic blending may occur at discoursal, textual and sentence level, the present study concentrates on lexicogrammatical hybrid formations due to source text regulation at the level of sentence.

Taken all the above into consideration, the process of hybridization seems to be of crucial importance when discussing mediation. For this reason, it would be interesting to devote a section to how the notion of hybridization came to light and ultimately in what sense it is presently used.

2.2. The notion of hybridity

The notion of hybridity has been variously discussed by cultural theorists (cf Haviara-Kechaidou, 2008). In the section that follows, hybridization is regarded as a natural process that usually occurs when two languages come into contact[20]. Hybridity, in this sense, is related to the new varieties of the English language that emerge when the

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[19]   Kettle (2005) has described hybrid texts as those that comprise a blending of 'standard' and 'non-standard' English forms.

[20]   Burke (2006) gives a historical account for the term 'linguistic hybridization' or as he puts it, 'language interwining'.

latter come into contact with local indigenous languages. However, hybridity has been extended to the area of English language teaching, learning and testing as it will be seen shortly (see section 2.2.2) and is considered as an inevitable phenomenon taking place when users of a given language creatively use the particular language for their own communicative purposes. Actually, focusing on script raters' target texts, this dissertation identifies and discusses traces of a text which is written in a given language (i.e. Greek), into another text which is written into English.

2.2.1. Hybridity and new Englishes

When the discussion on World Englishes[21] appeared, the notion of hybridity gained prominence in social linguistics. Whinnom (1971) initially used the particular term to describe the divergence of varieties of a language from a 'parent' source. Kachru (1978) and Moag and Moag (1977) also used the term 'nativization'[22] with similar meaning. As a matter of fact, all three terms refer to the changes which English may undergo as a result of its contact[23] with various languages in diverse cultural and geographical settings (Kachru, 1981). These changes may appear at different linguistic levels, i.e. phonological, morphological, syntactic and semantic (Pei and Wen Chi, 1987). Adamo (2007: 43) defines nativization as "the process whereby a language that is not indigenous to a community adapts to […] the culture(s) and language(s) of a particular community while still retaining many of its original features, as used by its native speakers". In this sense, nativization (in the same way as hybridization) describes the appearance of linguistic features in new varieties of

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[21] The term 'World Englishes' has been variously interpreted. According to Bolton (2004), it usually serves as an umbrella term covering all varieties of English worldwide (e.g. Indian English, Singaporean English). Rajagopalan (2004: 111) points out that "World English (WE) belongs to everyone who speaks it, but it is nobody's mother tongue". For a detailed exemplification of the term 'World Englishes' (and other related ones, such as 'World English', 'International English', 'International Standard English', 'World Standard English'), see Mc Arthur (2001).

[22] Other terms found in the literature are: 'acculturization' (Stanlaw, 1982), 'indigenization' (Richards, 1982), or 'hybridization' of a language in a non-native socio-cultural context. Jenkins *et al.* (2001) describe the stages of nativization. According to them, at the initial stage, certain forms of language are only fully understood by people who are users of the language from which the expression originates. In time, as a form becomes accepted among users of English, nativization occurs and it is ultimately given "communicative legitimacy" (Jenkins, Modiano and Seidlhofer, 2001: 14).

[23] The body of literature related to the issue of contact between English and another language has grown tremendously (cf. Bailey and Gorlach, 1982; Trudgill and Hannah, 1982; Pride, 1982; Platt, Weber and Ho, 1984; Kachru, 1986; Cheshire, 1991; Kachru, 1992; Schneider, 1997; Moore, 2001, among other books)

English[24] (i.e. Indian English or Nigerian English, etc.) and it refers to permanent additions or modifications to the language which reflect the force of cultural embedding" (Richards, 1979: 4). Kachru (1981) further maintains that the processes of hybridization of English at various linguistic levels are responsible for the 'deviations' in the new varieties of English.

Furthermore, Canagarajah sees the "linguistic hybridity movement" (Canagarajah, 1999: 207) as a force against linguistic imperialism. According to him, when "the power of English is contested, modified and reconstituted in relation to the local languages and cultures and the local discourses are fused with the established modes of English communication", linguistic hybridity is a fact (ibid: 211).

Rizzo (2008) describes a different type of language hybridity. Focusing on language contact in multicultural settings, with particular reference to the case of migration, she considers a new English variety which was developed by Asian immigrants who moved to Sicily, as a hybrid language. In their attempt to translate the local language into English by keeping the syntactic patterns of their mother tongue, the speakers of this new English inevitably blended the 'local', the 'national' and the 'global' (Rizzo, 2008). The result could be nothing else but a hybrid language.

The topic of hybridity as related to the emergence of New Englishes has also been discussed by Dendrinos, Karavanta and Mitsikopoulou (2008) who claim that the hybridity of the new varieties of English can be understood as mixture, combination or fusion between a standard variety of English and that of (an)other language(s). They further maintain that

> both New English and New Englishes are integral components of a heteroglossic mosaic, shaped today in the complex materiality of globality. Each of these components implies alliances in the borderlands where cultural, linguistic, ethnic and political identities and practices meet, cross each other and clash. The result is a new kind of *hybridity*, understood as the event that subverts the binary dynamic between national and international, canonical and non-canonical, centre and margin, self and other, pure and contaminated.
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> Dendrinos, Karavanta and Mitsikopoulou (2008: 1)

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[24] 'New Englishes' are defined as the autonomous language varieties that emerged in former British colonies and developed on the basis of a systematic pattern that is associated with the formal aspects of the language rather than its social functions (Schneider, 2003). Also, according to Dendrinos, Karavanta and Mitsikopoulou (2008: 3), new Englishes "include those varieties which have been developed by 'non-native' speakers in international or 'glocal' contexts".

Last but not least, as Kettle (2006) points out hybridity has been discussed extensively in the literature with regard to the 'mixing' of discursive elements in native speaker talk (cf. Chouliaraki and Fairclough, 1999) due to 'non-native' influences.

Dealing with the issue of hybridization due to some contact between two languages, many researchers have agreed on distinguishing between errors and deviations. The following section explains how this distinction initially raised by Kachru a few years ago has been considered useful in investigating EFL learners' writing production.

2.2.1.1. Instances of hybrid language use: 'deviation' vs. 'error'

Within a context of the expansion of English (Lleida, 2004) and the emergence and recognition of new varieties of the English language - New Englishes (Platt *et al* 1984) or World Englishes[25] (cf. Yasukata, 2001; Brutt-Griffer, 2002), the distinction between actual *errors* (i.e. the violation of certain rules of Standard English having as a result the distortion of meaning) and simple *deviations* from the norms of Standard English, that may not have a serious effect on intelligibility has been variously discussed.

Providing a historical account for this distinction, Kachru (1982) was the first, to my knowledge, to refer to the difference between these two terms. According to him, error is regarded as a linguistic form which "does not belong to the linguistic 'norm' of the English language" (Kachru, 1982: 45) and is considered unacceptable. On the contrary, a deviation is the result of a new "un-English" linguistic and cultural setting in which English is used (ibid) and can be considered as acceptable. As this distinction is also raised in this study, of interest would be to refer to studies that have also distinguished errors from deviations.

Aiming at exploring the differences between two nativized varieties of English (i.e. Nigerian and Sri Lankan) at the level of lexicogrammar, Kenkel and Tucker (1989) have also used the distinction initially proposed by Kachru. As stated by them, "deviations are distinguished from mistakes in that they are violations of native speaker norms because they are a product of the non-native context in which the

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[25] There is limited agreement on defining the above terms (cf. Erling, 2005; McArthur, 2004). However, as Pickering (2006: 220) points out, "a mutually agreed starting point for most, however, continues to be Kachru's (1985) division of worldwide Englishes into Inner, Outer, and Expanding circles".

variety is being used" (Kenkel and Tucker, 1989: 203). They further maintain that deviations result from a number of 'productive processes' which reflect a systematic transfer of L1 features into English. These productive processes may be direct lexical borrowings from L1 into L2 or transfers of morphological processes from L1 to L2.

Similarly, Ikonta and Maduekwe (2006) raise the distinction between *deviance* and *deviation*. For them, *deviance* is a departure from target norms and constitutes errors or sub-standard forms which are neither acceptable nor intelligible to L1 or L2 users of the English language. *Deviations*, on the other hand, are all those forms that despite their difference from the Standard English, are semantically and syntactically correct, and consequently possess a degree of intelligibility and acceptability. Needless to say, both terms indicate a shift from Standard English.

Focusing her discussion on Brunei English (i.e. a non-standard variety of English spoken in Brunei) and specifically to whether differences between this particular variety and the standard one can be considered as acceptable or not, Svalberg (1998) wonders whether deviations from the standard variety of English should or should not be considered as errors and discusses the problem of "how to distinguish an error from an established non-standard usage" (Svalberg, 1998: 340).

Discussing the process of transferring of linguistic and cultural elements of a certain language into the English language, Pandharipande (1987) also distinguishes deviations from errors. His model is somehow different from the ones cited above as it regards mistakes as a subcategory of the supra-category of deviations. Deviations are divided into intentional and unintentional. "Intentional deviation refers to the conscious use of deviation by the user to perform a particular function" (ibid: 155) and it is usually observed in the creative writing. On the contrary, mistakes, which are considered as unintentional deviations, are caused "by an unintentional transfer of indigenous patterns to English" (ibid: 156). As pointed out by Pandharipande (1987), a discussion on nativization of English and specifically on deviations is "relevant for the theory and methodology of language teaching in the context of error analysis" (ibid: 157) as language teachers will be able to separate errors from deviations and understand the rationale lying behind their students' deviations.

After a brief discussion on how researchers have approached the issue of errors and deviations triggered by some sort of contact between languages having as a result the emergence of new varieties of English, in the following section it is explained in what ways this distinction is useful in investigating candidates' scripts.

2.2.2. Hybridity in the EFL context

As already discussed, hybridity has been among the main concerns of those linguists who have been interested in the study of the form and function of the non-native varieties of English spoken in various places all over the world. In other words, hybridity has been discussed above as the result of local people's attempts to appropriate the English language according to their identities and social practices in order to "fit their immediate environment" (Anchimbe, 2007: 152) and their communicative needs. The particular term though is used with reference to EFL teaching, learning and assessment.

Referring to the process of hybridization within the EFL framework, Canagarajah (2006b) discusses 'code-meshing' as a strategy which is used by EFL learners when merging local varieties and cultures with Standard English(es), finally producing a hybrid text that contains divergent varieties of English which users of the L2 have brought for certain communicative purposes. He proceeds to discuss the ways in which, more than one code can be accommodated within the bounds of a single written text having as a result hybrid text construction. According to Canagarajah (2006a), hybridization is an example of 'localization' (i.e. meshing of the local identities with English), which may occur at the level of rhetoric, discourse and lexicogrammar. However, he points out that although much work has been done on how EFL writers mesh source language features into English at the level of rhetoric and discourse (cf. Mauranen, 1993; Belcher, 1997; Prior, 1998; House, 2003; Lin and Martin, 2005) relatively few studies concern hybridization at the level of lexicogrammar, an area that the present study explores. At this point, it should be stressed that *code meshing* is not the same as *code-mixing*[26] (cf. Wu, 1985; Bokamba, 1989; Kamwangamalu, 1989; Tay 1989; Kamwangamalu, 1992; Muysken, 2000). Code-mixing is the intrasentential use of lexical items from two distinct languages (Kamwangamalu, 1989/1992). To put it simply, it refers to the inclusion of single L1

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[26] There has also been much discussion as regards the difference between code-mixing and code-switching. Some writers do not make a distinction between the two phenomena (cf. Heredia and Altarriba, 2001) while some others claim that they should be distinguished (cf. Bokamba, 1989; Bokamba, 1988; Sridhar and Sridhar, 1980; Kachru 1978). However, it is not of concern here to discuss how and to what extent code-mixing differs to code-switching.

lexicogrammatical elements into an L2 text[27]. Code-meshing is different from code-mixing as the former can include mixtures of larger structural and rhetorical units (Canagarajah, 2006b), while the latter entails the alternating use of two languages in the same speech event (Kamwangamalu, 1992). This study assumes that code-meshing constitutes a significant aspect of the mediation process resulting in hybrid text constructions.

As far as the distinction between *error* and *deviation* is concerned (see section 2.2.1.1), it has not been fully accepted by mainstream ELT professionals who appear to regard any deviations from the norm of British or American English as *deficiencies*[28] - as errors mainly caused by mother tongue interference[29]. Hybridity is not an issue for them since hybrid forms and structures do not to conform to the rules of Standard English and for this reason, they need not be considered.

However, as claimed in this dissertation and elsewhere (cf. Erling, 2005; Jenkins, 2006), Standard British or Standard American are not the only versions of the English language. Aiming at accentuating a shift in ELT due to the "continual recognition of other varieties of English" (Erling, 2002: 9), Taylor (2006: 59) predicts that "over the next 10 or 20 years, emerging Englishes […] may well grow in status and take on a role as pedagogic and assessment models for English learners". In agreement with Taylor, who believes that the emergence of New Englishes will probably affect EFL teaching and testing, this work suggests that we should stop regarding all instances of non-standard use of English as errors. The very idea of

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[27] The following English-Spanish code-mixed sentence is illustrative: *You didn't have to worry que somebody te iba con cerveza o una botella or something like that ['You didn't have to worry that somebody was going to throw beer or a bottle at you or something like that']* (Poplack, 1978: 170 as cited in Kamwangamalu, 1989: 321).

[28] Theories of second-language acquisition (SLA) have assumed that the goal of language teaching should be the development of proficiency in the linguistic norms of native speakers of the target language. This assumption has led SLA researchers to interpret all 'deviations' from native-speaker norms by non-native speakers of a language as "deficient approximations of that language" as Lowenberg (1986: 71) puts it (see, for example, Nemser, 1971; Richards, 1974; Krashen and Terrell, 1983).

[29] Lado (1964) defines interference as the negative influence of L1 on the performance of the L2. It has been described as the use of elements from one language while speaking another and may be found at the level of pronunciation, morphology, syntax, vocabulary and meaning. For a more elaborate discussion of 'L1 interference' and other related terms, (i.e. 'interlingual errors', 'transfer', 'cross-linguistic influence'), see Selinker, 1972; Kellerman, 1977; Gass, 1979; Corder, 1981; Gass and Selinker, 1983a/1983b; Kellerman, 1983; Kellerman and Sharwood, 1986; Sharwood and Kellerman, 1986; Faerch and Kasper, 1987; Odlin, 1989; Ringbom, 1992; Noor, 1994; Brown, 1994; Kellerman, 1995; Gass, 1996; Gass and Selinker, 2001; Benson, 2002; Pavlenko and Jarvis, 2002; Cook, 2003, among others.

using English as a World or International language implies an appropriation of the language to suit one's own communicative needs (cf. Erling, 2005). In thi context, hybridity becomes a major issue and should be considered as a natural phenomenon when two languages come into contact.

A point in case is language use when people assume the role of mediator and unavoidably bring into creative contact two languages producing hybrid texts. In doing so, they may produce constructions which deviate from Standard English but, as this dissertation aspires to show, these deviations are not necessarily errors, in the sense that they do not violate basic communication rules of English. Deviations are presently viewed as 'transferences'[30] from a source text which is in one language (in this case Greek) into another (in this case, English). These 'transferences' may function well in the new context or they may sound unnatural. If they convey meaning effectively, they cannot be considered as errors but as deviations from the norm. All those instances of hybridity detected in my data have been discussed in the fourth and fifth chapter of the present dissertation.

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[30] For Clyne (1987), 'transference' is the process of transferring forms, features or constructions from one language to another whereas 'transfer' is the product, i.e. the end result of the process of transference.

CHAPTER 3
METHODOLOGY

3.1. Introduction

As mentioned in chapter 1, the aim of this work is to investigate the extent to which the source text in the mediation activities regulates the target text and how it actually regulates it. The ways in which the present research was organised so as to achieve its aim is fully described in this chapter.

3.2. Phases of the research project and sampling procedure

In short, I proceeded in identifying the data to be used (i.e. scripts of B2 level candidates), specifying the exact number of scripts to be examined, selecting the candidates' scripts, analyzing these scripts, appointing judges to rank the data, and finally interpreting the findings. The research project was actually conducted in three phases each of which consisted of several steps, as explained below.

Phase I

The selection of scripts that would be investigated was the first step to come. These were B2 level scripts for reasons described below. According to the CEFR (2001), a B2 candidate is an independent user of the target language and as concerns writing, a s/he should be able to write clear, detailed texts on a variety of subjects related to his/her field of interest, synthesizing and evaluating information and arguments from a number of sources (ibid.). Needless to say, a B2 level candidate has not fully mastered the target language and has not fully developed his/her language competencies. Therefore, one would expect a higher frequency of source text regulated formations in their scripts than in the scripts of C1 level candidates. Of course, whether language proficiency can be considered as a factor that affects the degree of source text regulation is an issue that needs further investigation.

As already mentioned in Chapter 1, the scripts which comprised my research corpus were selected from the data bank of the RCEL of the University of Athens[31]. For research purposes, the RCEL has compiled corpora of scripts produced by candidates

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[31] My special thanks to Thomas Papaspyros for his valuable help in training me to use and extract from the database that includes KPG candidates' scripts.

taking part in these exams and being one of its junior research assistants, the access to these corpora was easy for me. I proceeded to script analysis, which is the research method used to meet my research goal.[32] Given the fact that this is not a quantitative research project, a huge bulk of scripts was not necessary. The total number of two hundred and forty (240) scripts to be analyzed was considered sufficient[33]. These scripts were produced over a period of three years by KPG candidates as a response to the two activities of the written module of the B2 level examination (see Table 1).

	Exam period	ACTIVITY 1	ACTIVITY 2
01.	April 2005	30	30
02.	November 2005	-	30
03.	May 2006	30	30
04.	November 2006	-	30
05.	May 2007	-	30
06.	November 2007	-	30
NUMBER OF SCRIPTS		60	180
		240	

Table 1: Number of scripts per period and activity

Once the scripts had been selected, the next step involved the systematic analysis of the scripts, which were the outcome of the mediation tasks, with a view to locating instances of strong or weak source text regulation. Actually, I looked at one hundred and eighty (180) mediation scripts produced over a period of three years, in six different examination periods, by B2 level candidates. Specifically, the mediation scripts that were analyzed concerned the most recent exam administrations at the time the study was about to begin (i.e. July 2008): (1) April 2005, (2) November 2005, (3) May 2006, (4) November 2006, (5) May 2007 and (6) November 2007.[34] The investigation of scripts which derived from multiple administrations would actually shed light on whether and to what extent *genre, register* and *topic* actually play a role in the production of source text regulated constructions.

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[32] The term 'scripts analysis' has also been employed by Allison and Cheung (1991), who examine issues of test validation. Specifically, they examine "the ways in which instances of 'good' and 'poor' writing have been identified in the marking of part of a writing test" (ibid: 1) given to incoming Arts Faculty students at the Hong Kong University.

[33] Note that 180 out of 240 scripts have been produced in the mediation activity, while sixty (60) are texts produced by candidates as a result of Activity 1 (see Table 1).

[34] In order to refer to each examination administration from now on, I shall use their numbers, as appear here.

	Mediation activity (Activity 2)		
	Exam Period	*Fully satisfactory*	*Satisfactory*
01.	April 2005	15	15
02.	November 2005	9	21
03.	May 2006	4	26
04.	November 2006	15	15
05.	May 2007	15	15
06.	November 2007	15	15
TOTAL NUMBER OF MEDIATION SCRIPTS		73	107
		180	

Table 2: Number of mediation scripts

As the table above shows, with respect to the April 2005 test, there were fifteen (15) fully satisfactory scripts and fifteen (15) moderately satisfactory scripts. As far as the November 2005 administration is concerned, there were nine (9) fully satisfactory scripts and, twenty one (21) moderately satisfactory. The number of fully satisfactory scripts from the May 2006 administration was four (4) whereas the number of moderately satisfactory ones in the same period was twenty six (26). As regards the November 2006 test, there were fifteen (15) fully satisfactory scripts and fifteen (15) moderately satisfactory. In relation to the May 2007 test, the total number of scripts marked as fully satisfactory was fifteen (15) and those marked simply as satisfactory were fifteen (15) as well. Last but not least, as regards the November 2007 administration, there were fifteen (15) fully satisfactory scripts and fifteen (15) moderately satisfactory ones. Note that while in the majority of examination periods the number of scripts from the two categories is the same, i.e. fifteen (15), in May and November 2006 administrations, the fully satisfactory scripts were much less than fifteen (15). The nature of tasks (i.e. the type of text required to produce, the level of difficulty of the task, etc.) may be a factor that may account for this lack of fully satisfactory scripts.

In order to preserve uniformity across the six exam administrations in relation to the quantity of the scripts and thus retain reliability, during the first stage of the research, I looked at thirty (30) scripts from each exam period (see Table 1, p. 35), which had been chosen on a random basis from the mass of B2 level scripts contained in the corpus. But randomization was not the only sampling procedure used. The

random sampling procedure was combined with some sort of rational grouping, i.e. stratified random sampling[35] (Dornyei, 2007). In other words, as it is evident in Table 2, the scripts were divided into two groups: those which had been marked as fully satisfactory and those marked as moderately satisfactory scripts and a random sample of a proportionate size (about fifteen) was extracted from each one of them.[36] This latter selection strategy would help in the second phase of the research where fully satisfactory scripts are compared with moderately satisfactory scripts to see whether writer's competence affects the degree of source text regulation and ultimately the number of source text regulated formations.

The third step involved the division of a ranking scale, in which each number from the ordinal scale (3, 2, 1) corresponds to a degree of source text regulation (see Table 3). The data was initially classified by myself in the categories of the scale below on an intuitive basis.

> ❍ **Category 3 (acceptable hybrid formations)** ⇨ when the utterance sounds a bit peculiar in Standard English but it would be perfectly acceptable to a highly proficient user of English
> ❍ **Category 2 (Greenglish formations)** ⇨ when the utterance sounds like *Greenglish* and it might create a problem of intelligibility
> ❍ **Category 1 (erroneous formations)** ⇨ when the utterance is *wrong* on the level of form, meaning or use

Table 3: Categories for analysis of source text regulated formations

More analytically, category 3 is to include those utterances that resulted from a sort of weak source text regulation, but are appropriate for the new linguistic environment. Despite some degree of 'strangeness', they are successful code meshing formations considered fully acceptable (acceptable peculiarity). *Greenglish* formations are all those utterances which constitute more or less successful code meshing formations; that is hybrid structures that I call *Greenglish* because they are strongly regulated by the Greek text and deviate from the English norm. Both categories 2 and 3 include deviant forms and structures that combine elements from the two languages to which

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[35]   The selection is based on "probability and chance" (Dornyei, 2007: 97) and for this reason, Dornyei calls it 'probability sampling' (ibid).

[36]   'Fully satisfactory' are all those scripts which have received the highest mark. In practice, this means that the average of the marks of the two raters was above 12 (out of 15). Similarly, 'moderately (or simply) satisfactory' scripts are those which have received an average mark from 8 to 11. See Appendix 1 (p. 104) for the grid used for the marking of B2 level scripts.

candidates have access at the time of performing the mediation activity. On the other hand, all those instances of language use which violate the English grammar in terms of form, meaning and use (or perhaps a combination of any of these) are regarded as errors[37] and form the final category (category 1). In other words, unsuccessful code meshing and violations at the level of form, meaning and use result in errors. Before moving on to the next step, it is important to highlight that not every instance of non-standard language use is considered as an error and that the distinction between deviation and error is the one that this research is based on.

Moving on to the fourth step, the findings were put to the test by asking a number of judges to rank the source text regulated utterances, on the basis of the above ranking scale. Specifically, thirteen (13) highly literate and very proficient in English speakers were asked to fill in a form that included the instances of source text regulation detected in my data.[38] Eight (8) of them were professorial staff in the Faculty of English Studies in the University of Athens, and five (5) were members of the KPG English team. Only two of my judges were native speakers of English but all of them were very proficient, highly literate users of the English language. The initial ranking by me was a subjective attempt at grouping the data and for this reason the intuition of L1 and L2 highly literate judges would sort this 'problem' out. Nevertheless, it should be made clear that a classification of source text regulated formations in the categories discussed above was not the primary aim of this research.

The total number of hybrid articulations initially detected in the scripts investigated was three hundred and eighteen (318) (see Appendix 3, p. 111-127). It was impossible to give each judge all the instances of source text regulation that had initially been detected, since this would take long and would be extremely tiresome for them. For this reason, it was decided to devise separate forms (seven[39] in total) that would contain 50-70 instances of source text regulation. Each judge was given

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[37] Corder (1981) describes error as a breach of the language's code, resulting in an unacceptable utterance.

[38] I am grateful to the following professors of the Faculty of English Studies, Eleni Antonopoulou, Anna Despotopolou, Christina Dokou, Elly Ifantidou, Sofia Marmaridou, Kiki Nikiforidou, Maria Sifianou and Ageliki Tzanne as well as to the following members of the KPG English team, Cindy Camatsos, Ada Korda, Susan Moutsouroufi, Sofia Panagi, and Evgenia Sifaki for taking time to rank my data.

[39] The first six sheets included the source text regulation formations detected in the second activity while the seventh included only those instances of language use that were found in Activity 1 and that can be attributed to mother tongue influence, as there is no source text that could regulate the target text n this activity.

one form[40] and was asked to rank instances of source text regulation, using the scale above. Each form was given to two judges so as multiple perspectives on the same formations could be elicited. Any emerging disagreement between the results of the two judges was decided to be further discussed. Besides, doubtful and ambiguous cases had been expected. As Lennon (1991) puts it, erroneous or deviant occurrences are not always easily recognizable and for this reason, clear-cut definitions of L2 error do not exist. Considerable variation as to what distinguishes an error from a non-error is to be found even among native speakers (ibid). Davies' (1983) claim that the judges' different language, educational and professional backgrounds have an impact on their judgements, has been fully confirmed in this study (see section 4.2).

In attempting to identify learners' errors and other types of deviations, numerous other researchers[41] have incorporated in their studies the opinions of certain 'judges' (e.g. Hughes and Laskaratou's, 1982; Santos, 1988; Arani, 1991; Lennon, 1991; Kobayashi, 1992; McCretton and Rider, 1993; Derwing *et al*, 2002 among others). As Dornyei (2007) points out, it is a common technique among researchers who conduct qualitative research to use the intuition of expert judges[42]. Especially in the area of error identification, judges' opinions have been considered essential (see Davies, 1983). To refer to just few studies which implemented the 'method of judges', in Hughes and Laskaratou's (1982) research, panel of thirty judges assessed the gravity of a number of erroneous sentences produced by EFL learners, while Lennon (1991) used a panel of six L1 speakers of the English language in order to evaluate the acceptability of instances of language use produced by EFL learners. In Derwing *et al* (2002), identified grammatical errors were judged for gravity on a 5-point scale by non-expert 'native speakers' (i.e. speakers who did not profess to be sensitive to grammatical errors), 'native speakers' with high degree of language awareness and high proficiency non-native speakers. A panel of three judges, who were L1 speakers of the English language, was requested by Arani (1991) to evaluate the effects of the

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[40]　However, one of the judges was offered to fill in two forms.

[41]　When asking judges to reflect upon certain instances of deviant language use (by making use of different kinds of scales), researchers have mainly employed the following three criteria, 'intelligibility' (cf. Olsson, 1972; Gunterman, 1978; Tomiyama, 1980 among others), 'acceptability' (cf. James, 1977; Politzer, 1978; Chastain, 1980 and Hughes and Laskaratou, 1982) and 'irritation' (e.g. Magnan, 1981).

[42]　Dornyei (2007) points out that a reliable way of assessing qualitative data is "to ask a panel of expert judges to rate the data on a continuum and then take the mean rating as the scale score" (Dornyei, 2007: 270).

learners' errors on their comprehension of their intended messages on a five-point scale from highly "excusable errors" to "highly serious" errors. As becomes evident, in error identification studies, the opinions of judges have been proven a valuable means of validation of the results.

The last step of the first phase of the research involved the consideration of some of the factors such as discourse topic, genre and register that seem to affect the strength or weakness of source text regulation. Given the fact that a text "is structured and organized due to the characteristics of particular genres in relation to purpose, audience, message and structure" (Knapp and Watkins, 2005: 32), such an investigation could not exclude the 'genre' parameter. Registers through which genres are realized are also largely defined by the topic of the writing, i.e. the degree to which the information or genre is related to individual schemata (Kirkland and Saunders, 1991). We had thus reasons to believe that genre along with candidates' familiarity with the topic, may affect the degree of source text regulation. Therefore, it was decided to count the source text regulated formations observed in each examination period and then compare the results. A qualitative analysis would also contribute to a better understanding of the findings derived from the quantitative analysis.

Phase II

During the second phase, scripts from two different categories of the data bank were examined. The one category of scripts included scripts which were marked by trained KPG script raters as 'fully satisfactory' whereas the second contained scripts which were marked as 'moderately satisfactory'. These two categories of scripts were examined separately and the findings were compared in order to discover whether writer's competence and literacy affects the amount and type of source text regulated constructions. The assumption was that the lower the writer's communicative competence in English, the greater the number of source text regulated formations that violate English grammar. Note that the analysis focused only on those examination periods from which I could derive the same number of satisfactory and fully satisfactory scripts. That is, during this phase, I looked at mediation scripts produced in four examination periods which were the following: (1) April 2005, (2) November 2006, (3) May 2007 and (4) November 2007.

Phase III

The next and final phase in this study was to look at the English-cue scripts produced by candidates in the same test papers. By looking at scripts as a result of the first activity, which involves no source text in *Greek*, only cues and occasionally an opening statement in *English*, and comparing these with the mediation scripts produced by the same candidates, useful conclusions as to source text regulation could be drawn. Actually, these 'English-only' scripts were analyzed so as to see first of all whether these also contained acceptable hybrid formations, Greenglish or formations violating English grammar. Secondly, I wanted to see whether such formations– if they were indeed contained therein–were equal in number and rank as those in the mediation task scripts. Hence, the last step of this third phase in my research led me to compare results of the two activities in order to ascertain whether such formations are a result of the regulation by a source text in language other than the language of script production, rather than an issue of the so-called 'mother tongue interference'.

The total number of scripts investigated at this stage of the research was sixty (60) (one third of the total number of the scripts analysed at the first stage). Specifically, I looked at thirty (30) scripts as a result of Activity 1 from the April 2005 administration and thirty (30) scripts from the May 2006 administration. These sixty (60) scripts were compared with sixty (60) mediation scripts produced by the same candidates in the same examination periods. Some sort of quantification of the findings was also necessary in order to compare the results and draw some useful conclusions as to what extent the source text which is written in Greek regulates their English scripts.

Now that the methodological issues of this research have been discussed and all the phases of the research project are described in detail, the following chapter presents the findings derived from the first and last phase of the research. It actually presents findings derived from the analysis of the mediation scripts with a view to discussing the source text regulated formations therein.

CHAPTER 4

SOURCE TEXT REGULATED FORMATIONS IN MEDIATION SCRIPTS

4.1. Introduction

This dissertation rests on the claim by Dendrinos (2007c), during an in-house seminar at the RCEL that, in mediation activities, the source text necessarily regulates the target text and that regulation may vary from weak to strong. When regulation is weak or rather weak, code meshing structures produced constitute more or less successful hybrid formations that create no problem of intelligibility to the reader. When regulation is strong, source text regulated constructions make little or no sense in English and violate English grammar in terms of form, meaning and use. The degree of regulation is a consequence of a variety of factors, such as the kind of mediation task candidates are asked to perform and the script writer's competence in English along with his/her levels of literacy in both languages. The factors which are responsible for the production of hybrid formations or 'wrong' structures are fully discussed in chapter 6. The present chapter presents some of the code meshing structures and errors detected in my data in three categories: (a) fully acceptable, (b) partially acceptable or *Greenglish* and (c) unacceptable source text regulated formations.

4.2. The ranking procedure

As already mentioned in the previous chapter, in the initial phase of this research project, script analysis resulted in three hundred and eighteen (318) instances of formations regulated by the Greek text. Once I devised a tool to rank these formations on a scale from 1 to 3 myself, it was decided to check my intuition by asking others to rank them also. I chose thirteen (13) 'judges' who were all proficient and highly literate speakers of English but also proficient speakers of Greek, and asked them to rank a specific number of formations each, so that all the formations which comprise my data were rated by two judges in addition to myself.

The judge-ranking procedure provided very interesting results for their ratings indicated that it is very difficult to say what is a perfectly acceptable formation in English and what an error. Specifically, some formations considered as errors by one

judge, were perfectly or partially acceptable for the other judge. Of course, this can be explained by their different language, academic, professional and social backgrounds. Besides, various researchers have noticed such differentiations in the opinions of various groups of judges (i.e. native teachers vs. non-native teachers etc) when assessed the gravity of certain errors (cf. James, 1977; Santos 1988; McCretton and Rider, 1993; Birdsong and Kassen, 1988; Scmitt, 1993; Kobayashi, 1992). Informal discussions followed after my judges had ranked the formations provided with, were quite revealing as to the 'criteria' they used when ranking. For instance, those judges who were KPG raters and aware of how candidates perform in the writing test tended to be more lenient. They considered some instances of language use violating the rules of English grammar as acceptable when they did not cause intelligibility problems. On the contrary, professors of the Faculty of English Studies tended to regard any violation of the rules of the English language as an error. However, even among professors, there was difference of opinion.

'Native' speakers of English also disagreed among themselves. While ranking, they commented: "This is not wrong but that's not how you say it in English". Despite the fact that they agreed that certain instances of hybrid language use were peculiar, the first one who was a KPG rater as well, was reluctant to rank something as an error, perhaps for the reasons explained above. On the contrary, instances of language use which did not violate grammar rules in terms of formal meaning but violated rules of use was ranked as an error. All the above confirms that there is no clear cut distinction between error and non-error (Lengo, 1995).

One interesting finding that deserves our attention is that as regards deviations on the level of formal grammar, these did not trigger much disagreement among judges. By contrast, many differences were observed in the ranking of deviations on the level of lexis. For some researchers (cf. Lyons, 1977 found in James, 1998), collocational anomalies or other semantic deviations are not clear cases of ungrammaticality since "the rules they violate are not general rules of grammar, but 'local' and sometimes even unique rules determining what word combinations are natural" (James, 1998: 68). Therefore, rule-breaking on the level of formal grammar usually becomes more noticeable as opposed to lexis, a fact that may account for the above finding.

The following section discusses some of the instances of source text regulation. Under each example, there is the source text phrase that seems to have regulated the

script. It was decided to present below only the unambiguous occurrences, that is, the instances which did not cause any disagreement among the judges and me. However, all three hundred and eighteen (318) source text regulated formations, along with those formations found in the scripts produced as a result of the Activity 1, which were actually fifty six (56), are presented in tables in the Appendix.[43] Note that they are presented according to the categories of the ranking scale devised for the purposes of this research, i.e. fully acceptable hybrid formations, partially acceptable hybrid formations and errors.

4.3. Discussion of data

In considering the data to be presented shortly, i.e. regulated formations ranked as fully acceptable, partially acceptable or *Greenglish* and unacceptable formations, it is important to remember that the primary aim of this research is to investigate to what extent and how the source text regulates target text during the process of mediation. Grouping my data in three categories helps towards a more coherent presentation and discussion of findings.

4.3.1. Acceptable source text regulated formations

Findings of the third category, i.e. those which have been rated with a 3, are appropriate and suitable for the new linguistic environment. Despite some degree of 'strangeness' in some, they are all successful code meshing formations considered fully acceptable.

To start with lexical formations (see examples 1-7), we see traces of the source text, but the regulation is weak, and the code meshing is only at the level of lexis making necessary adjustments and fully conveying the intended message.

1. **renew** their knowledge
   'να ανανεώσουν τις γνώσεις τους'
   [na ananeosoun tis gnosis toys]

2. prepare young people for the **society's needs**
   'προετοιμάζει κατάλληλα τους νέους για τις ανάγκες της εποχής'
   [proetimazei katalila toys neous gia tis anages tis epohis]

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[43]   For hybrid formations found in mediation scripts, see Appendix 3 (p. 111-127) while for those detected in the English-cue scripts, see Appendix 6 (p. 131-133).

3. prepare young people for the **needs of their time**
   (same as in 2)

4. prepare the students **correctly**
   'προετοιμάζει κατάλληλα τους νέους'
   [*proetimazi katalila toys neous*]

5. **increase** your strength and your flexibility
   'για να αυξηθεί η δύναμη και η ευλυγισία σας'
   [*gia na afksithi h dinami kai h evligisia sas*]

6. live their own **story**
   'για να ζήσουν τη δική τους ιστορία'
   [*gia na zisoyn ti dikh toys istoria*]

7. to come **in touch with** excellent books
   'να έρθουν σε επαφή με σημαντικά έργα τέχνης'
   [*na erthoyn se epafi me simantika erga tehnis*]

Unlike lexical deviations, which were often tolerated and ranked with a 3, deviations at the level of grammar were usually ranked with a 2 (partially acceptable) or 1 (totally unacceptable) of the total number of hybrid formations in which a deviation was detected. One hybrid formation, in which a deviation at the level of grammar was detected, is presented below.

8. go **for** a trip
   'κάνει ένα ολόκληρο ταξίδι'
   [*kanei ena olokliro taksidi*]

4.3.2. Partially acceptable source text regulated formations

Apart from the utterances that were ranked as 3, there is a huge number of utterances which were not fully successful attempts of code meshing and sounded a bit 'peculiar' or 'odd' in English creating a strain on reader or some uncertainty as to what the meaning of the particular formation is. These instances of language use, which are not considered 'wrong', are called Greenglish formations because they are strongly regulated by the Greek equivalent and deviate from the English norm. In fact, some are fully understood only in the Greek context and by Greek users of English. They are a word-for-word translation of the Greek utterance rather than an utterance which is equivalent in meaning. The following examples illustrate the fact that equivalence cannot always be equated with sameness (James, 1998).

9. **Open** nights – astronomy for all
    'Ανοιχτές νύχτες, αστρονομία για όλους
    [*Anihtes nihtes, astronomia gia olous*]
10. are **doing** a magic trip
    'θα κάνουν την πιο μαγική εκδρομή της ζωής τους'
    [*tha kanoun tin pio magiki ekdromi tis zois tous*]

11. when the day **finishes**
    'στο τέλος της ημέρας'
    [*sto telos tis imeras*]

12. the **strength** of imagination
    'δύναμη της φαντασίας'
    [*dinami tis fantasias*]

13. **with** his pitzamas
    'με τις πιτζάμες του'
    [*me tis pitzames tou*]

14. you have the **control of the situation**
    'έχετε τον έλεγχο της κατάστασης'
    [*ehete ton elegho tis katastasis*]

None of the above utterances were ranked in the category of error and this is due to the fact that they do not violate the rules of English at the level of form. According to Hülmbauer (1992: 9), "linguistic forms which deviate from the English code but which convey meaning effectively, then, cannot be regarded as errors". They could be described though as 'unnatural' or 'peculiar' occurrences in English which carry traces of the source text.

4.3.3. Unacceptable source text regulated formations

As already explained in previous sections, unsuccessful code meshing and violations at the level of form, meaning and use, result in errors. James (1998) uses the term *blend errors* to refer to those errors committed "when two alternative grammatical forms are combined to produce an ungrammatical blend" (ibid: 111). However, we do not think that this is a useful term in our case.

There are many instances in the data when formations violate rules of the English grammar in terms of form as well as meaning and use. Errors, which are the result of strong source text regulation, have been classified below. However, it should be made clear that it is not within the scope of this study to provide a Taxonomy for

Error Analysis (see cf. James, 1998); instead, errors have been classified under categories in order to facilitate their discussion.

Based on James' (1998) model of error classification, errors have been divided into two main categories, i.e. grammar[44] and lexis. "Grammar has been traditionally discussed in terms of morphology and syntax, the former handling word structure, the latter handling structures 'larger' than the word" (ibid: 154). Cases in which morphological rules were violated were rare in my data whereas there were plenty of cases where rules of syntax were violated resulting in phrase structure errors, clause errors, sentence errors, and ultimately paragraph structure or intersentence errors. Given the nature of this study, it will focus on the errors at the sentence level.

In relation to lexical errors, following James (1998), these will be classified classification into formal lexical errors and semantic lexical errors. The former category includes misselections, misformations and distortions whereas the latter includes confusion of sense relations and collocation errors[45]. The discussion in section 4.3.3.1 focuses on phrase structure, clause and sentence errors, while section 4.3.3.2 discusses formal errors of lexis and specifically misformations as well as semantic errors of lexis, all attributable to Greek text regulation.

4.3.3.1. Grammatical errors

Morphology errors

Starting with morphological errors at the level of grammar, the omission of the final -*s* of certain nouns always ending in -s (see example 15) and the pluralization of certain mass nouns (by adding the suffix –s) (see example 16) are observed to be the most common errors in Greek candidates' mediation scripts.

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[44] "The grammatical description of a language specifies the way in which sentences in that language may be constructed: it gives the rules of sentence structure" (Jackson, 1982: 56).

[45] In order to detect lexical errors in university students' writings, Hemchua and Schmitt (2006) have also based their research on James' error taxonomy. Commenting on James' lexical error categorization, they point out that this approach is based on the classic word knowledge framework suggested by Richards (1976). According to Richards (1976 cited in Hemchua and Schmitt, 2006: 8-9), "seven types of knowledge are necessary to know a word: (a) morphology including pronunciation and spelling, (b) syntactic behaviour in a phrase and a sentence, (c) functional or structural restrictions or collocations, (d) semantic values, (e) secondary meaning or connotations, (f) word association and (g) frequency of use".

15. her **serie*** of five fantastic books
    'η σειρά πέντε βιβλίων'
    [*i sira pente vivlion*]

16. For more **informations***
    'Πληροφορίες/ δηλώσεις συμμετοχής στα τηλέφωνα'
    [*plirofories/dilosis simmetohis sta tilefona*]

Syntax errors

Moving on to syntax, it describes "the grammatical relations between words as they are put together in phrases, clauses and sentences (syntactic structures)" (Knapp and Watkins, 2005: 66). Respectively, below, there are distinct sections devoted to the discussion of phrase structure, clause and sentence errors.

a. Phrase structure errors

Determiner phrases, noun phrases, verb phrases, adjectival phrases, prepositional phrases, are some of the phrase types which may contain errors, as James (1998) maintains. In my data, the frequency of phrasal errors is not as high as that of clausal errors but they deserve our attention. Most phrase structure errors seem to fall into two main types; prepositional-phrase errors and determiner-phrase errors. Source text regulation at the level of noun phrases and verb phrases seems to be rare and thus it is not discussed here.

The most frequently occurring phrase structure errors in my data are the prepositional choice errors. Below are three such examples.

17. prepare **with** appropriate way the new generation
    'προετοιμάζει κατάλληλα τους νέους'
    [*proetimazi katalila toys neous*]

18. be careful **in** your perfume
    'προσοχή και στην κολόνια ή το άρωμα που φοράτε. Πρέπει να είναι διακριτικό'
    [*prosoxi kai stin kolonia i to aroma pou forate. Prepi na ine dikritiko*]

19. each book brings the child **to** contact with painting
    'να έρθουν σε επαφή με σημαντικά έργα τέχνης'
    [*na erthoun se epafi me simantika erga tehnis*]

Prepositions seem to be difficult to acquire even among native speakers the English language (Hemchua and Schmitt, 2006). For instance, young 'native speakers' take

years to master the similar, but not identical, meanings of the words like 'near' and 'next to' (Durkin et al 1985 found in Hemchua and Schmitt, 2006). In reviewing the data, it seems that prepositions constitute one of the most serious problems in the sense that there is very strong regulation from the source text. There is a significant number of cases with a literal translation of the source text prepositions despite the fact that prepositions rarely have a one to one correspondence between English and Greek.

The use of articles is another problematic area in candidates' mediation scripts. According to the literature (cf. James, 1998; Hendricks, 2008), errors in articles can be of two types. The first type is when articles are missing when they should be used, or when they are added when they should not be there. The second type is related to the use of the indefinite and the definite article. A common error is to use the one instead of the other. What the data suggests is that candidates use the definite article when it is not needed, due to source text regulation (from the Greek text), as in examples 20 and 21.

20. prepare **the** young people suitable
    'προετοιμάζει κατάλληλα τους νέους'
    [*proetimazi katalila tous neous*]

21. **The** art like a fairytail
    «Η Τέχνη σαν παραμύθι»
    [*i tehni san paramithi*]

Last but not least, there are a few interesting cases of adjective noun inversion, as in example 22, which are strongly regulated by the Greek text. They violate the formal grammar of English, which does not allow nouns to precede adjectives. As it is evident below, the source text has obviously regulated word order.

22. you should wear a ***perfume simple***
    [*prosoxi kai stin kolonia i to aroma pou forate. Prepi na ine dikritiko*]

b. Clause errors

Misordering is observed to be one of the most common clause structure errors in my data, confirming what Dulay, Burt and Krashen (1982: 163) have claimed, that misordering is the result of learners carrying out "word-for-word translations" of L1 structures when producing utterances in the target language. Many researchers have

attributed word-order errors to mother tongue interference (cf. Odlin 1989/1990; Lirola, 2006; Williams, 2008). However, the data investigated for this project does not provide further support for this claim or evidence for opposing it. What we can see presently is that the syntactic order of the source text sentences regulates the syntactic choices in the target text, as in examples 23-27, all of which are based on word-order patterns of Greek.

23. after of these presents, follows visiting at the Observatory
    'μετά τις διαλέξεις ακολουθεί επίσκεψη στο αστεροσκοπείο'
    [*meta tis dialeksis akolouthi episkeskepsi sto asteroskopio*]

24. in the circle scene are all the memories of Marc Chagall
    μέσα στην κυκλική σκηνή του τσίρκου υπάρχουν όλα όσα αγάπησε ο Marc Chagall
    [*mesa stin kikliki skini tou tsirkou ine ola osa agapise o Marc Chagall*]

25. within the round stage of the circus is everything that Marc Chagall loved
    (same as in 24)

26. in this calendar have written seven days of a child
    'οι επτά μέρες της εβδομάδας καταγράφονται στο ημερολόγιο'
    [*i epta imeres tis evdomadas katagrafonte sto imerologio*]

27. in paintings are coming to life the times of the family
    'το πινέλο των ζωγράφων ζωντανεύει οικογενειακές στιγμές'
    [*to pinelo ton zografon zontanevi ikogeniakes stigmes*]

A close look at these examples shows that there is violation of rules concerning the relatively fixed word order of English. Specifically, the Subject-Verb-Object order has been violated as verbs have been used before the subject, which is a very serious error in English because it may be a source of misunderstandings. Greek allows this type of inversion but English does not. Subjects always precede verbs; thus, any deviation from this order is considered as unacceptable.

Another pattern strongly regulated by the Greek text is the wrong use of the coordinative conjunction 'and' as in example 28. In Greek, 'and' mainly functions as a coordinative link which joins clauses. However, it is also used for emphasis, whereas in English it is not.

28. they will know **and** Epaminoda
    'θα γνωρίσουμε και τον Επαμεινώνδα'
    [*tha gnorisoume ke ton Epaminonda*]

c. Sentence errors

Sentence errors, such as example 29, were not very frequent in the data. Actually, it is very interesting that I recorded a tendency of B2 level candidates to avoid including subordinate clauses in their scripts probably attempting to minimize sentence errors (i.e. avoidance strategy) of the type below.

29. wear clothes **as you believe that they are exactly what your job need**
     'ντυθείτε όπως νομίζετε πως περιμένουν να είστε ντυμένος ή ντυμένη στη δουλειά που θέλετε'
     [*ntithite opos nomizete pos sas perimenoun na iste ntimenos i ntimeni sti doulia pou thelete*]

The source text contains a complex sentence consisting of one main clause ('ντυθείτε' [get dressed]) and multiple subordinate clauses. Based on the syntactic structure of the Greek text, the candidate here attempts to produce a similar sentence in English but it is syntactically ill-formed and to a great extent unintelligible.

4.3.3.2. Lexical errors

Having discussed grammar errors in my data, I now move on to the discussion of lexical errors, using James' (1998) lexical error taxonomy, which is influential in the area of error analysis. Previous research on lexical errors has used a variety of error taxonomies, "most with a relatively limited number of categories" (Hemchua and Schmitt, 2006: 8). Duskova (1969 cited in Hemchua and Schmitt, 2006) used four categories of lexical errors while Engber (1995) devised nine categories. According to Hemchua and Schmitt (2006), James' framework is perhaps the most thorough framework for lexical error classification and it is for this reason that is used presently. In the discussion that follows, formal lexical errors are presented first and semantic lexical errors of lexis are then discussed.

Formal lexical errors

As stated by James (1998), formal lexical errors can be classified into three categories, which are: formal misselection[46], misformations and distortions. Here, the

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[46] Misselection according to James (1998 is the process of confusing pairs of words that look and sound similar. Much research has been conducted on these pairs of words and how

focus is on misformations, since only errors of this category have been detected in the data; in other words, "errors that produce 'words' that are non-existent in the FL" (James, 1998: 149). Obviously, this type of error occurs when the source text lexical item serves as a basis for a word that does not exist in English. What is interesting is that the new word is created following formal grammar rules of English. As stated by Bamiro (1994: 47), "coinage involves the derivation of new lexical items via prefixation, suffixation, a combination of both or redublication and compounding". In my data, the number of 'coinages' (cf. Bamgbose, 1982; Bamiro 1994; James, 1998; Adamo, 2007) is not significant but they are present.

30. **Kosmologic** Dimokritou
    'η κοσμολογία του Δημόκριτου'
    [*i kosmologia tou Dimokritou*]

31. the **worldsay** of Dimokritos
    (same as in 30)

32. **dialexy**
    διαλέξεις
    [dialeksis]

33. modern Hellenic **pezographi**
    'σύγχρονη ελληνική πεζογραφία'
    [*sighroni eliniki pezografia*]

34. a small town of **Parisi**
    'μια συνοικία του Παρισιού'
    [*mia sinikia tou parisiou*]

The words in bold above constitute violations of the English lexical system. They could hardly be described as "lexical innovations" (Bamiro, 1994: 47). Some of them are clear cases of Greeklish constructions (i.e. Greek words in Latin alphabet), as in examples 33 and 34. In examples 30 and 32, English suffixes are used in an attempt to *Anglisize* the words.

Semantic lexical errors

The vast majority of errors detected in my data concerned words that they wrong at the level of meaning rather than form. This finding is congruent with this of Hemchua

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they are created. Laufer (1989) calls them 'synforms', Room (1979) 'confusibles' while Phythian (1989) uses the term 'confusables' to refer to these pairs of lexical items.

and Schmitt (2006) who discovered that formal errors were less frequent in Thai university students' essays than semantic errors. In an attempt to explain this phenomenon, they claim that semantic knowledge is extremely difficult for L2 learners to acquire since "various word knowledge facets (e.g. sense relation, collocation, connotation, and register) are required" (ibid: 16). Schmitt (2000) further maintains that these semantically-related aspects are among those elements of world knowledge that learners master relatively late in the acquisition process. We do not dispute the explanations provided by Hemchua and Schmitt (2006) but our explanation is different. What is claimed is that the source text functions as a force regulating the target text, having as a result the production of either strongly or weakly source text regulated formations. Lexical errors at the level of meaning have been resulted due to strong source text regulation.

Discussing actual instances, incorrectness and strangeness at the level of semantics has been primarily produced when the "cooccurence restrictions of English" (James, 1998: 75), that is the collocation restrictions, have not been taken into consideration by the candidates. According to researchers (cf. Baker, 1992; Benson et al 1997), a collocation is a lexical unit consisting of cluster of two or more words from different parts of speech. Hemchua and Schmitt (2006: 11) define collocation as "a word or phrase that is frequently used together with another word or phrase and sounds natural and correct for native speakers". In my data, many scripts include unnatural word combinations due to some sort of "breaking of mutual expectancies that hold between words" (Taiwo, 2001: 369). Examples in which collocations were violated were not rare. Word-for-word translations of Greek utterances equivalent in meaning but not in use are provided in examples 35-42.

35. he **makes** a whole travelling
    'κάνει ένα ολόκληρο ταξίδι'
    [*kani ena olokliro taksidi*]

36. he ends up **doing** a whole **travel**
    (*same as in 35*)

37. be careful in the aroma you are going to **wear.**
    'προσοχή και στην κολόνια ή το άρωμα που φοράτε'
    [*prosoxi kai stin kolonia i to aroma pou forate.*]

38. be careful in the aroma you are going to wear**,** not to be very **big** or **heavy.**
    'προσοχή και στην κολόνια ή το άρωμα που φοράτε. Πρέπει να είναι διακριτικό'
    [*prosoxi kai stin kolonia i to aroma pou forate. Prepi na ine diakritiko*]

39. **make** your appropriate **style**
    'φτιάξτε το τέλειο στυλ'
    [ftiakste to telio stil]

40. **increase** your **power**
    'για να αυξηθεί η δύναμη και η ευλυγισία σας'
    [gia na afksithi i dinami ke i evligisia tis]

41. improve your **physical situation**
    'θα βελτιώσετε σταδιακά την φυσική σας κατάσταση'
    [*tha veltiosete tin fisiki sas katastasi*]

42. improve your **natural situation**
    (*same as in 41*)

Before moving on to the discussion concerning the type of semantic errors, i.e. the confusion of sense relations, it is worth making a comment concerning judges' ranking on certain utterances that included violated word combinations. The vast majority of the violated word combinations like the ones presented above, were rated with an 1, rather than with a 2 or 3. This probably means that the particular judges were extremely sensitive to collocational restrictions and any 'misapplication' was considered unacceptable. However, the literature suggests that inappropriate collocation cannot be considered as totally wrong, but rather infelicitous (cf. Hemchua and Schmitt, 2006).

Apart from collocation errors, it is interesting to present some errors, such as 43-45, which entail confusion of sense relations, thus contributing to the 'foreignness' (James, 1998) of the scripts investigated. It is evident that all the semantically deviant utterances below constitute word-for-word translations of the Greek utterances of the source text.

43. for the needs of their **season**
    'προετοιμάζει κατάλληλα τους νέους για τις ανάγκες της εποχής'
    [*proetimazei katalila toys neous gia tis anages tis epohis*]

44. with **reason** to give children the opportunity
    'με σκοπό να δώσει την ευκαιρία στα παιδιά'
    [*me skopo na dosi tin efkeria sta pedia*]

45. My **lovely** diary
     'Αγαπημένο μου ημερολόγιο'
     [Agapimeno mou imerologio]

In concluding this chapter, which has investigated source text regulation at the level of sentence, it can be claimed that hybridity and errors due to Greek text regulation occur locally. That is to say, parts of the text rather than the whole text may be strongly or weakly regulated.

The chapter that follows presents qualitative and quantitative findings from 'English-only' scripts' analysis. The number of hybrid formations and deviations encountered in the first activity has been contrasted with the number of source text regulated formations detected in the mediation activity and useful conclusions as to the role of the source text in regulating the target are drawn.

CHAPTER 5

COMPARING HYBRIDITY IN MEDIATION AND 'ENGLISH-CUE' SCRIPTS

5.1. Introduction

The previous chapter discussed the findings derived from the analysis of candidates' mediation scripts with particular emphasis on hybrid formations detected therein. The present chapter presents the results derived from the analysis of the 'English-cue' scripts (i.e. those produced as a result of the 'English-only' activity) and finally compares the type and number of hybrid formations detected in the two categories of scripts. The aim of such an analysis was to see first of all whether the 'English-cue' scripts also contained hybrid formations and secondly to discover whether such formations – provided they were indeed contained therein– were equal in number and rank as those in the mediation task scripts. Ultimately, the two categories of scripts were compared in order to ascertain whether hybridity is the result of regulation by a source text in language other than the language of script production, rather than an issue of the so-called mother tongue interference.

In section 5.2 below, the two 'English-only' tasks of the writing tests prompting the scripts under investigation[53] are briefly described while sections 5.3 and 5.4 discuss both qualitatively and quantitatively the findings derived from the comparison of the mediation and 'English-cue' scripts.

5.2. The 'English-cue' activities prompting the scripts investigated[54]

As already mentioned, the KPG B2 level writing test consists of two activities. So far, the analysis has been based on the scripts produced as a response to the mediation activity which appears second in the test paper. The first activity is a semi-guided writing production task, which requires candidates to produce a text (of about 150 words), on the basis of instructions and prompts provided in English.

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[53] Note that I looked at thirty (30) scripts as a result of Activity 1 from the April 2005 administration and thirty (30) scripts from the May 2006 administration. These sixty (60) scripts were then compared with sixty (60) mediation scripts which had been produced by the same candidates in the same examination periods.

[54] See Appendix 5 (p. 130).

In April 2005, Activity 1 asked candidates to produce a narrative text for the readers of a monthly newspaper in English for tourists in Greece and specifically, a memorable event they had experienced as a child. Candidates were expected to use the opening provided and compose a semi-formal or formal text with a personal tone addressing tourists. In the writing test administered in May 2006, Activity 1 asked candidates to produce a promotion leaflet which was intended to inform a readership of tourists in Greece about an art exhibition in Greece and to promote this event to them. Following the given instructions, the script was expected to provide information about the event and the paintings being exhibited – those shown to them and those that they can imagine and ultimately to suggest that tourists visit the exhibition. The language they had to produce was expected to be semi-formal, the tone impersonal or 'neutral' when providing information about the event and the paintings.

5.3. Hybridity in 'English-cue' scripts: a qualitative analysis

What the analysis of the scripts as a response to the 'English-only' activity indicated is that hybrid formations, Greenglish and Greek instigated erroneous formations were actually included therein.[55] However, it cannot be claimed that they are the result of source text regulation as there is no source text that could regulate the script. Thus, code meshing structures and other formations produced on the basis of Greek seem to have been triggered by mother tongue influence, that is, the influence that candidates' mother tongue exerts on them. According to Brown (1994), the learners' mother tongue is the only previous linguistic system upon which the learner can draw and its use cannot be easily avoided; it can only be restricted through training and practice. As found in the literature, L2 writers switch to the mother tongue frequently in the process of writing for various strategic purposes (Zamel, 1983; Cumming, 1990; Friedlander, 1990; Uzawa, 1996; Bosher, 1998; Wang and Wen, 2002; Woodall, 2002). Those with low English proficiency tend to directly translate from the source language into the target language throughout their composing processes, whereas advanced learners appear to use their mother tongue strategically for idea-generating, monitoring, and lexical-searching purposes (Wang and Wen, 2002).

As a general remark, it can be said that the hybrid formations, Greenglish or erroneous formations found in the scripts as a result of the 'English-only' activity

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[55] Their ranking is provided in Appendix 6 (p. 131-133).

provide evidence for the ties of the writers with the Greek context of situations. As shown below, by producing such deviant forms and structures, they indicate their identity, that of Greek speakers of English.

Referring to the most and least problematic areas, syntax seemed to be a more problematic area for the candidates than lexis- as opposed to mediation scripts. Some of the recurrent deviations were the addition of prepositions where they were not necessary, as in examples 46 and 47.

46. we are discussing **about** this

47. I suggest everybody **to** come

While in mediation scripts, the most frequently occurring phrase structure errors were the prepositional choice errors attributable to some literal translation of the source text prepositions, in the scripts as a result of Activity 1, the prepositional errors were also frequent but not due to source text regulation but due to some internal translation of Greek phrases into English. The wrong application of articles (i.e. addition or omission), as in example 48 and more rarely, the violation of word-order restrictions, as in example 49 was also evident in the 'English-only' scripts.

48. it was **(-)** perfect experience

49. in Crete gathered tourists and visitors from all over the world

What is more, a very recurrent interlingual error detected in this category of scripts and deserves our attention was the omission of subjects, as in examples 50 and 51). Greek is a pro-drop language, that is to say, it allows dropping of pronouns and nouns in the topic position if the topic is referred to in another way (e.g. by an inflection on the verb). On the contrary, the English language is a non-pro-drop language as it "does not allow finite declarative sentences without subjects" (Cook and Newson, 1996: 57). The following examples clearly illustrate this tendency which paradoxically enough was more evident in the scripts as a result of Activity 1 rather than of Activity 2.

50. **Is** an ideal place to know the greek modern painture

51. **Is** very important to learn all the people the life of Greece

Additionally, while in mediation activities, the vast majority of hybrid articulations or 'wrong' instances of language use concerned lexis and especially the appropriate use of collocations, in Activity 1 scripts, the number of deviations that concerned lexis use, were much fewer (see examples 52-53).

52. the time does not **return**

53. who were **seasons friends**

Ringbom (2006) and Bartlett and Erling (2006) very aptly explain why lexical deviations in the target language occur and their claim is of value here. According to them, users of an L2 activate the two linguistic codes which have at their disposal simultaneously. This leads to "weighing terms in the two language repertoires against each other and 'transferring' them into English" (Bartlett and Erling, 2006: 26) on a basis of "perceived similarity" (Ringbom 2006: 36). However, the fact that similarity is perceived in form does not necessarily mean that there is correspondence in meaning and use as well (Bartlett and Erling, 2006).

Concluding this section, the general impression gained from the analysis of the data is that hybrid formations, Greenglish forms or Greek instigated errors detected in the first activity scripts were not extremely 'severe'[56] in the sense that they did not pose serious barriers to communication. The majority of them were local rather than global as they did not involve "the overall structure of a sentence" (Burt and Kiparsky, 1974: 73) but affected particular constituents of a sentence.[57] Furthermore, although in mediation scripts, the greatest number of deviations were lexical, in Activity 1, hybrid articulations at the level of lexis were fewer as opposed to those at the level of grammar. Actually, this may be a factor which has contributed to the preservation of intelligibility. In other words, it has been found by numerous researchers (cf. Politzer, 1978; Johansson, 1978; Delisle, 1982; Chastain, 1980; Santos, 1988; McCarter and Rider, 1993; Lengo, 1995) that lexically/semantically deviant utterances are more likely to reduce the intelligibility and interpretability of utterances than are grammatical deviations (Khalil, 1985). A reason why deviations at

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[56] In the literature, the term which is widely used is error 'gravity' (see Rifkin and Roberts, 1995). However, in this dissertation, 'severity' is preferred over 'gravity' in order to avoid connections with those studies which have dealt solely with errors rather than different types of deviations and hybrid formations, as this study does.

[57] To my knowledge, Burt and Kiparsky (1974) were the first to make the distinction between 'global' and 'local' errors.

the level of lexis were usually ranked by judges with an 1 (i.e. error) is provided by James (1998), who maintains that it is lexis that "language impinges with content" (James, 1998: 229).

5.4. Comparing hybridity in mediation and 'English-cue' scripts: 'Quantitizing'[58] the results

Although for its main part, the present research is qualitative, some frequency considerations in relation to the comparison of the number of hybrid articulations, Greenglish formations and Greek instigated errors in the two activities of the writing exam have been included and discussed in this section. The number of such formations encountered in the first activity scripts has been contrasted with the number of source text regulated formations detected in the mediation activity with a view to discovering whether in the mediation activity, where there is a source text and two linguistic systems are used simultaneously, more hybrid formations, Greenglish or Greek instigated errors occur.

As is evident in Chart 1 (p. 61), in April 2005, the code meshing structures and errors due to mother tongue influence observed in the English-cue scripts were fewer in comparison with the hybrid formations, Greenglish or errors due to source text regulation found in the mediation scripts. Actually, fifty (50) such formations were encountered in the mediation activity scripts whereas in the scripts as a result of Activity 1, there were only thirty six (36).
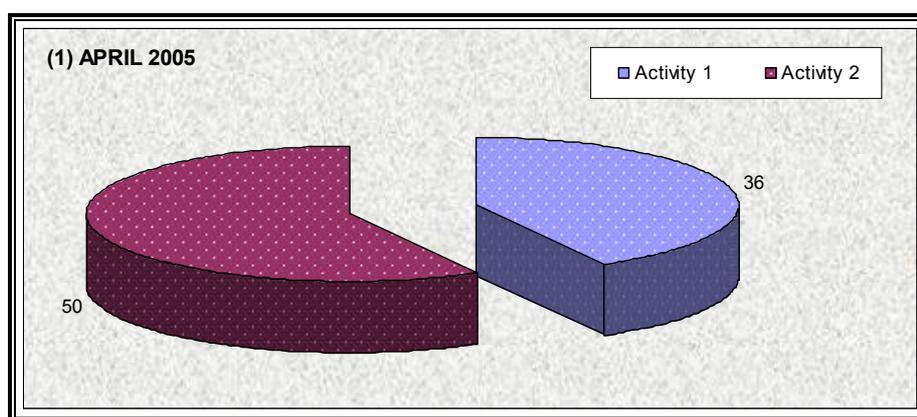
Chart 1: Number of hybrid formations in the English-cue scripts of April 2005

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[58] Miles and Huberman (1994) have first used the term 'quantising'. 'Quantitizing' is a term introduced by Tashakkori and Teddlie (1998) who considered it an important aspect of mixed methods data analysis.
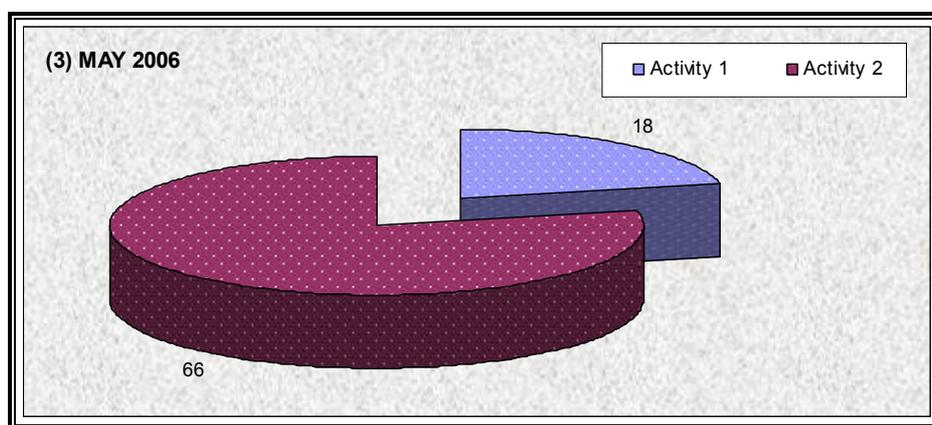
Chart 2: Number of hybrid formations in the English-cue scripts of May 2006

As regards the May 2006 examination (see Chart 2), the total number of weak or strong source text regulated constructions detected in the mediation scripts was sixty six (66) while the code meshing structures and Greek instigated errors found in Activity 1 scripts were only eighteen (18). Therefore, it becomes apparent that the number of structures formed on the basis of the Greek language (either acceptable or unacceptable) is greater in the mediation scripts.

A closer look at the number of hybrid formations found solely in English-cue scripts reveals that the degree of hybridization varies with the type of the writing task of each exam period (i.e. the communicative demands set, the genre required, the topic). For instance, in May 2006, the candidates' seemed to have influenced less by Greek whereas in April 2005, the number of English words and/or patterns formed and/or structured on the basis of the Greek language is greater. Note that the first activity of the writing test of April 2005 asked the candidates to compose a narrative about a memorable experience they had as children whereas that of May 2006 asked them to produce a text for a promotion leaflet about an art exhibition. The type of texts they had to produce as well as the topic/theme of the two activities was different. Therefore, the linguistic demands each task imposed on the candidates were different, a fact that impacted on the degree of Greek use in English texts. Although the above finding provides some evidence for the importance of genre and topic familiarity, the extent to which genre, topic/theme and communicative purpose of the script to be produced affects the degree of hybridization in the scripts as a result of Activity 1 needs to be further examined in future studies by analyzing scripts of a wider range of examination periods. However, the chapter that follows discusses the extent to which

genre, topic and communicative purpose of the source and target texts affects the type and the degree of source text regulation in mediation scripts.

To conclude this chapter, the above findings seem to confirm the determining role of the source text in regulating the target texts. It can be thus claimed that a source text necessarily regulates the target script, a fact that has been proved by the bulk of acceptable, Greenglish or unacceptable formations that resulted from source text regulation and combined elements of two texts. In short, when Greek users of English relay information from a Greek source text into English, they are more likely to produce hybrid forms and structures than when there is no Greek text to regulate their target texts. This finding also leads us to claim that when a source text is provided to candidates either in their mother tongue or another language, this will always regulate their scripts. Therefore, it is not mother tongue that determines the degree of hybridization; rather, such formations are a result of the regulation by a source text in language other than the language of script production.

CHAPTER 6
FACTORS AFFECTING HYBRIDIZATION

6.1. Introduction

While in previous chapters, it has been shown that the source text necessarily regulates the target text and that regulation may vary from weak to strong, the present chapter discusses the factors which we believe affect this regulation. As will be shown in section 6.2, strongly or weakly regulated output is tightly linked with the type of text that script writers are asked to produce (in terms of genre and register), their familiarity with the topic/theme and with the communicative purpose of the target text (as set by the rubrics of the activity). The comparative analysis of the fully satisfactory and the moderately satisfactory scripts has shown that the script writer's competence and literacy is another factor affecting the number and type of source text regulated formations. The results of such a comparison are presented in section 6.3.

6.2. Source text regulation across different genres

In the writing paper of the KPG exam, candidates are asked to produce texts which conform to different social rules, depending on various contextual factors (i.e. what the purpose of the text is, who the addressor and addressee are, in what discourse environment the text to be produced is to appear, etc.), all of which appear in the rubrics of each activity and are taken into consideration when marking these texts. Candidates' choices at the level of lexicogrammar are supposed to be guided by these contextual factors. As different contexts require different lexicogrammatical choices, it is interesting to see different degrees of source text regulation depending on the genre, register and topic of the script to be produced.

Genres, which can be described as "abstract, socially recognised ways of using language" (Hyland, 2003b: 21), are realized through specific registers. Register is largely defined by the topic of the writing, the medium and the interpersonal relations between participants in a communicative encounter. For instance, writing about travelling is different from writing about economics; in the same sense, writing to a friend is different from writing to a professor. Or, complaining orally is different from complaining through a letter as different structuring of the information is required in each case.

The concept of register is central to Halliday's work (Halliday, 1978). He uses three concepts which define register: field, tenor and mode (see also Halliday and Hasan, 1989; Martin, 1992). *Field* is the type of social action or what the text is about (its topic). *Tenor* is related to the role relationships of participants that influence the degree of formality and politeness while *mode* refers to "the symbolic organization of the discourse" (Hyland, 2002: 15), that is whether it is spoken or written. Presently, we are interested in topic familiarity which may be a significant factor in determining the degree of source text regulation. Note that familiarity with the topic has been described by Kirkland and Saunders (1991) as the degree to which the information or genre is related to individual schemata.

In order to mediate in writing, candidates are expected to assume a specific role and address specific readers conveying specific meaning through a particular type of text or genre (Mitsikopoulou, 2008). To be in a position to do this successfully, they need to activate their language awareness with regard to the specific genre and their familiarity with the topic. Below, the extent to which genre, topic and communicative purpose of the target text determine the degree of source text regulation and therefore hybridization is discussed for each examination period separately.

A careful examination of the scripts in my data reveals that different genres, different topics and different purposes for communication do impose different linguistic demands which, in turn, have an impact on candidates' lexicogrammatical choices and therefore on hybridization and deviations.

A closer look at the table below (Table 4, p. 65) shows that the number of source text regulated constructions varied across the six examination periods each one of which involved candidates in different tasks. Specifically, the highest percentages of regulated formations are detected in the examination periods of May 2006 (20.8%) and May 2007 (19.8%) while, the lowest are observed in November 2006 (15.1%) and November 2007 (10.4%). In April 2005 (15.7%), the number of candidates' hybrid formations is not really high either. Last but not least, 18.2% of the instances of hybrid language use detected in my data were detected in scripts produced in November 2005. As Chart 3 shows, the majority of source text regulated formations were produced when candidates were asked to write a book announcement (May

2006[1]) and a promotion leaflet (May 2007[2]), on the topic/theme of literature. The lowest number of source text regulated formations was observed in November 2006 and November 2007, in which two mediation activities, the required genre was an e-mail message.

	Source text regulated formations		1. GENRE	2. TOPIC	3. COMMUNICATIVE PURPOSE
1. APRIL 2005	50	15.7%	text in website	education	to inform & state opinion
2. NOV. 2005	58	18.2%	event announcement	an event at the Observatory	to invite foreigners to attend an event
3. MAY 2006	66	20.8%	book announcement	books/ literature	to present a book
4. NOV. 2006	48	15.1%	e-mail message	work	to give advice
5. MAY 2007	63	19.8%	text for a promotion leaflet	books/ literature	to present & promote a book series
6. NOV. 2007	33	10.4%	e-mail message	exercise/ fitness	to give advise
Total number	**318**				

Table 4: Number of source text regulated formations
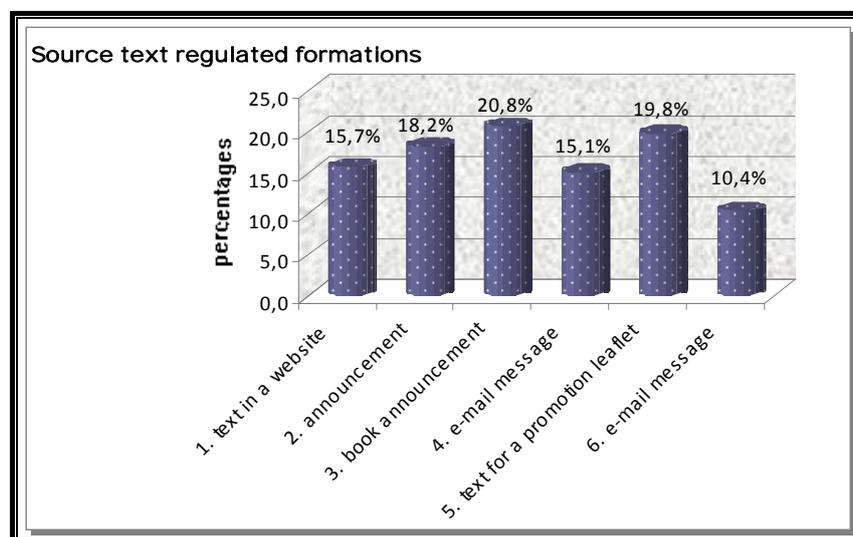
Chart 3: Percentages of source text regulated formations

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[1]   Note that in May 2006, candidates were asked to imagine that they work in a publishing company and had to write a book announcement for the company's book catalogue (genre) presenting the book to readers (purpose for communication).

[2]   Note that the May 2007 writing test expected candidates to imagine that they work for a team preparing the promotion leaflet (genre) for a Greek book exhibition abroad and to write a text that presents a book series (purpose for communication).

A possible explanation for the great number of source text regulated formations in the May 2006 and 2007 administrations may be related to the candidates' lack of exposure to the genres required in the two activities along with a lack of familiarity with the topic of each one of the activities. In both cases, the candidates did not seem to be aware of the generic conventions of a book announcement or a promotion leaflet and thus, their scripts heavily relied on the source genre a fact that has been illustrated by the great number of source text regulated formations. What is also important to highlight is that in these two cases, the genre of the source text was very similar to the genre of the scripts to be produced, which may also account for the high number of hybrid formations and errors.

Many researchers who have investigated writing (cf. Martin, 1989; Swales, 1990; Carter, 1990; Grabe and Kaplan, 1996; Hyland 2002; Bartlett and Erling, 2006; Hyland, 2007) agree that writers do not automatically develop language awareness related to genre and register. Actually, they must be trained. Unfamiliarity with the genre and its lexicogrammatical features may lead to unsuccessful writing. Hence, we agree with Weigle (2002: 35), who claims that "if a task involves a genre that is unfamiliar to writers, some writers who are otherwise skilled may not be able to perform well".

The same is true with topic familiarity, especially since topic is linked with genre. As Knapp and Watkins (2005: 94) explain, "different genres use different types of vocabulary, depending on determining categories such as topic, purpose and audience". Topic is thus considered crucial in any discussion of genre and topic familiarity is another basic prerequisite for the successful execution of a task.

The topic of the writing tests administered in May 2006 and May 2007 was related to literature books. As these two test papers contained the largest number of regulated formations, it can be claimed that candidates may have been less familiar with this topic and this may account for their tendency to heavily rely on the source text. In both cases, we see many instances of source regulated formations, which either deviate from the norm or violate basic rules of form, meaning and use. It can be thus concluded that the role of background knowledge[3] that a writer may bring to the task (Grabe, 2001) or topic familiarity are of primary importance for the successful execution of mediation tasks.

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3   The use of background knowledge to assist comprehension and production has been described by Oxford (1990) and O'Malley and Chamot (1990) as *transfer*.

In addition to the above, the source texts of the two aforementioned writing tests make use of linguistic features with which candidates may not have been familiar. That is these texts were full of figurative language (metaphors[4], hyperboles[5], metonymies[6]), which seems to have put some extra language demands on the learners. For instance, *'δυο παράλληλες ιστορίες που διασχίζουν τη ζωή'* [two parallel stories that traverse life] (May 2006) or *'το πινέλο των ζωγράφων ζωντανεύει οικογενειακές στιγμές'* [The artist's paintbrush brings family moments come to life] (May 2007) are some examples of metaphors found in the Greek text of the two examination periods under discussion. An example of a hyperbole found in the Greek text of the May 2006 writing test is: *'θα ανακαλύψουν πως [...] ένα ολόκληρο ταξίδι χωρά ανάμεσα στο κρεβάτι και το παράθυρο της κάμαράς σου'* [They will discover that a whole journey can fit in the space between the bed and the window of your bedroom]. The utterance *'Ο χρόνος δεν είναι παρά ένα γελοίο κατασκεύασμα'* [Time is but an absurd construction] in the mediation activity of May 2006 is a metonymy. The candidates appear to have experienced difficulty in dealing with texts including such figurative language as they were constantly falling back on the Greek figures of speech, equating the two metaphorical systems, seemingly thinking that for every word in one language there is a semantic equivalent in the other. As a result, their scripts included utterances that did not make sense in English and generally contained a large number of regulated formations. Examples 54-56 below illustrate this tendency.

54. The painters **make live** the family moments
    'το πινέλο των ζωγράφων ζωντανεύει οικογενειακές στιγμές'
    [*to pinelo ton zografon zontanevi ikogeniakes stigmes*]

55. Two parallel stories **go along the life**
    'δυο παράλληλες ιστορίες που διασχίζουν τη ζωή'
    [*dio paraliles istories pou diashizoun ti zoi*]

56. The time is a **stupid creature**
    'Ο χρόνος δεν είναι παρά ένα γελοίο κατασκεύασμα'
    [*o hronos den ine para ena gelio kataskevasma*]

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4   According to Knapp and Watkins (2005: 54), "a metaphor is a figure of speech where one thing is named as another".
5   The term 'hyperbole' is used to describe some sort of over-statement or exaggeration (Knapp and Watkins, 2005).
6   Knapp and Watkins (2005: 54) define 'metonymies' as "a figure of speech similar to metaphor but designates something by the name of something associated with it".

The lowest numbers of source text regulated formations were found in the test papers administered in November 2006 and November 2007. The script to be produced was an e-mail message in both cases, so as to advise a friend. Undoubtedly, candidates were rather familiar with this genre and they appeared to be aware of the generic conventions and lexicogrammatical features. However, there is probably another reason for low text regulation in these cases; the topics of the activities were probably closer to candidates' interests (i.e. work and exercise/fitness), a factor which obviously worked favourably enabling them to mediate more successfully.

Last but not least, the communicative purpose of the script to be produced seems to play a significant role in weak or strong source text regulation. Different purposes for writing involve not only different lexicogrammatical choices but also different levels of processing, which impacts on the final product, the writing process and the writing strategies used. In my data, when the candidates were to produce scripts with the purpose of doing something they were familiar with, such as giving advice to a friend in an e-mail message (November 2006 and November 2007), their texts showed weak source text regulation.

A closer look at the scripts produced leads us to claim that when the source text genre and purpose are very similar to those of the target text, the degree of source text regulation is higher than when the genre and the communicative purpose of the two do not coincide. For instance, the highest number of source text regulated formations was observed in May 2006 and May 2007 test papers, which asked the candidates to produce texts very similar to the source texts, i.e. a book announcement in the first case and a text for a promotion leaflet in the second and for the same purpose, i.e. to persuade/promote. The lexicogrammatical features of the target texts could not be different from those of the source text having as the result high degree of source text regulation. In the other examination periods, the type of text to be produced, along with the communicative purpose were totally different from the source text genre and communicative purpose, a fact that may also account for the fewer source text regulated formations.

Taking all the above into account, it can be safely claimed that the more familiar candidates were with the genre they are asked to produce and the topic they were asked to handle, the fewer source regulated formations were observed. On the contrary, source text regulation seems to have increased when candidates lacked exposure to a given genre and acquaintance with a theme/topic. Additionally, when

candidates were unfamiliar with these and were required to produce a script with the purpose of doing something they are unfamiliar with, they tended to produce highly source text regulated texts.

6.3. Comparing fully satisfactory and moderately satisfactory scripts

Prior to our investigation, we had assumed that the lower the candidates' communicative competence in English, the more regulated their scripts would be. A further assumption was that 'weak' candidates would produce scripts with a considerable number of formations that violate English grammar. These two assumptions proved to be valid. Analysis of my data shows, as it will be shown in this section, that the higher the script writer's competence and literacy, the less likely s/he is to produce source text regulated formations and vice versa. In addition, the more competent script writers are more likely to produce weakly source regulated texts with hybrid formations which are perfectly 'acceptable' in English; that is, fairly successful code-meshing structures that create no problem of intelligibility to the reader. The most frequent problem with these formations is that they deviate from the norm of English more frequently *on the level of use* (in other words, they are pragmatic deviations) and less frequently on the level of meaning or form. A lower level of competence and literacy seems to have resulted to more strongly regulated texts with hybrid formations which are not fully successful attempts of code meshing and invariably sound a bit unnatural in English, creating a strain on the reader, or some uncertainty as to what the meaning of a particular formation is. Finally, as shown below, low level of competence and literacy seems to result in texts which were unsuccessful in relaying the message(s) from the source text but nevertheless contain strongly regulated constructions or errors, which make little sense in English and violate English grammar in terms of form, meaning and use.

6.3.1. A qualitative analysis[7]

In examining scripts marked as moderately satisfactory, I detected a tendency towards word-for-word translation of whole utterances/sentences. In fully satisfactory scripts, though, when source text regulation occurred, it was at the lexical rather than the

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[7]   In Appendix 4 (p. 128-129), there is one fully satisfactory script and one moderately satisfactory in which some of the qualitative differences between the two scripts as discussed in this section are obvious.

sentence level. 'Weaker' candidates seem to have relied more on the source text than 'stronger' candidates, transferring language elements from one language to the other without making the appropriate changes, as in examples 57-67.

57. everything happened **inside from** two journeys
    'όλα γίνονται μέσα από δυο ταξίδια'
    [*ola ginonte mesa apo dio taksidia*]

58. **after of** these presents, follows visiting at the Observatory
    'μετά τις διαλέξεις ακολουθεί επίσκεψη στο αστεροσκοπείο'
    [*meta tis dialeksis akolouthi episkeskepsi sto asteroskopio*]

59. a recent opinion poll which **became** last March
    'μια έρευνα που έγινε τον περασμένο Μάρτη'
    [*mia ereuna pou egine ton perasmeno marti*]

60. **have good mood for** their work
    'έχουν καλή διάθεση για το έργο που επιτελούν'
    [*ehoun kali diathesi gia to ergo pou epiteloun*]

61. share their **learns** with the younger teachers
    'να μοιράζονται τις γνώσεις τους με συναδέλφους'
    [*na mirazonte tis gnosis tous me sinadelfous*]

62. will **do** the most magic trip of their lives
    'θα κάνουν την πιο μαγική εκδρομή της ζωής τους'
    [*tha kanoun tin pio magiki ekdromi tis zois tous*]

63. two stories that **cross** life
    'δυο παράλληλες ιστορίες που διασχίζουν τη ζωή'
    [*dio paraliles istories pou diashizoun ti zoi*]

64. to live their own **history**
    'για να ζήσουν τη δική τους ιστορία'
    [*gia na zisoun ti diki tous istoria*]

65. with **purpose** to give the chance to children
    'με σκοπό να δώσει την ευκαιρία στα παιδιά'
    [*me skopo na dosi tin efkeria sta pedia*]

66. exercising sessions are **doing good**, body and mind
    'η άσκηση δεν κάνει καλό μόνον στο σώμα, αλλά και στην ψυχή'
    [*i askisi de kani kalo monon sto soma, ala ke stin psihi*]

67. he has**n't** learn **nothing** because he doesn't want neither he can
    'δεν έχει μάθει τίποτε γιατί δε θέλει να μάθει και ούτε μπορεί'
    [*den ehi mathi tipote giati de theli na mathi ke oute mpori*]

As it is evident above, the 'weaker' candidates exhibited a tendency to stick to every single word and translate it without considering that there is not always a one-to-one correspondence between items in the two languages. English word order restrictions were violated, as in example 58. There was also inappropriate word use, as in examples 59-66) and negation constructions were formed on the basis of the source text negative constructions, as in example 67. As a consequence, parts of the scripts were strongly regulated by the source text, a fact that rendered them unnatural or in some cases, unacceptable.

On the contrary, in fully satisfactory scripts, source text information was paraphrased and the reliance on the Greek text was limited. The instances of source text regulation below (see examples 68-69), which were found in fully satisfactory scripts, were ranked as fully acceptable. Although there is some degree of source text regulation, the candidates' tendency to paraphrase is evident.

68. school education does not prepare young people well enough for the needs of our days
'προετοιμάζει κατάλληλα τους νέους για τις ανάγκες της εποχής η υποχρεωτική εκπαίδευση'
[proetimazi katalila tous neous gia tis anages tis epohis]

69. you don't have to wear many accessories, try to wear simple things for the best.
'προσοχή στα αξεσουάρ. Όσο πιο απλά είναι, τόσο το καλύτερο!'
[*prosohi sta aksesouar. Oso pio apla ine, toso to kalitero*]

Word-for-word translations of whole utterances/ sentences were not detected in fully satisfactory scripts and for this reason no such examples are provided.

Another major difference observed between fully satisfactory and moderately satisfactory scripts is associated with the process of source text information selection. In moderately satisfactory scripts, information seems to have been selected on the basis of what information was easily transferable from one language to the other, rather than on the basis of what information was relevant to the communicative demands of the task. Any ideas that candidates were unable to relay, probably due to limited linguistic resources, were omitted. This "copy-and-delete"[8] strategy (Brown *et*

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[8] This term has been coined by Brown *et al.* (1983) in order to discuss the processes involved in a summarization task, which is very similar to a mediation one. Rivard (2001) has also employed the particular term when referring to the strategies used in summary tasks by less proficient summarizers. According to the same author, more proficient summarizers tend to

al., 1983) did not usually lead to the production of acceptable texts in terms of lexicogrammar. "Copying" of source information without paraphrasing it or reformulating it[9] or else providing word-for-word translations of source sentences/utterances frequently led to the production of unnatural texts, full of Greenglish forms and structures or even errors. By contrast, in fully satisfactory scripts, this tendency was not observed; information was mainly selected according to the communicative purpose set by the task and as mentioned earlier in this chapter, word-for-word translations of whole utterances/sentences were avoided. Actually fully satisfactory scripts were weakly source regulated texts with hybrid formations which were perfectly 'acceptable' in English and created no problem of intelligibility to the reader.

6.3.2. Quantifying the data

After a brief discussion of the qualitative differences observed between fully satisfactory and moderately satisfactory scripts with regard to source text regulation, a quantification of findings, which is also considered essential, is attempted below. The counting of the instances of source text regulation provides some initial evidence that the number of source text regulation formations decreases as the writer's competence raises. Note that the analysis focused only on those examination periods from which we could derive the same number of satisfactory and fully satisfactory scripts. That is, I looked at scripts produced as a result of the mediation activity in the administrations of April 2005, November 2006, May 2007 and November 2007.

As it is evident in Table 5 (p. 73), the number of source text regulated formations in scripts that have been marked as moderately satisfactory was always higher than in fully satisfactory scripts, though in two out of the four cases not significantly so.

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reformulate ideas using their own words rather than process the source text on a "sentence-by-sentence basis" (Sherrard, 1989: 7).

[9] This learner's tendency to borrow language from the original excerpt has been widely studied by researchers while analyzing L2 learners' summaries (cf. Campbell, 1990; Shi, 2004; Winograd, 1984, among others).

	Fully satisfactory	Moderately satisfactory	*Total number of regulated formations*
ARRIL 2005 (1)	20	30	**50**
NOV. 2006 (4)	23	25	**48**
MAY 2007 (5)	25	38	**63**
NOV. 2007 (6)	16	17	**33**

Table 5: Number of source text regulated formations in fully satisfactory and moderately satisfactory scripts

These findings are also presented with the chart below as percentages, whereby we can see that in all four instances there was a smaller number of regulated formations in moderately satisfactory scripts than in fully satisfactory scripts.
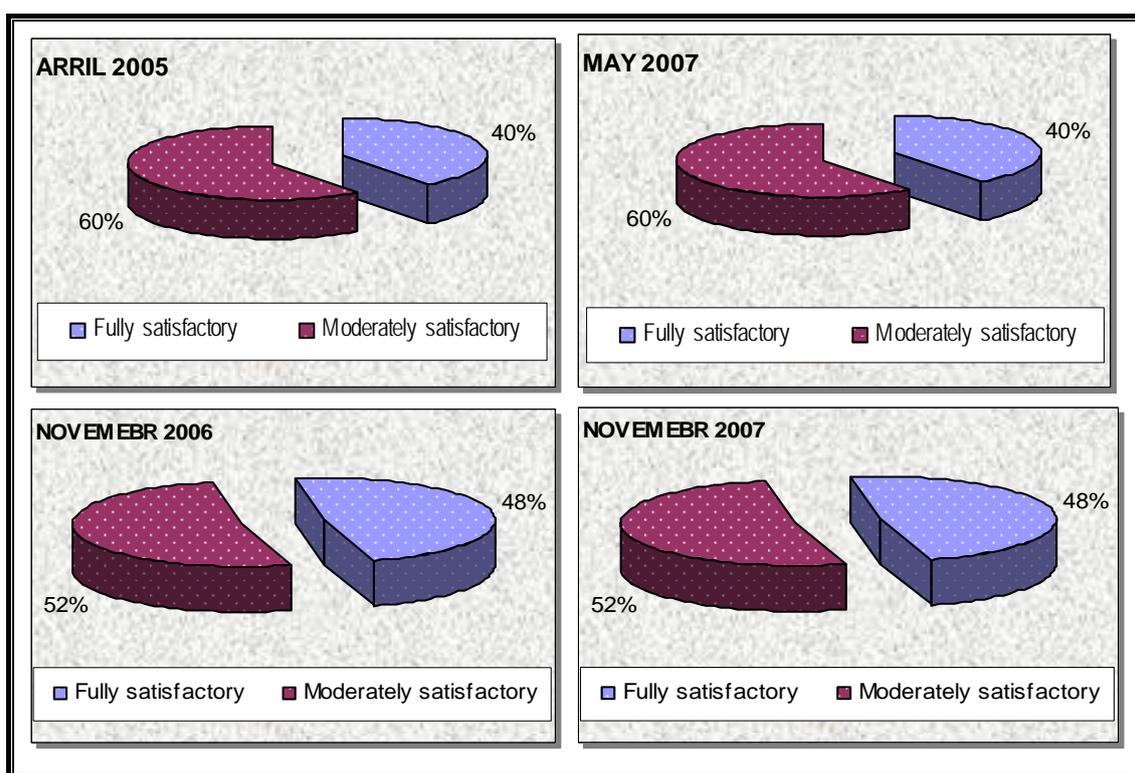
Chart 4: Percentages of source text regulated formations in fully satisfactory and. moderately satisfactory scripts

Careful examination of the figures above and the results of qualitative analysis leads us to claim that a lower level of competence and literacy results to more strongly regulated texts with hybrid constructions which sound a bit 'peculiar' in English or formations which violate English grammar in terms of form, meaning and use. There

are also indications in our data which leads us to believe that the majority of source text regulated formations in fully satisfactory scripts deviated from the norm of English on the level of use rather than on the level of form. However, this claim needs to be further investigated both qualitatively and quantitatively, in future studies.

CHAPTER 7

DISCUSSION OF FINDINGS, CONCLUSIONS AND IMPLICATIONS

7.1. Introduction

The purpose of the present study was to investigate the extent to which, when mediating from one language to another, the source text regulates the text produced and in what ways it regulates it. My data was drawn from a data base containing corpora of B2 level KPG candidate scripts relaying information from Greek to English. Our initial assumption was that the lexicogrammatical features of the source text are inevitably 'infused' into the target text, having as a result the production of source text regulated formations which violate the rules of language and language use to varying degrees. Actually, the analysis of the data confirmed this assumption. It has been found that source text regulation is inevitable when 'transferring' information from one text (and language) to another and that regulation varies from weak to strong. Various factors affect the degree of regulation, such as the script composer's language awareness and competence, the type of text s/he is asked to produce (in terms of genre and register), the topic/theme and the communicative purpose of the script to be produced. The significant traces of the source text found in mediation scripts –many of which are perfectly acceptable formations– leads us to claim that the target text in a mediation activity constitutes a hybrid formation –blending source and target text features.

7.2. Discussion of findings

Errors and deviations have been treated differently in this paper and discussed in separate sections. In our data, we found that there are acceptable hybrid articulations which do not actually deviate from the norm on the level of form but on the level of use and they are thus considered 'pragmatic deviations'. The totally acceptable hybrid articulations, which were few in my data, seem to fit the new linguistic environment and thus, fully convey the intended messages. There is a significantly greater number of deviations in my data; formations which do not constitute fully successful attempts of language meshing and invariably sound a bit 'peculiar' or 'strange' in English, creating a strain on reader or some uncertainty as to what the intended meaning is. We

have called the hybrid formations of this second category 'Greenglish'. They do not constitute errors, as they do not violate formal grammar rules of English, but one can tell that there are strong traces of another language there. Last but not least, there are a significant number of formations which violate the rules of English on the level of form, meaning and use and made little or no sense in English.

The vast majority of occurrences in the third category are lexical formations which violate rules of meaning; i.e., they are semantic errors. Lexical errors which violate formal grammar rules are also present, but the occurrences are few. There are also a number of what James (1998) calls 'coinages'; that is, words that do not really exist in English and are made up as a result of the Greek word. For example, *Kosmologic Dimocritou, *the worldsay of Dimocritos, *dialexy, *Parisi are formations that do not make sense in English; however, Greek speakers of English might easily understand them, as their stems or affixes resembled those of the Greek language. Also at the lexical level, there was a number of collocation errors and we frequently encounter unnatural word combinations (e.g. big or heavy aroma or do a travel).

With respect to grammar, it is interesting is that the most significant problem in the scripts I analysed was the violation of rules with regard to word order. The order of the source text sentences seems to have regulated the syntactic choices in the target texts, which contained numerous English utterances produced on the basis of Greek word-order patterns. Although not very frequent, the majority of phrase structure errors were found in prepositional and determiner phrases. In reviewing the data, we see that prepositions constitute one of the most serious problems in the sense that there is very strong regulation from the source text. There is a significant number of cases with a literal 'translation' of the source text prepositions in English. Source text regulation was also observed in determiner phrases. The excessive use of the definite article or its use in cases when it is not required in English is evidence of strong source text regulation.

One of the most interesting findings in my investigation of Greek candidates' mediation scripts from six different examination periods is that the degree of source text regulation varies with genre, topic and communicative purpose. The more familiar candidates are with the genre they are asked to produce and the topic they are asked to handle, the fewer source text regulated formations. On the other hand, source text regulation seems to increase when candidates lack exposure to a given genre and

familiarity with the theme/topic. The communicative purpose of the script to be produced was another factor that seems to be at play. In other words, when candidates are asked to respond to a communicative purpose they are unfamiliar with (as for example, to present and promote a book) they tend to produce highly regulated texts.

The script writer's language competence and literacy was another factor affecting strongly or weakly regulated texts. By comparing scripts that had been marked by trained raters as *fully satisfactory* with those marked as *moderately satisfactory*, we find that the number of source text regulated formations in moderately satisfactory scripts is higher. We can thus claim that more competent writers are more skilled in producing weakly regulated scripts with code meshing constructions which are perfectly acceptable in English. By contrast, less competent writers tend to produce more strongly regulated formations and ultimately, texts which are only partially successful or unsuccessful in relaying the message from the source to the target text.

For the purposes of this study, I have also looked at a number of scripts produced in English on the basis of cues which are also in English. That is, scripts which are not a result of a mediation activity but of a semi-guided writing activity (Activity 1 of the Writing paper of the B2 level KPG exam). These scripts are compared to those which have been produced as a result of a written mediation activity and we discover that it is actually the source text that triggers this huge number of hybrid formations detected in mediation scripts. Actually, the analysis of the data was quite revealing. In the case of the mediation activity, target texts were highly regulated by the source texts resulting in strong or weak source text regulated formations, i.e. hybrid articulations, Greenglish, Greek instigated errors. On the contrary, in scripts produced by the *same candidates* as a result of a writing activity with cues in English, the hybrid formations are far fewer.

Commenting on the types of violations or errors detected in the English-cue scripts syntax was a more problematic area for the candidates than lexis, as opposed to mediation scripts where the majority of errors were lexical. Generally, the deviations/errors due to what is usually called 'mother tongue interference' encountered in the English-cue scripts (affecting word order, redundant or wrong prepositions and wrong use of the definite article) are not 'serious' in the sense that intelligibility of the messages is not seriously impaired.

7.3. Conclusions

The present study, interested in mediation performance by Greek users of English, was based on the claim that, given the nature of mediation –which involves relaying information from one language to another– the source text regulates the target text and its traces are visible. Regulation of the target text may vary from weak to strong, and this variation depends on a series of factors.

Drawing on actual candidates' scripts, the present dissertation has presented and discussed different types of formations (acceptable, partially acceptable and wrong) triggered by the presence of a Greek text in the mediation activity of the KPG B2 level writing test. Actually, it has been shown that the source text regulates the mediation script to such a degree that the target text can be ultimately considered as a *hybrid text*; that is, a product which blends two linguistic and cultural systems. A crucial question in this dissertation was whether the two language systems involved in mediation activities, are combined effectively, with a view to creating socially purposeful meanings, making sense in the context of situation for which they have been produced. The meshing of source text features into English does not always pose barriers to successful communication. Rather, in many cases, the intended meanings come across and the communicative purpose required is achieved. For this reason, although hybrid forms and structures may not always conform to the grammatical, semantic and pragmatic rules of the English grammar, they should not be regarded as 'deficiencies' in candidates' scripts, since they do not always affect the result of meaning making. Instead, as explained in the following section, hybridity should be regarded as a natural phenomenon that occurs when two languages come into contact, as in the case of mediation activities.

7.4. Implications for teaching, testing and further research

By examining the types of deviations and errors produced as a result of source text regulation in written mediation activities, useful conclusions can be drawn not only about common difficulties that learners may face while relaying information from a Greek text into English but also about the prerequisites for successful mediation. A brief discussion of the relevance of the findings for language teaching and testing and specifically, language teachers, syllabus developers, materials developers and script

raters will conclude this study, which I hope might help us understand an unexplored area of communication; that which involves mediation.

7.4.1. Importance of the study

Teachers who prepare learners for the KPG exams can benefit from the findings of this research in many ways. Specifically, they can gain insights about what mediation involves and what necessary skills and strategies need to be developed in order for learners to successfully respond to the requirements of mediation tasks. The teacher's own awareness of the process involved will facilitate learners' preparation for the KPG writing test. Moreover, a better understanding of the hybridization process that occurs while mediating will probably help the teacher of English and the KPG script rater to understand the rationale behind such deviations. Thus, s/he will be able to point out to candidates why they are producing such deviant English sentences and advise them on how to avoid them. Oller and Richards (1973) maintain that if the teacher is not aware of what the causes of specific types of errors, the problem will remain unmanageable, since s/he will not even be able to tell his/her student exactly what the nature of error is and will certainly not be able to plan any teaching strategy for eliminating.

Additionally, by making the distinction between errors and 'peculiar' occurrences in English, what this research suggests is not strict adherence to Standard English norms. As stated by Elder and Davies (2006: 288), "strict adherence to native speaker norms of correctness are arguably unreasonable and irrelevant to the target language construct, given that successful communication does not depend on them (although some explicit statement about the relaxed norms will need to be made)". This work suggests that ELT professionals should foster creativity in learners' language use and should stop regarding all instances of non-standard use of English as errors. Moreover, learners should not be penalized when they do not conform to the norms and that, apart from correctness, teachers should give emphasis to appropriacy as well. As Prodromou (2007: 41) puts it, "it would be irresponsible to encourage learners to assume that they can do without standard forms of the language". What is also implied is that errors should not be perceived through their negative connotations; instead, they should be viewed positively and appreciatively (Salem, 2007).

Furthermore, syllabus designers and materials developers should consider the phenomenon of hybridization in learners' mediation scripts as an inevitable aspect of mediation and shape the objectives and rationales of their syllabuses and materials accordingly.

7.4.2. Preparing learners for the KPG written mediation activities

The present study has investigated hybridity at the level of lexicogrammar in candidates' mediation scripts and has come up with some useful findings that could be taken into account by ELT professionals who should be concerned with the development of mediation skills.

Given that our findings reveal a significant number of hybrid word formations, hybrid collocations and hybridized word order triggered by source text regulation, we might suggest that ELT professionals could concentrate on designing tasks that would tackle these problems. These tasks should aim at raising learners' awareness that there is not always a one-to-one correspondence between words in the two languages, word pairs, etc., and that word-for-word translation of whole utterances will affect meaning making negatively. It might be a good idea to take a genre based approach and design tasks "from a text-focus perspective" (Hyland, 2007: 155) as explained later in this chapter. Being at the centre of the preparation, different types of texts (either Greek or English) will automatically provide context to learning and familiarize learners with the conventions of different genres across the two languages.

Coursework aiming at the development of mediation skills should be organized on the basis of (a) genres (see Hyland, 2003b; Hyland, 2007) and (b) writing strategies needed in a mediation activity. In other words, coursework should focus on learners' gradually learning to compose different types of texts by mastering at the same time those writing strategies necessary for successful performance in mediation, as discussed in greater detail below.

As already stated in previous sections of this dissertation a factor affecting mediation performance (and a key concept in the writing test paper of the KPG exams in English) is *genre*. Therefore, it is important that learners being trained for mediation performance and candidates being prepared for the KPG writing examination be exposed to a variety of genres through different types of tasks so as to get familiarized with their generic and linguistic conventions and to learn the schemas

for organizing different types of texts. As Grabe and Kaplan (1996) point out, this can only happen in contexts in which learners get consistent practice with different types of texts. They further maintain that apart from the need for extensive practice, "explicit instruction is also needed to show how language serves meaningful communication" (Grabe and Kaplan, 1996: 137). By providing learners/candidates "with an explicit grammar of linguistic choices, both within and beyond the sentence" (Hyland, 2003a: 19), learners will ultimately be in a position to "produce texts that seem well-formed and appropriate to readers" (ibid). However, it should be stressed that being able to *produce* different types of texts in English does not suffice in mediation tasks; learners also need to develop the ability to *comprehend* a variety of genres in Greek. Dendrinos (2006) maintains that in order for test-takers to be able to respond to the requirements of mediation tasks successfully, they need to possess the necessary literacy level and the skills to comprehend different kinds of texts in Greek.

Moreover, in order for learners/candidates to be in a position to carry out mediation tasks successfully, it is important that they learn to use a variety of 'language-use strategies'[59] (Cohen (1998a/1998b), which will enable them to play the mediator's role effectively, considering genre and audience, avoiding word-for-word translation, paraphrasing of information included in the source text, using synonyms, distinguishing major from minor information, selecting only information that is pertinent to the communicative purpose of the mediation task, re-ordering and grouping of (source) information into the target text.[60]

Being 'reading-writing'[61] tasks, apart from production, mediation activities also involve *comprehension*. Therefore, the teacher should raise learners' awareness not

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[59] This is a term initially used by Cohen (1998a/1998b). He distinguishes language learning from language use strategies, clarifying that the first are employed to facilitate learning whereas the latter are exploited to facilitate the target language use. Reading, Listening, writing and speaking strategies are all language use strategies which learners consciously select when accomplishing language tasks (Cohen 1998b).

[60] For further information about the use of test-taking strategies in the writing activities of the KPG exam, see Stathopoulou (2008); Stathopoulou and Nikaki (2008); Stathopoulou and Nikaki (2009). They present findings derived from open and closed-response questionnaires which were administered to participants in pilot test preparation programmes offered by RCEL of the Faculty of English Studies, University of Athens.

[61] The term 'reading-writing activity' has been employed by Kirkland and Saunders (1991) when referring to summarizing. Summarizing (like mediating) is linked to reading comprehension as the writer must, firstly, make sense of the source text (Kintsch and van Dijk, 1978; Sprenger-Charolles, 1980). Of course, working with two languages in parallel fashion, as happens in the case of mediation activities, poses extra load on cognitive processing.

only about the mediation-specific writing strategies, as presented above, but also about certain reading strategies necessary for successful mediation. Some of those techniques that learners could employ while reading the source text, are, namely, activating and using prior knowledge, inferencing/guessing by reading the title or through the use of other text or visual features, skimming the text to note characteristics like length and organization and re-reading with a view to generating ideas. All these reading strategies should be considered of primary importance as their appropriate use could positively influence learners' performance (Stotsky, 1983) in producing their mediation scripts.

Summing up, all the above mentioned test-taking strategies could be incorporated in a strategy based course aiming at preparing learners for the written mediation activity. Learners need to be exposed to them through explicit instruction and activities in order for them to be ready to respond to the requirements of such a demanding task.

7.4.3. Implications for future research

As already stated elsewhere in this dissertation, hybridity occurs not only at the sentence level, on which this study has focused, but also at the level of discourse and text and this would be an interesting area of future investigation. For instance, researchers could look at some textual features of the target scripts, which may transfer generic features that are characteristic of the source text, regardless of whether these are appropriate for the end product in English. Questions that need to be further examined are the following: Does hybridity affect intelligibility? Can we assume that the higher the degree of hybridity the lower the degree of intelligibility? Although the present research has presented instances of hybrid language use that did not affect meaning making, the correlation between hybridity and intelligibility has not systematically been analyzed as it was not within the scope of this study.

Additionally, researchers interested in the area of mediation could further examine to what extent proficiency plays a role in the degree of source text regulation during the process of mediation by analysing comparatively different levels of scripts. Such investigation would be warranted as research in the area of writing production concerning the role of L2 proficiency in L2 writing (cf. Raimes, 1985; Jones and Tetroe, 1987; Cumming, 1990; Pennington and So, 1993; Sasaki and Hirose, 1996;

Woodall, 2002; Wang and Wen, 2002) is limited, while in the area of written mediation, non-existent.

Finally, it would be exceedingly interesting to analyse the oral and written performance of Greek mediators performing in English with a view to identifying regulations of specific language use as, for example, modality, transitivity or the use of cohesive devises and draw useful conclusions on the lexicogrammatical choices of Greek mediators.

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APPENDICES

Appendix 1: The rating grid for the KPG B2 level writing test

B2-level RATING GRID			S C O R E
Evaluation criterion 1: **(Task completion) Text content, genre, communicative purpose / mediation, register-style** Evaluation criterion 2: **Text grammar (organization, coherence / cohesion in text)** Evaluation criterion 3: **Sentence grammar, lexical features, spelling and punctuation**			
Has responded to all three criteria and the output is FULLY SATISFACTORY for B2 level	Fully appropriate text which responds to the communicative purpose required (Criterion 1) Coherent organization, use of appropriate cohesive devices and lexico-grammatical choices.	Selection of appropriate lexico-grammatical features, which fully convey intended meaning, with scarce errors of usage.	15
		Language choices which are for the most part appropriate for the text, with few errors which do not in any way impact on the communication of intended meaning.	14
	Appropriate text which, for the most part, responds to the communicative purpose required. Coherent organization. The use of cohesive devices and the lexicogrammatical choices are more or less appropriate	Most linguistic choices conform to standard language norms. There are a number of errors but they do not interfere with intelligibility	13
		Few linguistic choices do not conform to standard language norms but errors do not seriously interfere with intelligibility. Few awkward phrases and words.	12
Has responded to some of the criteria and the output is MODERATELY SATISFACTORY for B2 level	The text is more or less appropriate but it partially meets the communicative purpose required. The text is generally coherent. The cohesive devices used are for the most part correct though not always appropriate. Language choices are not always appropriate.	Certain linguistic choices deviate from standard norms of use. Errors sometimes interfere with intended meaning and there is a limited range of vocabulary.	11
		Several language choices deviate from standard norms of usage but they convey meaning. The vocabulary is limited and some forms of expression are awkward. Errors may interfere with intended meaning but only locally.	10
	The text is partly appropriate and it partly achieves the required communicative purpose. There are minor problems of coherence and some cohesive devices are inappropriate for the text. There are lexicogrammatical errors which may obstruct communication of meaning.	Several lexicogrammatical choices deviate from norms of both usage and use. The errors sometimes interfere with intelligibility. However, the overall meaning gets across clearly.	09
		Many linguistic selections are inappropriate and language usage deviates from the rules of grammar, syntax and morphology. There are frequent errors which interfere with intelligibility, and the overall message is somewhat problematic.	08
Has responded to a few of the criteria but the output is UNSATISFACTORY for B2 level	The text may be somewhat inappropriate but it gets the basic message across. There are problems of text coherence and the use of cohesion devices. The choice of lexicogrammar sometimes interferes with intelligibility.	Limited vocabulary, inappropriate expressions and serious errors of usage but the text is more or less intelligible.	07
		It is sometimes difficult to understand the text because of the lexicogrammatical errors.	06
	The text is inappropriate and it does not get the required message across. There is lack of coherence and cohesiveness is very problematic. Lexicogrammar inappropriate and often incorrect.	Many errors significantly hindering the understanding of the text as a whole and its various parts.	05
		Many serious errors of vocabulary, grammar, spelling, etc. so that text is often unintelligible	04
Seriously problematic text	Irrelevant text		03
	Unintelligible text		02
	No response or scattered words		01

Appendix 2:
The mediation activities prompting the scripts investigated

2.1. APRIL 2005 (1)

Using the information in the newspaper text below, write a short report [150 words] for a website conducting an electronic survey on what European citizens think is wrong with the educational system of their country.

■ Begin your report like this: *According to a recent opinion poll…*

■ End it by stating your own opinion about education in Greece.

ΠΑΙΔΕΙΑ - MADE IN EUROPE

Μια έρευνα που έγινε τον περασμένο Μάρτη από δύο διαδικτυακούς τόπους αποκαλύπτει μια σχετικά ανησυχητική εικόνα για την εκπαίδευση στην Ευρώπη. Τη βλέπουμε στον πίνακα που ακολουθεί, ο οποίος παρουσιάζει τις απόψεις 6.500 περίπου ατόμων (20-45 ετών) από δέκα ευρωπαϊκές χώρες που συμμετείχαν στη συγκεκριμένη έρευνα.

ΕΡΩΤΗΜΑΤΑ ΠΟΥ ΤΕΘΗΚΑΝ	ΑΠΑΝΤΗΣΕΙΣ	
	Όχι	Ναι
■ Προετοιμάζει κατάλληλα τους νέους για τις ανάγκες της εποχής η υποχρεωτική σχολική εκπαίδευση;	70%	30%
■ Στηρίζουν την παιδεία οι πολιτικοί και κοινωνικοί φορείς της χώρας σας θεωρώντας την προτεραιότητα για την ανάπτυξη της κοινωνίας σας;	62%	38%
■ Ανταμείβονται ικανοποιητικά οι εκπαιδευτικοί ώστε να έχουν αυξημένη διάθεση για το έργο που επιτελούν;	85%	15%
■ Παρέχεται συνεχής κατάρτιση στους εκπαιδευτικούς και δυνατότητες για να ανανεώνουν και να μοιράζονται τις γνώσεις τους με συναδέλφους τους;	82%	18%
■ Είναι ενδιαφέρουσα η ύλη διδασκαλίας για τους μαθητές της υποχρεωτικής εκπαίδευσης;	64%	36%
■ Συνδέεται η εκπαίδευση με την επαγγελματική ανάπτυξη των νέων;	57%	43%

2.2. NOVEMBER 2005 (2)

Using the information below, write **an announcement** in English [150 words] for a Greek newspaper, in which you **invite** foreigners who live in Greece to attend the event at the "Gerostathopoulio Observatory". Translation facilities into English will be available.

ΓΕΡΟΣΤΑΘΟΠΟΥΛΕΙΟ ΠΑΝΕΠΙΣΤΗΜΙΑΚΟ ΑΣΤΕΡΟΣΚΟΠΕΙΟ

Πρόγραμμα εκδηλώσεων και επισκέψεων στο Αστεροσκοπείο στο πλαίσιο του προγράμματος
"ΑΝΟΙΚΤΕΣ ΝΥΧΤΕΣ - ΑΣΤΡΟΝΟΜΙΑ ΓΙΑ ΟΛΟΥΣ"

Διαλέξεις από πανεπιστημιακούς καθηγητές Αστροφυσικής

• Εξερεύνηση του Άρη: παρόν και μέλλον
Παρασκευή 04/11/05, ώρα 19:00

• Η κοσμολογία του Δημόκριτου και η σύγχρονη Φυσική
Παρασκευή 18/11/05, ώρα 19:00

• Επιδράσεις των πλανητών πάνω στη γη
Σάββατο 03/12/05, ώρα 18:00

Μετά τις διαλέξεις ακολουθεί επίσκεψη στο αστεροσκοπείο, όπου γίνεται ενημέρωση για διάφορα επίκαιρα αστρονομικά θέματα, επίδειξη της λειτουργίας του τηλεσκοπίου και νυκτερινή παρατήρηση, εφόσον το επιτρέπουν οι καιρικές συνθήκες.

Πληροφορίες/δηλώσεις συμμετοχής στα τηλ. 210 7276917 & 7276858.

2.3. MAY 2006 (3)

Imagine that you work for a publishing company which is translating the following book into English. Based on the information given below, write a book announcement for the company's English book catalogue (130-140 words).
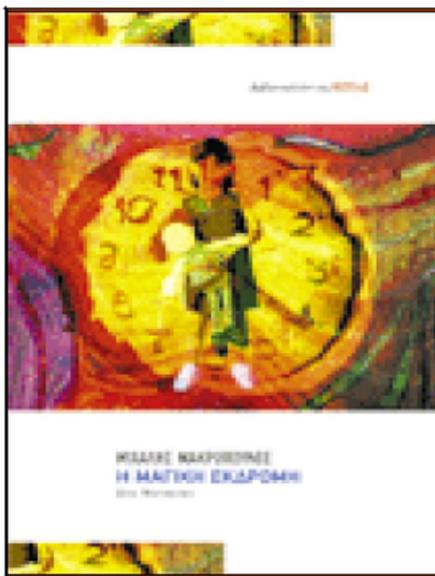
ΣΥΓΓΡΑΦΕΑΣ: **ΜΑΚΡΟΠΟΥΛΟΣ ΜΙΧΑΛΗΣ**

ΤΙΤΛΟΣ: **Η ΜΑΓΙΚΗ ΕΚΔΡΟΜΗ**

ΕΙΔΟΣ: **ΝΟΥΒΕΛΑ**

ΣΕΙΡΑ: **ΣΥΓΧΡΟΝΗ ΕΛΛΗΝΙΚΗ ΠΕΖΟΓΡΑΦΙΑ**

ΣΧΗΜΑ: **13X20.5**

ISBN: **960-05-1179-9**

ΤΙΜΗ: **10 ΕΥΡΩ**

Η Ειρήνη και η Άννα είναι δύο κορίτσια που μαζί θα κάνουν την πιο μαγική εκδρομή της ζωής τους.

Το ένα 'κορίτσι' είναι ογδόντα δύο χρόνων και κατάκοιτο. Το άλλο είναι είκοσι έξι χρόνων. Θα ανακαλύψουν πως ο χρόνος δεν είναι παρά ένα γελοίο κατασκεύασμα., πως ένα ολόκληρο ταξίδι χωρά ανάμεσα στο κρεβάτι και το παράθυρο της κάμαράς σου, αρκεί να ξέρεις αληθινά να ζεις.

Θα γνωρίσουμε και τον κύριο Επαμεινώνδα. Είναι ένας συνταξιούχος, εργένης. Βγαίνοντας ένα πρωί με την πιτζάμα και τις παντόφλες απ' το σπίτι του, για ν' αγοράσει τσιγάρα, κάνει ένα ολόκληρο ταξίδι· όμως στο τέλος της ημέρας είναι ο ίδιος, κι ας έχουν αλλάξει τα πάντα στη ζωή του. Δεν έχει μάθει τίποτε, γιατί δεν θέλει να μάθει κι ούτε μπορεί.

Δύο παράλληλες ιστορίες που διασχίζουν τη ζωή –από τη φιλία έως τη μοναξιά και από τη δύναμη της φαντασίας έως την καθημερινότητα και την απανθρωπιά. Όλα γίνονται μέσα από δύο ταξίδια: ένα παραμυθένιο και διασκεδαστικό, σ' έναν κόσμο γεμάτο θαυμαστές περιπέτειες, κι έναν άλλο, σκληρό και ειρωνικό –στον κόσμο μας.

2.4. NOVEMBER 2006 (4)

Imagine you are Billy and that your Dutch friend, Julia, wants to live in Greece for a few years. She has applied for a job as a hotel receptionist (knowledge of Greek is not required). They have just called her for an interview and she's nervous, even though it will be in English. She doesn't know how to conduct herself with her prospective Greek employer. Send her an **e-mail message** (130-140 words) **to reassure her that everything will be alright if she follows some basic rules** for a successful interview. **Use the text below for ideas.** Add any other **suggestions** you think might help her.

ΜΙΚΡΑ ΜΥΣΤΙΚΑ για μια πετυχημένη συνέντευξη

Φτιάξτε το τέλειο στυλ

- Ντυθείτε όπως νομίζετε πως περιμένουν να είστε ντυμένος ή ντυμένη στη δουλειά που θέλετε.

- Προσοχή στα αξεσουάρ. Όσο πιο απλά είναι, τόσο το καλύτερο!

- Προσοχή και στην κολόνια ή το άρωμα που φοράτε. Πρέπει να είναι διακριτικό.

- Μην ξεχάσετε να περιποιηθείτε τα νύχια και τα χέρια σας.

Προσοχή στη διαπροσωπική επικοινωνία

- **Η χειραψία.** Αυτή η μοναδική στιγμή σωματικής επαφής λέει πολλά για το χαρακτήρα σας. Δουλέψτε τη χειραψία σας ώστε να είναι σταθερή, δυνατή και φροντίστε να πιάσετε καλά το χέρι του άλλου και όχι μόνο τα δάχτυλά του.

- **Η άνεση.** Καθίστε βαθιά μέσα στην καρέκλα που σας προσφέρουν και όχι άκρη-άκρη. Αυτό θα τονίσει την άνεση και τη σιγουριά σας. Ακόμη και αν έχετε άγχος, θα δείχνετε πως έχετε τον έλεγχο της κατάστασης.

- **Το κέρασμα.** Αν σας ρωτήσουν τι θέλετε να πιείτε μην πείτε ότι δεν θέλετε τίποτα. Δεν πρέπει να δείχνετε πως ντρέπεστε ή πως έχει δεθεί το στομάχι σας κόμπος.

- **Eye-contact.** Κοιτάτε το άτομο που έχετε απέναντί σας στα μάτια για να του δείξετε πως νιώθετε σιγουριά για τον εαυτό σας. Μιλήστε του άνετα και ήρεμα αλλά φροντίστε να ακούτε με προσοχή αυτά που λέει.

- **Ερωτήσεις-παγίδα.** Φροντίστε να τις χειριστείτε με ψυχραιμία. Αν σας ρωτήσουν γιατί θέλετε να φύγετε από την τωρινή δουλειά σας, απαντήστε με ειλικρίνεια αλλά μην αφήσετε να εννοηθεί πως υπάρχει θέμα προσωπικής εμπάθειας. Και, αν σε ρωτήσουν πόσα παίρνεις... δεν βλάπτει να πεις κάτι παραπάνω από αυτά που πραγματικά παίρνεις!

2.5. MAY 2007 (5)

Imagine you are working for the team preparing the **promotion leaflets** for a Greek book exhibition abroad. Write a short **text** (about 150 words) **presenting** the series below.

«Η τέχνη σαν Παραμύθι»
Εκδόσεις Λιβάνη

Η σειρά πέντε βιβλίων της Φίλιας Δενδρινού, γράφτηκε και φιλοτεχνήθηκε με σκοπό να δώσει την ευκαιρία στα παιδιά να έρθουν σε επαφή με σημαντικά έργα τέχνης. Κάθε βιβλίο φέρνει το παιδί σε επαφή με έργα τέχνης συγκεκριμένων ζωγράφων και τις τάσεις που αντιπροσωπεύουν, μέσα από μια φανταστική ιστορία η οποία γράφτηκε με αφορμή τους πίνακες που παρουσιάζονται. Το τελευταίο τμήμα κάθε βιβλίου της σειράς αποτελείται από δημιουργικές δραστηριότητες παρατήρησης ή θεατρικής έκφρασης. Τα παιδιά, με τη βοήθεια του ενήλικα, καλούνται να ανακαλύψουν και να συνομιλήσουν με τα έργα τέχνης ενώ ταυτόχρονα διασκεδάζουν.

ISBN: 978-960-14-1329-7
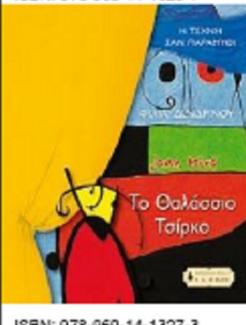
ΑΓΑΠΗΜΕΝΟ ΜΟΥ ΗΜΕΡΟΛΟΓΙΟ
Οι επτά ημέρες της εβδομάδας καταγράφονται στο ημερολόγιο ενός παιδιού που μεγαλώνει σε μια συνοικία του Παρισιού το 18ο αιώνα. Μέσα στις σελίδες του ημερολογίου, γραμμένες το 1872 (χρονολογία συμβολική, αφού ο Claude Monet εκθέτει τον πρώτο του πίνακα με τίτλο "Εντύπωση: Ήλιος που Ανατέλλει"), παρακολουθούμε την καθημερινή ζωή μιας οικογένειας. Το πινέλο των ζωγράφων ζωντανεύει οικογενειακές στιγμές, αποτυπώνοντας όχι τόσο τα γεγονότα αλλά την εντύπωση, την αίσθηση που οι στιγμές προκαλούν.

ISBN: 978-960-14-1327-3

ΤΟ ΘΑΛΑΣΣΙΟ ΤΣΙΡΚΟ ΤΟΥ ΧΟΥΑΝ ΜΙΡΟ
Μια ευθεία γραμμή γίνεται μαγικό ραβδάκι, μια μαύρη κουκκίδα γίνεται ημίψηλο καπέλο και ένα θαλάσσιο λουλούδι φουσκώνει και ξεφουσκώνει σαν μεγάλο κόκκινο μπαλόνι. Όλα αυτά συναντιούνται μέσα απ' τα χέρια του Joan Miró για να ζήσουν τη δική τους ιστορία.
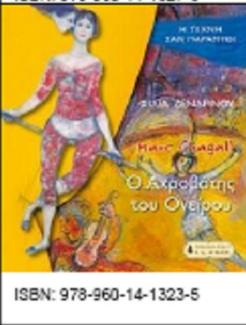
ΜΑΡΚ ΣΑΓΚΑΛ – Ο ΑΚΡΟΒΑΤΗΣ ΤΟΥ ΟΝΕΙΡΟΥ
Μέσα στην κυκλική σκηνή του τσίρκου υπάρχουν όλα όσα αγάπησε ο Marc Chagall. Οι κλόουν, οι ακροβάτες αλλά και το χωριό του καλλιτέχνη με τα ξύλινα σπίτια, τα πολύχρωμα φουστάνια των κοριτσιών, ένα μικρό βιολί και η Μπέλα, η αγαπημένη του σύντροφος. Ψηλά, το φεγγάρι που παρακολουθεί το όνειρο.

Η συγγραφέας, Φίλια Δενδρινού, είναι θεατροπαιδαγωγός και ηθοποιός που έχει ασχοληθεί ιδιαίτερα με την τέχνη της αφήγησης (storytelling). Είναι επίσης σεναριογράφος και συγγραφέας παιδικού βιβλίου. Το πρώτο της βιβλίο για παιδιά «Με Νότες και με Γράμματα», μια ποιητική συλλογή με εικονογράφηση της ίδιας, τιμήθηκε από τον Κύκλο του Ελληνικού Παιδικού Βιβλίου.

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Imagine that your Irish friend Joyce is thinking of joining a gym. You think it's a good idea. Send her an **email message** (about 150 words) and, using the information below, **advise her** to be careful and **give her some tips** about what to do.
NOTE: Do NOT use your real name. Sign with the initials N.K.

άσκηση

Κανόνες
για όσους αποφασίζουν ν' αρχίσουν να αθλούνται

Η άσκηση δεν κάνει καλό μόνον στο σώμα, αλλά και στην ψυχή. Πολλές μελέτες έχουν δείξει πως μπορεί να αυξήσει την αυτοπεποίθησή μας, να ελαττώσει τα επίπεδα του στρες και να μας κάνει να νιώσουμε ευχάριστα. Η συστηματική άσκηση μπορεί να βοηθήσει την ψυχική μας υγεία! Άτομα που πάσχουν από κατάθλιψη έχουν νιώσει καλύτερα όταν ολοκληρώσουν ένα πρόγραμμα γυμναστικής πέντε εβδομάδων, κατά το οποίο γυμνάζονται επί 20 έως 60 λεπτά τρεις φορές την εβδομάδα. Τα δε οφέλη ενός προγράμματος μπορεί να διαρκέσουν επί έναν χρόνο, για ορισμένους ασθενείς.

Προσοχή όμως!
Ανεξάρτητα από το πρόγραμμα που θα επιλέξετε, υπάρχουν μερικοί γενικοί κανόνες που ισχύουν για όλους:

➜ Αρχίστε αργά. Με αυτό τον τρόπο θα ελαττώσετε τον κίνδυνο τραυματισμού.

➜ Να προχωράτε σιγά-σιγά. Με αυτό τον τρόπο θα βελτιώνετε σταδιακά τη φυσική σας κατάσταση και θα καταλαβαίνετε μόνοι σας πόσο εντατικά πρέπει να γυμνάζεστε και πόσο γρήγορα να ασκείστε.

➜ Να ασκείστε συστηματικά. Η άσκηση πρέπει να γίνεται σε τακτά χρονικά διαστήματα και για τουλάχιστον 15 λεπτά της ώρας. Καθώς θα περνάει ο καιρός, θα κατορθώσετε να αυξήσετε σταδιακά τη διάρκεια του χρόνου άσκησης. Το ιδανικό είναι να φθάσετε να ασκήστε μία ώρα την ημέρα.

➜ Κάντε ποικιλία ασκήσεων για να μην πλήττετε. Επιλέξτε διάφορες δραστηριότητες αλλά βάλτε στο πρόγραμμά σας και ασκήσεις για ν' αυξηθεί η δύναμη και ευλυγισία σας. Φυσικά, δεν είναι ανάγκη να γυμνάζεστε μόνοι. Τις ασκήσεις μπορείτε να τις κάνετε με παρέα και να σας είναι ακόμη πιο ευχάριστη η γυμανσυική.

Να θυμάστε ότι ποτέ δεν είναι αργά για να αρχίσετε να γυμνάζεστε, όποια και αν είναι η ηλικία σας.
Σε περίπτωση που νιώσετε κάποια ενόχληση ενώ γυμνάζεστε, θα πρέπει αμέσως να δείτε το γιατρό σας.

Appendix 3: Source text regulated formations

<table>
<tr><td rowspan="2">1.</td><td colspan="3">Genre: text in a website
Topic: education
Communicative purpose: to inform and state opinion</td></tr>
</table>

<table>
<tr><td rowspan="13">ACCEPTABLE</td><td></td><td align="center">Script</td><td align="center">Source text</td></tr>
<tr><td>01.</td><td>renew their knowledge (1)</td><td rowspan="2">να ανανεώσουν τις γνώσεις τους</td></tr>
<tr><td>02.</td><td>renew their knowledge (2)</td></tr>
<tr><td>03.</td><td>prepare the students correctly</td><td rowspan="9">προετοιμάζει κατάλληλα τους νέους για τις ανάγκες της εποχής</td></tr>
<tr><td>04.</td><td>prepare the students correctly</td></tr>
<tr><td>05.</td><td>school education does not prepare young people well enough for the needs of our days</td></tr>
<tr><td>06.</td><td>doesn't prepare correctly the young people</td></tr>
<tr><td>07.</td><td>prepare the yound persons well</td></tr>
<tr><td>08.</td><td>(prepare young people in order to) respond to society's needs</td></tr>
<tr><td>09.</td><td>the needs of their time</td></tr>
<tr><td>10.</td><td>(school doesn't properly prepairs young people) for the needs of modern societies</td></tr>
<tr><td>11.</td><td>(school education does not prepare young people well enough) for the needs of our days</td></tr>
<tr><td>12.</td><td>share their education and experience with their colleagues</td><td>να μοιράζονται τις γνώσεις τους με συναδέλφους</td></tr>
<tr><td>13.</td><td>education link with new generation's jobs or posts</td><td>συνδέεται η εκπαίδευση με την επαγγελματική ανάπτυξη των νέων</td></tr>
<tr><td rowspan="3">PARTIALLY ACCEPTABLE</td><td>14.</td><td>prepare with appropriate way the new generation</td><td rowspan="3">προετοιμάζει κατάλληλα τους νέους για τις ανάγκες της εποχής</td></tr>
<tr><td>15.</td><td>(the elementary education doesn't have the character of a well-preparing school) for the needs of nowadays</td></tr>
<tr><td>16.</td><td>(their educational system don't prepare young people as good as</td></tr>
</table>

		they want and based on) **today's needs**	
	17.	doesn't prepare **correctly** the young people	
	18.	the **needs** of our century	
	19.	for the **needs** of this centure	
	20.	the **necessities** of our century	
	21.	the education of young people helps the **development of the jobs**	*συνδέεται η εκπαίδευση με την επαγγελματική ανάπτυξη των νέων*
	22.	the education **related with** the professional success of young people	
	23.	education **links with** the work development of the young persons	
	24.	education links with the **work development** of the young persons	
	25.	**education link** with new generation's jobs or posts	
	26.	school education does not **connected with** the professional education of young people	
	27.	the education doesn't **have relation** with the young's people job	
	28.	reform their knowledge	*να ανανεώσουν τις γνώσεις τους*
	29.	**have good mood for** their work	*έχουν καλή διάθεση για το έργο που επιτελούν*
ERRORS	30.	people's career does not **relative with** education	***συνδέεται** η εκπαίδευση **με** την επαγγελματική ανάπτυξη των νέων*
	31.	education **has some connection on** job's ambition	
	32.	professional development of new people is **familiar with** the education	
	33.	education **concerns with** the professional growing of the young people	
	34.	school education does not	

112

		connected with the **professional education** of young people	
	35.	education must **be fixed with** the future job the student's will be choose	
	36.	prepare the young people **suitable**	*προετοιμάζει κατάλληλα τους νέους*
	37.	prepare **the** young people suitable	
	38.	for the needs of their **season**	*για τις ανάγκες της εποχής*
	39.	for the need of the **ages**	
	40.	for the **need** of the ages	
	41.	share their **learns** with the younger teachers	*να μοιράζονται τις γνώσεις τους με συναδέλφους*
	42.	there is in the education a no reassuring **view**	*αποκαλύπτει μια σχετικά ανησυχητική εικόνα για την εκπαίδευση*
	43.	politics and society does not help the **improvement** of the education	*στηρίζουν την παιδεία οι πολιτικοί και κοινωνικοί φορείς της χώρας σας*
	44.	**have good mood for** their job	*έχουν καλή διάθεση για το έργο που επιτελούν*
	45.	**important education**	*υποχρεωτική εκπαίδευση*
	46.	**obliged school training**	
	47.	a recent opinion poll which **became** last March	*μια έρευνα που έγινε τον περασμένο Μάρτη*
	48.	the survey which **became** on March	
	49.	the teachers **award** well	*ανταμείβονται ικανοποιητικά οι εκπαιδευτικοί*
	50.	the educators don't have **satisfied salaries**	

2.	Genre: **event announcement** Topic: **an event at the Observatory** Communicative purpose: **to invite foreigners to attend an event**		
		Script	**Source text**
ACCEPTABLE	01.	there will be a **demonstration** of the telescope	*επίδειξη της λειτουργίας του τηλεσκοπίου*
	03.	will be inform **in** many different subjects	*ενημέρωση για διάφορα επίκαιρα αστρονομικά θέματα*
	04.	the **influences** of the planets on the earth	*επιδράσεις των πλανητών πάνω στη γη*
	05.	what is the **relationship** between the earth and other planets	
	06.	the **problems** that earth has from the other planets	
PARTIALLY ACCEPTABLE	07.	the program of the event include "**open nights**"	*Ανοιχτές νύχτες αστρονομία για όλους*
	08.	**Open nights** – observation for all	
	09.	**Open nights**-astronomy for all	
	10.	**Open nights**-astronomy for everyone	
	11.	**Open nights**-astronomy for everybody	
	12.	**open nights**, observation of stars for everyone	
	13.	**open nights**, astronomy for everyone	
	14.	**Open nights**-Astronomy for all	
	15.	the influence of planets **to** Earth	*επιδράσεις των πλανητών πάνω στη γη*
	16.	how the planets effect **on** earth	
	17.	effects of planets **in** the earth	
	18.	the influence of other planets **in** the earth	
	19.	the influences of the planets **in** the earth	
	20.	the **reactions** of planets on the earth	
	21.	the **nowadays** physics	*η σύγχρονη φυσική*

	22.	a observation at night if the circumstances **allow**	*νυχτερινή παρατήρηση*
	23.	you could find some information or you could buy tickets **in** this telephone number	*πληροφορίες/δηλώσεις συμμετοχής στα τηλέφωνα*
	24.	you will learn different **subjects** about the observatory and the stars	*ενημέρωση για διάφορα επίκαιρα αστρονομικά θέματα*
	25.	there you can learn different and interesting **subjects** about Astronomy	
	26.	for a variety of astronomic **subjects**	
	27.	there is information about many different **subjects,** which have to do with astronomy	
	28.	you will get informed about different **subjects** of astronomy	
	29.	visitors will be informed in many different **subjects**	
	30.	you learn many **subjects** about **the** astronomy	
	31.	you learn many **subjects** about the astronomy	
ERRORS	32.	about different **astronomic** subjects	
	33.	you will be informed about astronomic **themes**	
	34.	you can take information about different **astronomical** subjects	
	35.	has **open its nights** for all the people	*Ανοιχτές νύχτες αστρονομία για όλους*
	36.	**Opening days** - Astronomy for all	
	37.	**opening nights**, astronomy for all	
	38.	teachers **(-)** astrophusics	*πανεπιστημιακούς καθηγητές αστροφυσικής*
	39.	teachers **astrophusics**	
	40.	some university professors of the	

		astrophysical	
	41.	the others planets **effection** on Earth	*επιδράσεις των πλανητών πάνω στη γη*
	42.	what the other planets doing **to** earth	
	43.	the planets' **effection** on the earth	
	44.	the reactions of planets **on** the earth	
	45.	discovery Ari	*Εξερεύνηση του Άρη*
	46.	Kosmologic Dimokritou	*η κοσμολογία του Δημόκριτου διαλέξεις*
	47.	the **worldsay** of Democretos	
	48.	dialexy	
	49.	**attend** the use of the telescope	*επίδειξη της λειτουργίας του τηλεσκοπίου*
	50.	and find out **how operate the telescop**	
	51.	and also to see **how can someone use the telescope**	
	52.	a night **vision**	*νυχτερινή παρατήρηση*
	53.	after of these **presents**, follows visiting at the Observatory	*μετά τις διαλέξεις ακολουθεί επίσκεψη*
	54.	after all that, **it** follows a visit to Observatory	
	55.	after the conversations **follows the invitation** at the Observatory	
	56.	after the **conversations** follows the invitation at the Observatory	
	57.	**Informations**	*πληροφορίες/δηλώσεις συμμετοχής στα τηλέφωνα*
	58.	For more **informations**	

3.	Genre: **book announcement** Topic: **books/ literature** Communicative purpose: **to present a book**	

		Script	Source text
ACCEPTABLE	01.	go **for** a trip	*κάνει ένα ολόκληρο ταξίδι*
	02.	made a **whole** trip	
	03.	**made** a whole trip (1)	
	04.	makes a **whole** trip (2)	
	05.	he **makes** a trip	
	06.	time is nothing more than a stupid **creation**	*ο χρόνος είναι ένα γελοίο κατασκεύασμα*
	07.	in the end of the day, **he is the same**	*στο τέλος της ημέρας είναι ο ίδιος*
	08.	till the end of the day **he still is the same**	
	09.	**he is the same**	
	10.	he will be **the same**	
PARTIALLY ACCEPTABLE	11.	are **doing** a magic trip	*θα κάνουν την πιο μαγική εκδρομή της ζωής τους*
	12.	**do** the best trip of their life	
	13.	are going to **do** the most magic travel of their life	
	14.	will **do** together the most magical trip of their life	
	15	will **do** the most magic trip of their lives	
	16.	will do together the most magic journey in their lives	
	17.	[two girls who] will **pass** together the most magic trip in their life	
	18.	are going **to** the most magical exhirsion	
	19.	he is **doing** a trip	*κάνει ένα ολόκληρο ταξίδι*
	20.	**made** a whole trip	
	21.	**make** a whole trip	
	22.	he **does** a big journey	

	23.	the man **doing** a trip	
	24.	**with** his pitzamas (1)	*με τις πιτζάμες του*
	25.	**with** his pitzamas (2)	
	26.	these girls are, **82 years old the first** and 26 years old t**he second**	*το ένα κορίτσι είναι 82 χρονών*
	27.	when the **day finishes**	*στο τέλος της ημέρας*
	28.	how to live **properly**	*αρκεί να ξέρεις αληθινά να ζεις*
	29.	if only you can know to live **in real**	
	30.	all is done **in** two journeys	*όλα γίνονται μέσα από δυο ταξίδια*
	31.	all happens **through** two travels	
	32.	everything is happening between two **travels**	
	33.	the time is a stupid **creature**	*ο χρόνος δεν είναι παρά ένα γελοίο κατασκεύασμα*
	34.	time is only **a nothing**	
	35.	the **strength** of imagination	*δύναμη της φαντασίας*
ERRORS	36.	**make** a magical excursion	*θα κάνουν την πιο μαγική εκδρομή της ζωής τους*
	37.	he **make** a travel	*κάνει ένα ολόκληρο ταξίδι*
	38.	he was **making** a complete travel	
	39.	he ends up **doing** a whole **travel** (1)	
	40.	he ends up **doing** a whole travel (2)	
	41.	**made** a big travell	
	42.	**makes** a whole **travelling**	
	43.	he will **do** a whole travel	
	44.	makes a **whole** travelling	
	45.	everything happened inside **from** two journeys	*όλα γίνονται μέσα από δυο ταξίδια*
	46.	everything **goes inside of two trips**	
	47.	every thing is in these two **travels**	
	48.	everything are becoming **inside of two trips**	

	49.	two stories who are **travelling in the life**	*δυο παράλληλες ιστορίες που διασχίζουν τη ζωή*
	50.	these stories **pass** through the life	
	51.	these parallels stories are **transit** over the life	
	52.	two stories **go along the life**	
	53.	both of the stories **walk the life**	
	54.	two stories that **crosses life**	
	55.	two different stories which **pass the life** in every step	
	56.	modern Hellenic **pezographi**	*σύγχρονη ελληνική πεζογραφία*
	57.	**young** Greek writting	
	58.	**young** Greek writing	
	59.	they will know **and** Epaminoda	*θα γνωρίσουμε και τον Επαμεινώνδα*
	60.	time is a fool creation of humans	*ο χρόνος είναι ένα γελοίο κατασκεύασμα*
	61.	to **take** sigarette	*να αγοράσει τσιγάρα*
	62.	**the night** he is the same	*στο τέλος της ημέρας είναι ο ίδιος*
	63.	in the end of the day **is a same**	
	64.	in a world with fun and adventure and **another one tough**	*σε έναν κόσμο γεμάτο θαυμαστές περιπέτειες, κι έναν άλλο, σκληρό*
	65.	he hasn't learn **nothing** because he doesn't want neither he can	*δεν έχει μάθει τίποτε γιατί δε θέλει να μάθει και ούτε μπορεί*
	66.	**person** only if you can find how **really** to live	*αρκεί να ξέρεις αληθινά να ζεις*

4.	Genre: **e-mail message** Topic: **work** Communicative purpose: **to give advice**	

		Script	**Source text**
ACCEPTABLE	01.	sit comfortably on your chair and **not on the edge**	*καθίστε βαθιά μέσα στην καρέκλα, όχι άκρη άκρη*
	02.	look at him **in** the eyes	*κοιτάτε το άτομο που έχετε απέναντί σας στα μάτια*
	03.	look the person **in** the eyes	
	04.	look the other person right **in** the eyes	
	05.	look the manager **in** the eyes	
	06.	**look** the other **into** his eyes	*κοιτάτε το άτομο που έχετε απέναντί σας στα μάτια*
	07.	answer **with honesty**	*απαντήστε με ειλικρίνεια*
	08.	**making** a firm handshake	*δουλέψτε τη χειραψία σας ώστε να είναι σταθερή, δυνατή*
	09.	if you work on your **handshake**	
	10.	a good **firm handshake**	
	11.	you don't have to **wear** many accessories, try to wear simple things for the best	*προσοχή στα αξεσουάρ. Όσο πιο απλά είναι, τόσο το καλύτερο*
	12.	the less accessories you **wear**, the better for your image	
	13.	your **perfume** should not **smell** much	*προσοχή και στην κολόνια ή το άρωμα που φοράτε. Πρέπει να είναι διακριτικό*
PARTIALLY ACCEPTABLE	14.	your **dressing** must be **simple**, without a lot of accessories	*προσοχή στα αξεσουάρ. Όσο πιο απλά είναι, τόσο το καλύτερο*
	15.	you must look the other person **on** the eyes	*κοιτάτε το άτομο που έχετε απέναντί σας στα μάτια*
	16.	shake hands with your employer **using strength** and **stability**	*δουλέψτε τη χειραψία σας ώστε να είναι σταθερή, δυνατή*
	17.	get dressed **with** the appropriate style	*φτιάξτε το τέλειο στυλ*
	18.	you have the **control of the situation** (1)	*θα δείχνετε ότι έχετε τον έλεγχο της κατάστασης*
	19.	you have the **control of the situation** (2)	

ERRORS	20.	**wear** light, pleasant perfume	*προσοχή και στην κολόνια ή το άρωμα που φοράτε. Πρέπει να είναι διακριτικό*
	21.	you should **wear** a perfume simple	
	22.	you should wear a **perfume simple**	
	23.	don't **put** too much cologne	
	24.	you should **choose with attention** the parfume	
	25.	be careful **in** your parfume	
	26.	be careful **in** […] the aroma you are going to wear, not to be very big or heavy	
	27.	be careful in […] the aroma you are going to **wear**, not to be very big or heavy	
	28.	be careful in […] the aroma you are going to wear, not to be very **big** or **heavy**	
	29.	be careful **at** your accessories	*προσοχή στα αξεσουάρ. Όσο πιο απλά είναι, τόσο το καλύτερο*
	30.	wear clothes **as you believe that they are exactly what your job need**	*ντυθείτε όπως νομίζετε πως περιμένουν να είστε ντυμένος ή ντυμένη στη δουλειά που θέλετε*
	31.	you must dress as you think they **wait** to be	
	32.	you must **dress** as you think they wait to be	
	33.	you should be wear according to **the style of the job**	
	34.	look him **at** his eye	*κοιτάτε το άτομο που έχετε απέναντί σας στα μάτια*
	35.	be honest **at** your answers	
	36.	the **hand-giving** will be strong	*δουλέψτε τη χειραψία σας ώστε να είναι σταθερή, δυνατή*
	37.	touch **all** his hand and not only his fingers	
	38.	have to hold him very **strongly**	
	39.	**watch** your outfit	*φτιάξτε το τέλειο στυλ*
	40.	**make** your appropriate style	

	41.	**don't** tell them **nothing**	*μην πείτε ότι δε θέλετε τίποτα*
	42.	take care **(-)** your nails	*περιποιηθείτε τα νύχια και τα χέρια σας*
	43.	you have to **sit better** at chair	*καθίστε βαθιά μέσα στην καρέκλα, όχι άκρη άκρη*
	44.	you have to sit better **at chair**	
	45.	you must **sit down on** chair well	
	46.	you must sit down on chair **well**	
	47.	you have the **under- control of the situation**	*θα δείχνετε ότι έχετε τον έλεγχο της κατάστασης*
	48.	say that you were taken much money **from the reality**	*δε βλάπτει να πεις κάτι παραπάνω από αυτά που παίρνεις*

			Script	Source text
5.		Genre: **text for a promotion leaflet** Topic: **literature/books** Communicative purpose: **to present and promote a book series**		

			Script	**Source text**
ACCEPTABLE	01.		in order to help **the** children to come very close to…	*με σκοπό να δώσει την ευκαιρία στα παιδιά*
	02.		**live** their own **story**	*για να ζήσουν τη δική τους ιστορία*
	03		they all **live** their **story**	
	04.		my **favourite** diary (1)	*Αγαπημένο μου ημερολόγιο*
	05.		my **favourite** diary (2)	
	06.		my **beloved** diary	
	07.		my **favorite** diary	
	08.		has **dealt with** storytelling	*ηθοποιός που έχει ασχοληθεί ιδιαίτερα με την τέχνη της αφήγησης*
	09.		has dealed **especially** with storytelling	
	10.		has **particularly** dealt with storytelling	
	11.		to **come in touch with** excellent books (1)	*να έρθουν σε επαφή με σημαντικά έργα τέχνης*
	12.		to **come in touch with** excellent books (2)	
	13.		to come **in touch with** important books of art	
	14.		**get in touch with** some important works of art	
	15.		**get** in contact with important works of art	
	16.		the **average** life of a family	*την καθημερινή ζωή μιας οικογένειας*
PARTIALLY ACCEPTABLE	17.		has been involved **with** storytelling	*ηθοποιός που έχει ασχοληθεί ιδιαίτερα με την τέχνη της αφήγησης*
	18.		she has involved **with** the art of storytelling	
	19.		has been involved **with** storytelling	
	20.		to live their own **history** (1)	*για να ζήσουν τη δική τους ιστορία*

123

	21.	to live their own **history** (2)	
	22.	**with purpose** to give the chance to children	*με σκοπό να δώσει την ευκαιρία στα παιδιά*
	23.	the last part of every book is **made of** creative activities of observation or theatrical expression	*το τελευταίο τμήμα κάθε βιβλίου της σειράς αποτελείται από δημιουργικές δραστηριότητες παρατήρησης ή θεατρικής έκφρασης*
	24.	with works of art made by **specified** painters	*με έργα τέχνης συγκεκριμένων ζωγράφων*
	25.	the painters **make live** the family moments (1)	*το πινέλο των ζωγράφων ζωντανεύει οικογενειακές στιγμές*
	26.	the painters **make live** the family moments (2)	
ERRORS	27.	kids [...] **are called to** contact with the points of art	*τα παιδιά [...] καλούνται να ανακαλύψουν*
	28	children are said to discover	
	29.	to come **to** contact with art	*να έρθουν σε επαφή με σημαντικά έργα τέχνης*
	30.	to come in contact with some important **creatures of art**	
	31.	to **contact with** the books	
	32.	each book bring the child to **contact wit**h painting	
	33.	get close **with** art	
	34.	to come very close to some **arts**	
	35.	each book **bring** one kid **in touch with** excellent books	
	36.	each book bring the child in contact with **paints** of particular painters	
	37.	**The** art as a tale	*«Η Τέχνη σαν παραμύθι»*
	38.	**The** art as a fantasy story	
	39.	**The** art like a fairytail	
	40.	Art **such as** mythology	
	41.	inside the circus tent exists all Marc Sagal ever lover	*μέσα στην κυκλική σκηνή του τσίρκου υπάρχουν όλα όσα **αγάπησε ο Marc Chagall***
	42.	the last book tell us all the thing that **love** *Marc Chagall*	

	43.	**in the circle scene are all the memories** of *Marc Chagall*	
	44.	within the round stage of the circus is everything that Marc Chagall loved	
	45.	there is the moon that **notice** the dream	*ψηλά το φεγγάρι που παρακολουθεί το όνειρο*
	46.	and the moon from high **watches** the dream	
	47.	my **lovely** dictionary	*Αγαπημένο μου ημερολόγιο*
	48.	my **lovely** diary	
	49.	my **favourite** date	
	50.	the **love** diary	
	51.	a **serie** of books	*η σειρά πέντε βιβλίων*
	52.	her **serie** of five fantastic books	
	53.	she is especially **occupied in** storytelling	*ηθοποιός που έχει ασχοληθεί ιδιαίτερα με την τέχνη της αφήγησης*
	54.	she has spent many **times about** storytelling	
	55.	how a similar family was **passed a day**	*την καθημερινή ζωή μιας οικογένειας*
	56.	in paintings **are coming to life the times of the family**	*το πινέλο των ζωγράφων ζωντανεύει οικογενειακές στιγμές*
	57.	in paintings are coming to life the **times** of the family	
	58.	in paintings are **coming to life** the times of the family	
	59.	in the **papers** of the diary	*μέσα στις σελίδες του ημερολογίου*
	60.	in this calendar **have written seven days of a child**	*οι επτά μέρες της εβδομάδας καταγράφονται στο ημερολόγιο*
	61.	a small town of **Parisi**	*μια συνοικία του Παρισιού*
	62.	with **reason** to give children the opportunity	*με σκοπό να δώσει την ευκαιρία στα παιδιά*
	63.	to give the **choice** to kids	

6.	Genre: **e-mail message** Topic: **exercise/fitness** Communicative purpose: **to give advice**	

		Script	Source text
ACCEPTABLE	01.	**decrease** your stress	*να ελαττώσει τα επίπεδα του στρες*
	02.	**increase** your strength and your flexibility	*για να αυξηθεί η δύναμη και ευλυγισία σας*
	03.	when they **completed** a programme of exercises	*όταν ολοκληρώσουν ένα πρόγραμμα γυμναστικής πέντε εβδομάδων*
	04.	the exercise isn't good **only** for your body	*η άσκηση δεν κάνει καλό μόνον στο σώμα, αλλά και στην ψυχή*
	05.	not only exercises us **bodily** but mentally too	
	06.	the ideal **time** to exercise is one hour	*το ιδανικό είναι να φθάσετε να ασκήστε μια ώρα την ημέρα*
	07.	the ideal is to **reach** an hour every day	
	08.	start the exercise **slowly**	*Αρχίστε αργά.(Με αυτόν τον τρόπο θα ελαττώσετε τον κίνδυνο τραυματισμού)*
	09.	start exercising **slowly**	
	10.	start **slowly**	
	11.	start **slowly**	
	12.	begin your exercise **slowly**	
PARTIALLY ACCEPTABLE	13.	lower your stress **volumes**	*να ελαττώσει τα επίπεδα του στρες*
	14.	that's good not only **to** your body but it's also good **to** your soul	*η άσκηση δεν κάνει καλό μόνον στο σώμα, αλλά και στην ψυχή*
	15.	practising makes good **on** the body and **on** the soul	
	16.	in order to **prevent** the danger of an accident	*με αυτόν τον τρόπο θα ελαττώσετε τον κίνδυνο τραυματισμού*
	17.	you should not begin **with a high speed**	*Αρχίστε αργά.(Με αυτόν τον τρόπο θα ελαττώσετε τον κίνδυνο τραυματισμού*
	18.	will **calm down** your stress	*να ελαττώσει τα επίπεδα του στρες*
ERRORS	19.	**raise** your power and flexibility	*για να αυξηθεί η δύναμη και ευλυγισία σας*
	20.	**increase** your power	
	21.	you reduce the danger of **hiting**	*με αυτόν τον τρόπο θα ελαττώσετε*

			τον κίνδυνο τραυματισμού
	22.	make you **to** feel happy	*να μας κάνει να νιώσουμε ευχάριστα*
	23.	you must **start the gym** slowly	*Αρχίστε αργά.(Με αυτόν τον τρόπο θα ελαττώσετε τον κίνδυνο τραυματισμού*
	24.	you must start very **slow**	
	25.	start **slow**	
	26.	you should exercise your body **slow**	
	27.	continue **slow**	*προχωρήστε σιγά-σιγά*
	28.	you will **understand** the time you must exercise	*θα καταλαβαίνετε από μόνοι σας πόσο εντατικά πρέπει να γυμνάζεστε*
	29.	you will understand the **time** you must exercise	
	30.	exercising sessions are **doing good**, body and mind	*η άσκηση δεν κάνει καλό μόνον στο σώμα, αλλά και στην ψυχή*
	31.	and with **the length of time**	*Καθώς θα περνάει ο καιρός*
	32.	improve your **natural situation**	*θα βελτιώνετε σταδιακά τη φυσική σας κατάσταση*
	33.	in case you have a **disease** during the exercise	*σε περίπτωση που νιώσετε κάποια ενόχληση*

Appendix 4: Sample scripts

4.1. A fully satisfactory script

KPG
Level: B2
Examination period: May 2006
Activity: 1
Mark: 12

THE SCRIPT

The magical excursion

This is the latest book of Makropoulos Mixalis which talks about three different persons and two different stories. Irene and Anna will make a magical excursion together. One of the girls is eighty two years old and the other twenty six years old. How are they going to travel? Trough the window, because the first one cannot walk at all. But imagination always helps. These are our two heroes. The third one is Mr Epaminondas, who will go one day to buy cigarettes and finally he will make a whole trip.

The two girls are going to travel through their imagination, far away from their real world, they will make a new world, beautiful, without pain. It is going to be their world. They have willness. On the other hand, Mr Epaminondas who can really travel and he will at the end he will not learn nothing because he does not want.

It is a great book, well-written, which gives strong messages about life.

These are two magnificent stories which talk about friendship and loneliness and the power of imagination. If you can imagine, you can change the world. It is a good buy and it is worth your money besides it is not expensive.

4.2. A moderately satisfactory script

KPG
Level: B2
Examination period: May 2006
Activity: 2
Mark: 8

THE SCRIPT

The writer Makropoulos Michael, wrote a nuvel which have the title: magic trip.

This story talks about two girls who will pass together the most magic trip in their life.

The first girl is eighty two years old and can not step. The second girl is twenty six years old. Both will understand that the time is a stupid creature, and that the longest travel can be in your bedroom between your bed and your window. Only if you can find how really to leave.

We will meet Mr Epaminonda. An old man, without woman. A morning while he went to buy cigarettes. And while was wearing his pyjamas, he was making a complete travel. At the end of the day he remaind the same, furthermore everything is changed in his life. He haven't learn anything, because he can't and don't want.

Everything is happening between two travels , full of adventures and a hard world.

Appendix 5: The English-cue activity: Test papers

5.1. April 2005 (1)

Local authorities in your city/town publish a monthly newspaper in English for tourists in Greece. You have been asked to contribute your own story to a section of this month's paper entitled "Childhood in Greece". Write a short narrative [150 words] about a memorable experience you had as a child.

■ Copy the opening below and continue the narrative.

	Being a child is not always easy, but most people think of their
	childhood as a happy time. Some of my own memories are bitter- sweet.
	The one I want to share with you...

5.2. May 2006 (3)

An exhibition of 100 paintings created by Greek artists is being organized in your community. Write the text (total of 140-150 words) for a promotional leaflet of the exhibition, in English, for the many tourists that visit your town.

➡ Provide information about the event (what kind of exhibition it is, who's organizing it and why, where and when it will take place, opening hours, etc.)

➡ Promote the paintings being exhibited, samples of which you can see here. (You could make some comments on what they show, imagine the colours and the techniques used, etc.)

➡ Finally, urge people to visit the exhibition. Provide reasons why they should.

Appendix 6:

Hybrid formations, Greenglish and erroneous formations in the scripts without a source text

6.1. April 2005 (1)

<table>
<tr>
<td rowspan="3">1.</td>
<td colspan="3">Genre: story in a magazine for tourists
Topic: childhood in Greece
Communicative purpose: to contribute a story to a selection of a month's paper</td>
</tr>
<tr>
<td></td>
<td colspan="2" align="center">Script</td>
</tr>
<tr>
<td colspan="3"></td>
</tr>
<tr>
<td rowspan="8">ACCEPTABLE</td>
<td>01.</td>
<td colspan="2">me and my sister stayed there</td>
</tr>
<tr>
<td>02.</td>
<td colspan="2">my mother gave me my breakfast</td>
</tr>
<tr>
<td>03.</td>
<td colspan="2">open the presents</td>
</tr>
<tr>
<td>04.</td>
<td colspan="2">we were decorating the Christmas tree</td>
</tr>
<tr>
<td>05.</td>
<td colspan="2">play with the water</td>
</tr>
<tr>
<td>06.</td>
<td colspan="2">followed the same programme</td>
</tr>
<tr>
<td>07.</td>
<td colspan="2">dangerous road</td>
</tr>
<tr>
<td>08.</td>
<td colspan="2">she will always be into my heart</td>
</tr>
<tr>
<td rowspan="11">PARTIALLY ACCEPTABLE</td>
<td>09.</td>
<td colspan="2">we are discussing about this</td>
</tr>
<tr>
<td>10.</td>
<td colspan="2">The nights we were with our parents</td>
</tr>
<tr>
<td>11.</td>
<td colspan="2">I met Theofilos a child 11 years old</td>
</tr>
<tr>
<td>12.</td>
<td colspan="2">kids in my age</td>
</tr>
<tr>
<td>13.</td>
<td colspan="2">I used to look like a boy, not only outside but with my behaviour too</td>
</tr>
<tr>
<td>14.</td>
<td colspan="2">All year, in Crete …</td>
</tr>
<tr>
<td>15.</td>
<td colspan="2">when I haven't school</td>
</tr>
<tr>
<td>16.</td>
<td colspan="2">a car came and hit me on my leg</td>
</tr>
<tr>
<td>17.</td>
<td colspan="2">outside the limits of the village</td>
</tr>
<tr>
<td>18.</td>
<td colspan="2">left from home</td>
</tr>
<tr>
<td>19.</td>
<td colspan="2">the time does not return</td>
</tr>
<tr>
<td rowspan="3">ERRORS</td>
<td>20.</td>
<td colspan="2">It is near to the city of Patra</td>
</tr>
<tr>
<td>21.</td>
<td colspan="2">near in my neighbourhood</td>
</tr>
<tr>
<td>22.</td>
<td colspan="2">We were running back to home and for our lucky our grandfather wasn't there</td>
</tr>
</table>

	23.	who were "**seasons friends"**
	24.	full of **rich** feelings
	25.	the one [memory] I want to share with you takes me back **to my years**
	26.	**with** a strange way
	27.	in Crete **(-)** gathered tourists and visitors from all over the world
	28.	as I **refer** before
	29.	we have **and** friendship
	30.	**All those memories when I was a child** I will remember with love
	31.	it was **(-)** perfect experience
	32.	we were going **for** swimming
	33.	I will **not** forget this experience **never**
	34.	I **asked** him an autograph
	35.	I told **to** them
	36.	I was thinking **(-)** him every night

6.1. May 2006 (3)

3.	Genre: **text for a promotional leaflet** Topic: **art/paintings** Communicative purpose**: to provide information about an exhibition, to promote the paintings being exhibited, to urge people to visit it**	
ACCEPTABLE		**Script**
	01.	beautiful islands, **seas** and traditional villages
PARTIALLY ACCEPTABLE	02.	Tourists of Chios will **do well to** visit
	03.	This image is a **therapy** for your soul
	04.	he wants to **show** his country
ERRORS	05.	near **to** the port
	06.	interested **to** see
	07.	gallery will open **the** next Saturday
	08.	Is an ideal place to know the greek modern painture
	09.	Is very important to learn all the people the life of Greece
	10.	Is very easy to ...
	11.	that exhibition **became** because ...
	12.	Here **(-)** will be with us and our painters
	13.	Here will be with us **and** our painters
	14.	to **pass by here**
	15.	**graphic** villages
	16.	**All they who** will visit the exhibition
	17.	and finally the most important are the colors
	18.	I suggest everybody **to** come

Περίληψη

Η έννοια της *διαμεσολάβησης* είναι κομβική για την παρούσα μελέτη. Τα αποτελέσματα της έρευνας που πραγματοποιήθηκε προκύπτουν από την ανάλυση γραπτών υποψηφίων επιπέδου Β2 στις εξετάσεις του Κρατικού Πιστοποιητικού Γλωσσομάθειας (ΚΠΓ) και πιο συγκεκριμένα των κειμένων που γράφτηκαν με αφορμή δοκιμασίες διαμεσολάβησης, δηλαδή δοκιμασίες που απαιτούν τη μεταφορά πληροφοριών από την ελληνική στην αγγλική γλώσσα, με τρόπο που συνάδει κάθε φορά με το συγκειμενικό πλαίσιο το οποίο ορίζεται από τη δοκιμασία.

Αφετηρία της έρευνας ήταν η παραδοχή της άποψης της Δενδρινού (2007c) πως το κείμενο ερέθισμα στην ελληνική παίζει κανονιστικό ρόλο για το παραγόμενο κείμενο και σκοπός της μελέτης είναι να διερευνήσει το βαθμό και τον τρόπο με τον οποίο το κείμενο ερέθισμα ρυθμίζει το παραγόμενο κείμενο, με αποτέλεσμα να παράγονται *υβριδικοί γλωσσικοί σχηματισμοί*. Η έννοια της υβριδικότητας, λοιπόν, η οποία εισάγεται από τη Δενδρινού (2007c) για να περιγράψει τις γλωσσικές συμμείξεις ως αποτέλεσμα διαμεσολαβητικής δράσης, είναι επίσης πολύ σημαντική για την παρούσα μελέτη, η οποία εστιάζει στις γλωσσικές υβριδικοποιήσεις (συμμείξεις) στα γραπτά που παρήγαγαν υποψήφιοι με βάση τη δοκιμασία της διαμεσολάβησης.

Τα γραπτά που αναλύθηκαν ήταν διακόσια σαράντα (240) και αντλήθηκαν από την ηλεκτρονική τράπεζα δεδομένων του Κέντρου Έρευνας για την Αγγλική Γλώσσα του Πανεπιστημίου Αθηνών. Η ερευνητική διαδικασία διενεργήθηκε σε τρεις φάσεις.

Κατά την πρώτη φάση καταγράφηκαν και κατηγοριοποιήθηκαν οι λεξικογραμματικές επιλογές των υποψηφίων που εμφάνισαν σημάδια «ρύθμισης» και αποτελούσαν γλωσσικές υβριδικοποιήσεις. Οι υβριδικοί αυτοί σχηματισμοί που παρέκκλιναν σε μικρότερο ή μεγαλύτερο βαθμό από τους κανόνες της αγγλικής γλώσσας στο επίπεδο μορφής, σημασίας ή χρήσης παρουσιάζονται στις εξής τρεις κατηγορίες: α) αποδεκτές υβριδικοποιήσεις β) μερικώς αποδεκτές και γ) μη αποδεκτές. Είναι χαρακτηριστικό το γεγονός ότι οι μη αποδεκτές υβριδικοποιήσεις που αποτελούν γλωσσικά λάθη, διαφοροποιούνται από τους υβριδικούς γλωσσικούς τύπους που απλά παρεκκλίνουν από το γλωσσικό κανόνα αλλά δεν δημιουργούν ιδιαίτερο πρόβλημα στην επικοινωνία.

Κατά τη δεύτερη φάση της έρευνας εξετάστηκαν ξεχωριστά τα γραπτά υποψηφίων με υψηλή επίδοση στην αγγλική και συγκρίθηκαν με εκείνα που έλαβαν

μέτρια βαθμολογία, με σκοπό να ανιχνευθεί εάν το επίπεδο γλωσσομάθειας ή η ικανότητα του υποψηφίου στο γραπτό λόγο επηρεάζει το είδος και τον αριθμό των γλωσσικών «παρεκκλίσεων» που προκύπτουν από την κανονιστική επενέργεια του αρχικού κειμένου στο παραγόμενο.

Τέλος, εξετάστηκαν εξήντα γραπτά (60) υποψηφίων που γράφτηκαν με αφορμή μια άλλου είδους δοκιμασία ημι-καθοδηγούμενης παραγωγής γραπτού λόγου, η οποία δεν βασίζεται σε ένα ολοκληρωμένο κείμενο και μάλιστα κείμενο γραμμένο σε άλλη γλώσσα. Η καθοδήγηση ως προς το περιεχόμενο, το σκοπό του κειμένου και τον τύπο του παρέχεται στην αγγλική. Ακολούθησε σύγκριση των γραπτών αυτών με γραπτά που ήταν αποτέλεσμα διαμεσολάβησης των ίδιων υποψηφίων στις ίδιες εξεταστικές περιόδους. Τα αποτελέσματα της ερευνητικής διαδικασίας στο σημείο αυτό επιβεβαίωσαν αυτό που είχαμε ήδη υποπτευθεί, πως δηλαδή ο αριθμός και ο τύπος των γλωσσικών υβριδικοποιήσεων δεν θα είναι ο ίδιος στις δύο περιπτώσεις. Πράγματι, ανακαλύψαμε πως υπάρχει μεγάλος αριθμός υβριδικών γλωσσικών σχηματισμών, γεγονός που επιβεβαιώνει τη γενική μας αρχική υπόθεση, ότι δηλαδή το αρχικό κείμενο αναπόφευκτα λειτουργεί κανονιστικά για το παραγόμενο κείμενο.

Τα ευρήματα της παρούσας μελέτης, που ρίχνουν φως στον ανεξερεύνητο χώρο ο οποίος αφορά τη διαμεσολαβητική διαδικασία και τα προϊόντα της, μπορούν να αξιοποιηθούν για την προετοιμασία υποψηφίων για τις εξετάσεις του ΚΠΓ, αλλά η συμβολή της είναι ακόμη πιο σημαντική για το σχεδιασμό προγραμμάτων για την εκμάθηση και διδασκαλία της αγγλικής που δεν νοείται πλέον να μην αναπτύσσει τις απολύτως απαραίτητες για τον έλληνα χρήστη της αγγλικής διαμεσολαβητικές ικανότητες.

◆