WHAT LIES BENEATH THE STATED MEANINGS:

A TRANSACTIONAL VIEW OF LANGUAGE LEARNERS MAKING MEANING WITH TEXTS

by

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ABSTRACT

This thesis reports on a year long case study conducted into the processes and products of English Second Language (ESL) learners reading fiction texts for pleasure in a high school extensive reading program. Although 'extensive reading' is usually associated with interactive language learning perspectives such as 'Second Language Acquisition' (for one view within this perspective see Krashen [1982]), a different theoretical perspective was applied in the present study. Louise Rosenblatt's transactional theory of reader response is used to analyse and discuss data made about teenagers reading for pleasure in an extensive reading program. At the heart of Rosenblatt's transactional theory is the assumption that every reading event is unique to the person, text and context of that reading experience. To understand what it means to make meaning with a text, each of those things must be considered. Thus in order to better understand ESL learners' processes and products of reading for pleasure, this thesis provides a fine grained, deep description of how one reader made meaning with texts. This description is contextualised and enriched through the inclusion of case study data from other ESL and native English speaker participants. By focusing on one reader, the complexity of the interrelationships of reader, text and context are amply demonstrated. This, it will be argued, provides a valuable lens through which teachers and researchers may view other readers, other texts and other contexts. Conclusions drawn from this study will claim that Rosenblatt's transactional theory not only readily facilitates language learning goals (for example, extensive use of the target language) but importantly provides another perspective, apart from the predominant interactive language learning perspectives, on what it might mean for readers to make meaning with texts read for pleasure. Understanding the processes and products of reading for pleasure from a transactional view has pedagogical import for the utilization of extensive reading programs, and perhaps most importantly, for the intellectual development of second language learners.

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It must also be recognised that no researcher sits alone. As such I want acknowledge the huge debt I owe to the researchers and theorists whose work is cited in this thesis, and whose varying and diverse perspectives have provided the fuel for my own. Additionally, I should like to thank my mother for her unflagging support, and friends and colleagues for their genuine interest, questions and comments.

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1
INTRODUCTION

Reading has been and continues to be researched from within many different theoretical disciplines; for example, philosophy; psychology; sociology; literary theory; education and linguistics. Researchers and theorists within these disciplines have focused on aspects of reading that they felt important for their particular research goals or theoretical perspective. This has created an enormous and diverse body of literature concerning the processes and products of reading. Despite decades of research however, there is little agreement between, or even within, the fields about what it means to make meaning with a text.

This thesis reports on research concerned with teenaged English Second Language (ESL) learners reading fiction for pleasure as part of a school-based extensive reading programme. The concepts of 'extensive reading' and 'ESL learners' are predominantly considered the purview of linguistics domains such as Second Language Acquisition (SLA). However, as will be explained, assumptions about readers, texts, and the processes and products of reading from perspectives such as SLA, arguably limit and impede attempts at understanding the rich and complex nature of reading for pleasure. Thus this thesis adopts an alternative theoretical perspective to analyse and discuss the data made: Louise Rosenblatt's transactional theory of reading. Adopting this theory potentially provides a richer framework for acknowledging and understanding what readers did with texts read for pleasure, and moreover, provides richer pedagogical opportunities for exploiting reading (particularly in an extensive reading program) in a school context (for second language learners).

Over the course of one school year, James Bond (JB) (the pseudonym chosen by the case study participant) and eleven other teenaged participants (both ESL and native English speakers) read a number of fiction and nonfiction texts. The central aim of this thesis was to make data about texts read for pleasure in an extensive reading program in terms of the meanings ESL participants' made, and the processes used to make those meanings. The

purpose was to better understand what readers do when they read for pleasure in a school context. Ultimately this purpose supports the pedagogical desire to be better able to academically and intellectually exploit an activity (reading for pleasure in an extensive reading program) which is often simplistically understood and therefore undervalued and quickly abandoned in a busy high school curriculum.

This thesis focuses on James Bond's reading of two fiction texts. The first is a book written by Thomas Hardy but modified for ESL readers by Jennifer Bassett - *The Withered Arm* (Hardy / Bassett 2004). The second is a book written expressly for ESL readers - *Jojo's Story* (Moses 2000). After reading *The Withered Arm* JB commented that it was an 'old horror and ghost story about a yellow-brown hand shaped mark'. It was an interesting and exciting story which he loved. After reading *Jojo's Story*, JB described it as being about a 10 year old boy whose family had been killed. JB liked it because the story 'tells us to have our own judgements, not to follow others all the time and that we have to learn to protect our country and ourselves'. Beneath these seemingly defining statements about what the stories mean and how he liked them, are a complex web of meanings, evocations and processes of meaning making. What is of interest is how, out of all the complex responses he had to the two texts, he came to make both the stated meanings, and the meanings revealed in his discussions about the texts.

There are three overall goals to this thesis. First, to explain Louise Rosenblatt's transactional theory as it is used in analysing and discussing the data made for this thesis. The second goal, taken up in Chapters 5, 6 and 7, is to apply Rosenblatt's transactional theory in order to reveal the processes and products of an ESL reader reading for pleasure in an extensive reading program. Finally, the third goal taken up in Chapter 8 is to consider how, through this fine grained analysis of one participant, we have a way of viewing other ESL readers, texts and contexts. Thus the third goal will be to argue that Rosenblatt's transactional theory of reading is a useful and profitable theory from which to organise, view and exploit reading for pleasure in an extensive reading program.

I begin in Chapter 2 with a review of the literature pertaining to research about reading and an explanation of the theoretical perspective adopted for the present study: namely,

Rosenblatt's transactional theory of reading. In Chapter 3 I explain the design of the research and the methodological choices made to address the research questions, aim and purposes. In Chapter 4 I provide a detailed description of the research setting, the case study participant, and brief descriptions of the other participants. In Chapters 5 and 6 I provide a detailed analysis and discussion of data made about JB's reading of *The Withered Arm* and *Jojo's Story*, discussing some of the meanings he made and suggesting some of the processes he used to make those meanings. I deepen that analysis and discussion in Chapter 7 by using detailed contextual data about JB, data from other books he read, data from other participants' readings, and data from his classroom (intensive) reading experience.

In Chapter 8 I move from a focus on one ESL reader to broader considerations of readers reading for pleasure in extensive reading programs and other classroom contexts. Contrary to the stereotypical view which tends to see ESL readers as being generally 'limited' by their lexical and syntactic knowledge, JB's processes and products of making meaning with fiction texts are rich, dynamic, context dependent and intellectually interesting. Because of what this fine grained analysis of JB's data reveals, I argue that teachers and researchers can look for each reader's unique complexity by attending to the reader, text and context, and by viewing reading as a 'transaction'. I argue that although we can see significant 'language learning' benefits if we adopt a Rosenblattian approach to extensive reading, there are even greater benefits to be had by viewing reading for pleasure as a vital part of becoming a critical reader and thinker. Based on my analysis and discussion I will make suggestions for the academic and intellectual exploitation of reading for pleasure in language learning contexts. I will conclude with an outline of what is perhaps the most pressing future research need, based on the findings of this thesis.

2

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter is concerned with the goal of explicating the key ideas from Rosenblatt's transactional theory which are germane to this thesis and situate it, very generally, in relation to selected other views on 'reading'. I will begin with a brief introduction to transactional theory outlining her interest in linguistics and the cultural aspects of readers. In section 2.3 I will explain the ontological perspective which frames her theory and this thesis. I will then outline and begin to explain the terms and ideas in the key assumptions of her transactional theory. Importantly, these explanations will continue to evolve and be refined through, and over the course of data analysis and discussion. In the final sections of this chapter a number of other terms and ideas important for this thesis but not deriving from Rosenblatt's theory will be explained. Concepts such as 'extensive reading', 'reading for pleasure' and an introduction to the debate concerning the texts second language learners are exposed to, are explained.

2.2 TRANSACTIONAL THEORY - CONTEXT

Rosenblatt developed her theory for, and intended its application in, diverse teaching contexts (for example, university, high school and primary school [Rosenblatt 2005: xxxi]). She was centrally concerned with the role of reading in the development of a reader's inter- and intra-personal development. The finer points of her theory, for example the teacher's role in facilitating critical reading skills, are aspects of her theory because such skills are a part of inter- and intra-personal development. Her focus is on the person, not a set of generic skills to be absorbed (Rosenblatt 2005: xxx-xxxi). She advocates the use of literature to serve ultimately 'humanistic goals': "nourishing the democratic appreciation of each human being as an individual" (Rosenblatt 2005: 59, see also 51-61).

Rosenblatt's transactional theory has been predominantly applied or viewed in the context of native English speaking school students reading (see for example: Farrell and Squire 1990; Many 1991; Cox and Many 1992b; Wiseman and Many 1992; Many and Cox 1992; Karolides 1992; Becker 1999; Newton, Stegemeier and Padak 1999; Lewis 2000;

Sumara 2002: see also Borasi, Siegal, Fonzi and Smith 1998 for the use of her theory in reading in mathematics classes). Her theory inexplicably receives little attention from the language learning research community either in terms of its pedagogical application, or as a theoretical foundation in research. Although she never specifically discussed her theory in terms of an ESL learning context, she was quintessentially interested in 'language' and 'linguistic transactions' as core aspects of people's psychology and thus their experiences of reading (Rosenblatt 2005: 3-6). Throughout *Making Meaning with Texts* (2005 - the last major work she published in her lifetime) are references to linguistic and cultural aspects of readers which, Rosenblatt argued, need to be better understood because of their intrinsic influence in reading experiences (Rosenblatt 2005: 19; 30; 47 and 51-58, see also Rosenblatt 1985). The challenge to research these aspects resulted in several researchers investigating the use of foreign culture texts in L1 reading (that is, native English speakers reading texts from a foreign culture) (see for example Furniss 1992; Reissman 1994).

Although a number of practitioner researchers draw on their anecdotal experiences to describe how transactional theory can be utilised in the ESL classroom context (see Oster 1989; Ali 1994; Elliott 1990; Hirvela 1996; Thep-Ackrapong 1992) there is little published research adopting Rosenblatt's transactional framework to analyse and report on data from ESL readers. In the few published articles citing Rosenblatt's theory (for example, Chi 1995) only selected aspects of her theory are briefly noted.

Although a large body of theory and research exists about ESL reading in terms of: (a) SLA and other interactive language learning perspectives (for example, Carrell 1984 a, 1985, 1987 b; P. Johnson 1981, 1982; Lao and Krashen 2000; Steffensen 1988; Steffensen and Joag-Dev 1984; Swaffar 1988; Steffensen, Goetz and Cheng 1999); (b) extensive reading (see Jacobs, Renandya and Bamford [1999] for an annotated bibliography of research concerning extensive reading in a second language; Asraf and Ahmad 2003; Nishino 2007); and (c) the specific use of fiction texts to facilitate language learning goals (see for example: Povey 1967; Spack 1985; Oster 1989; Davis 1989; Garvie, 1990; Elliott 1990; Ali 1994; Hirvela 1996; Thep-Ackrapong 1992; Lazar 1990; Waring and Takaki 2003), Rosenblatt's transactional theory has not previously been used in published ESL research as the dominant theoretical framework (data making, analysis and discussion). This is in

spite of the fact, as noted above, that Rosenblatt herself called for qualitative research using her transactional theory in diverse cultural, social, and educational contexts (Rosenblatt 1985; Rosenblatt 2005: 34; see also Carey and Harste 1987 who argue that certain gaps in the field of reading research could be usefully explored using Rosenblatt's theory).

Thus by investigating ESL readers reading fiction for pleasure from a transactional perspective, this thesis stakes new ground in both the reading research community and the language learning research community. This research is important because by applying a transactional approach to ESL reading, fresh insight may be gained, knowledge expanded and the potential for deeper appreciation of both 'reading' and 'language learning' achieved.

I want to turn now to an explanation of aspects of Rosenblatt's transactional theory germane to this thesis. Any theory of reading presupposes an ontological position, and flowing on from this are key assumptions about readers, texts and reading. That is, any theory has at its foundation a certain way of understanding and conceptualising the 'things' it theorizes about. Therefore I will begin by looking at Rosenblatt's ontology and then move on to the key assumptions within her transactional theory. In so doing I introduce and outline an explanation of key ideas and terms as used to analyse and discuss the data in this thesis. Where useful I will contrast aspects of her theory by considering those key assumptions from other theoretical points of view (for example, SLA perspectives).

2.3 TRANSACTIONAL THEORY - EXPLANATION

It is difficult to overstate the importance of understanding the ontological perspective framing Rosenblatt's theory. As I will show, it affects not just how we understand key terms in her theory, but it also affected how her theory was applied in this research (data making and analysis) and informed how this research is reported (that is, as a case study of one reader contextualised by data from other readers, texts and contexts). Although few theorists (Rosenblatt included) provide an exegesis of their ontological assumptions (perhaps because of the risk of shifting a reader's focus to a purely philosophical debate),

it is important to at least outline her ontology in this section for the effects her ontology has on our understanding of her theory, its relationship to other theories, and its impact in this thesis.

Broadly speaking, 'ontology' is the philosophical endeavour dealing with whether or not, and in what way, certain things 'exist', and the relation of these things with each other. For Rosenblatt's transactional theory, what could be said to 'exist' are readers and texts.[1] This raises questions about what is a reader, what is a text, and what is their relationship. Of primary importance before I address these questions is the notion of transaction (note: Rosenblatt's theory is a *transactional* theory of reading). Rosenblatt drew on Dewey and Bentley's (1949) largely philosophical argument (although derived from discoveries in physics) that we can never 'know' anything, including our 'selves', accept as a thing known in context (Dewey and Bentley 1949: 120-121) (see also Connell [1996] for a discussion of the connection between Dewey's philosophy and Rosenblatt's theory). Dewey used the metaphor of a commercial transaction to illustrate this claim. He said that the activity of a commercial transaction:

> determines one participant to be a buyer and the other a seller. No one exists as a buyer or seller *save in and because of* a transaction in which each is engaged. (…) specific things *become* goods or commodities because they are engaged in the transaction. There is no commercial transaction without things which are only goods, utilities, commodities, in and because of a transaction. Moreover, because of the exchange or transfer both (…) *participants* under go change; and the goods undergo change at the very least a change of *locus* by which they gain and lose certain connective relations or 'capacities' previously possessed. Furthermore, no given transaction of trade stands alone. It is enmeshed in a body of activities in which are included those of *production* (…) . And this body of transactions (…) is itself enmeshed in transactions (…) that proceed from the system of customs in which other transactions exist and operate (Dewey, in Dewey and Bentley 1949: 270-271).

[1] In order to maintain the focus on the research reported in this thesis, my outline of Rosenblatt's ontology is necessarily given in relatively broad brush strokes and focuses on ideas central to this thesis.

In terms of understanding human life, Dewey's claim means that we can not know our selves or others, or a text, or a particular reading event apart from the contexts in which these things are considered, and that any instance of such considering affects our understanding of the things, thereby modifying them (Dewey and Bentley 1949: 120-124; see also Morse and Richards 2002 for this idea in terms of the effects on research). This is a challenging claim to make because it implies a certain ineffability and changeability in what we ordinarily assume is knowable and singular: one's *self*, a certain text. Rosenblatt applied Dewey's notion of transaction to her theory of reading: reading is a transaction between a text and a reader. She adopted the term 'transaction' "to emphasize that the meaning is being built up through the back-and-forth relationship between reader and text during a reading event" (Rosenblatt 2005: xix). Importantly, the ontological notion of 'transaction' is not confined just to the act of reading. Rosenblatt situated the act of reading as part of human life:

> the transactional view of human life applies here with all its force, and the transactional view of the reading act is simply an exemplification, with highly rarified complications, of the basic transactional character of all human activity, and especially linguistic activity (Rosenblatt 1978:20).

Rosenblatt's ontological commitment to understanding reading (and all human activity) as a *transaction* stands in stark contrast to other perspectives on reading. As I will show below (see 2.3.1, 2.3.2 and 2.3.3), the effects of her ontological commitment become apparent in comparison with other views on reading. Suffice it to say for the moment that a significant proportion of other perspectives on reading assume that reading is an *interaction* (see for example Carrell, Devine and Eskey 1998). The term 'interaction' usually implies "a one-way process in which separate, static things are involved: one predefined unchanging thing acts on another" (Rosenblatt 2005: x). This view leads such theorists to describe reading as:

> "a psycholinguistic process in that it starts with a linguistic surface representation encoded by a writer and ends with meaning which the reader constructs" (Goodman 1998: 12);
>
> "not the relation of the reader to the text but the processing relations among various component skills in reading" (Grabe 1998: 58);

> "an interactive process between the reader's background knowledge and the text. Efficient comprehension requires the ability to relate the textual material to one's own knowledge" (Carrell and Eisterhold 1998: 76); or,
> "the process of receiving and interpreting information encoded in language form via the medium of print" (Urquhart and Weir 1998: 22).

Simplistically, an interactive view tends to conceive reading as a cognitive, decoding process and readers tend to be conceived as text processors. There is a great deal of value and richness to be had in such perspectives, and they have given rise to influential and important cognitive theories of text comprehension (see for example Kintsch 1998). However, one of the goals of this literature review is to explain Rosenblatt's transactional theory as it is used in this thesis. Thus rather than provide an analysis of interactive views on reading, and then compare this with Rosenblatt's transactional view, I want to maintain the focus on her transactional theory by moving on to an explanation of several key assumptions in her theory which flow on from the idea that reading is a transaction. Where appropriate and useful I will contrast her transactional assumptions with interactive assumptions.

Clearly Rosenblatt's commitment to the ontological position that reading is a transaction has ongoing ramifications for her assumptions about readers, texts and reading. One way to analyse these assumptions is to consider them under these headings:

- Assumptions about the *relationship* between readers and texts,
- Assumptions about the *purposes* of reading texts, and,
- Assumptions about the *processes* and *products* of reading a text.

Although I accept Rosenblatt's argument that these aspects of a reading event are inextricably interwoven, for the purposes of this literature review I will look at each of these in turn.

2.3.1 The *Relationship* Between a Reader and a Text

Rosenblatt argued that reading should be viewed as a lived-through *experience* which involves the text and the reader in an ongoing transactional activity where the text is both the prompt for and a constraint on the meanings a reader creates from a text. This view relies on a number of further assumptions.

Firstly, Rosenblatt assumes equal roles for reader and text in the reading experience and argues that the letters and words of a text are "merely inkspots on paper until a reader transforms them into a set of meaningful symbols. […] the reader infuses intellectual and emotional meanings into the pattern of […] symbols, and those symbols channel his thoughts and feelings" (Rosenblatt 1938/1995: 24). This is an important point to understand because it acknowledges that the text can constrain the meanings producible from a text, yet allows the socioculturally situated reader to be the one who makes the meanings. That is to say "'the text' may be thought of as the printed signs in their capacity to serve as symbols" (Rosenblatt 1978: 12), but the meaning made of those symbols necessarily requires a reader. The meanings made – the 'story' – "happens during a coming-together […] of a reader and a text" (Rosenblatt 1978: 12).

This leads to a second assumption; that the reading process is necessarily constructive. A reader (themselves a product of their sociocultural situatedness) engages with the text, both influencing what they read, and being influenced by what is read – the relationship is a transactional, feed-back and feed-forward spiralling construction of meaning (Rosenblatt 2005: xxv). In one sense, a reader does not finish reading the first sentence until the last sentence (Rosenblatt 1978: 10). Her theory argues that the letters and words of a text are continually and reciprocally used by a reader in the meaning making process. A reader emotionally and intellectually engages with a text and a kind of symbiotic relationship develops between a text and a reader, producing a 'story'.

A third assumption from Rosenblatt's view of the relationship between a reader and a text is that aspects of a reading experience are inextricably interwoven and can not be separated into variables. That we talk of 'affect' or 'emotion', for example, as though they are clearly definable things, is a quirk of language, not a variable when experiencing a

story. She distances her theory from interactional, structuralist views such as 'schema theory' (see for example Carrell and Eisterhold 1998; Urquhart and Weir 1998) where the act of reading involves discrete, separable, information-processing, top-down / bottom-up variables in a reader which interact mechanistically to extract *the* meaning of a text (Rosenblatt 2005: 38-49).

For Rosenblatt a reading event derives from a transactional relationship between a reader and a text which involves complex, dynamic, interwoven processes "of a particular individual and a particular text, happening at a particular time, under particular circumstances, in a particular social and cultural setting, and as part of the ongoing life of the individual […]" (Rosenblatt 2005: 42; see also Rosenblatt 1978: 122). There is nothing inherent in the nature of readers, or texts, which constrains in an absolute sense the experience of making meaning with texts. Constraints are embedded in institutions such as schools, and sociocultural norms of reading (a similar point is made by Dewey 1934/2005: 9; see also Bakhtin 1981; Purves 1993; Fairclough 1992; Wertsch 1998).

Rosenblatt's assumptions about the relationship between readers and texts are controversial. For example from the viewpoint of literary theory, proponents of New Criticism would reject the notion that there is no 'meaning' in a text. Such theorists focus on a close analysis of the text with no regard for the reader or the author (Cuddon 1999). From an interactional language learning point of view a central assumption ubiquitous in theory and research is that 'meaning' is *in* a text, and a reader's task is to extract it (for example, Nuttall 2000: 5). Essentially, and most importantly, reading involves the "transfer of a message from writer to reader" (Nuttall 2000: 3). Often this assumption goes without acknowledgement, but can be discerned from the analyses of data made, and conclusions drawn. For example, in Carrell (1987b: 470) the readers' data made from their reading of a fictionalized historical narrative was:

> scored for elaborations and distortions, as well as other errors of recall. Elaborations are culturally appropriate extensions of *the text*, produced when someone knowledgeable about the culture provides additional culturally *correct* information not found in or logically inferable from *the text*; *distortions*

> *are culturally inappropriate modifications of the text*, often outright intrusions from another culture […] [emphasis added].

Carrell clearly assumes that the text contains the meaning which readers extract, distort or elaborate appropriately, or erroneously. Steffensen and Joag-Dev (1984: 60) concluded from their research that in order to have readers comprehend a text *well* (that is, 'correctly'), readers should be supplied with the necessary background knowledge: "If readers possess the schemata *assumed by the writer*, they understand *what is stated* and effortlessly make the inferences *intended* [emphasis added]." As the italicised portions of the quote clearly show, Steffensen and Joag-Dev assume that the *text* has a meaning, created by the writer, and it is the job of the student to rediscover that meaning. This is substantially the view of reading assumed by the Ministry of Education in New Zealand (Ministry Of Education 1996: 9) who state that readers read in order to 'reconstruct and respond' to the meaning intended by the author.

One effect of such assumptions however, is to dis-empower readers. If one assumes that there is one correct meaning in a text, then alternative meanings are seen as incorrect. Readers are divested of the power to legitimately make their own unique meanings (unless those meanings are the 'correct' ones) and, in a school setting, risk becoming reliant on teachers for both the correct processes to be used in reading a text, and the correct meaning of a text (Guszak 1967; Rosenblatt 1978: 146; Luke 1988, 1992; Zarrillo and Cox 1992; Small 1992; Chi 1995). Rather than opening up opportunities for discussion and reflection about the ways a text can be read, and the meanings readers make of texts (which have both language learning benefits, and inter- and intra-personal benefits), readers become adept second-guessers (Guszak 1967; Knight, Padron and Waxman 1985), and subjects upon which 'literacy' is inscribed (Luke 1992). It must be noted of course, that teachers can resist the assumption that reading is an interactive process and that there is one correct meaning in a text. Teachers can adopt a transactional view, or move between these two views highlighting different perspectives on reading. However the point remains that if one assumes there is a correct meaning in a text, then the power to transact with a text, to make one's own meanings is stolen.

Hence Rosenblatt's transactional theory, which rejects the assumption that there is a correct meaning in a text, provides opportunities for ESL readers to use and think about the language they are learning in order to explore the meanings they make of texts and how they made them. For Rosenblatt, although a text constrains the meanings a reader can validly make from a text, there is no 'meaning' in the text (see also Section 2.3.3.5). Readers' meanings of texts are influenced by, amongst other things, the purpose(s) they have for reading the texts.

2.3.2 *Purpose*: Why Readers Read Texts

Rosenblatt was herself a teacher and frequently wrote from that perspective. Her theory is usually read in and for a pedagogical context (see for example Karolides 1992; Many and Cox 1992; Borasi, Siegel, Fonzi and Smith 1998; Lewis 2000; Sumara 2002; Flynn 2007). However her theory is not a handmaiden to the pedagogical demands of school institutions. For Rosenblatt, the superordinate purpose of reading, particularly fiction, is that it offers a window on the lives of others, and thus an avenue to understanding ourselves. Reading can give readers access to alternatives, other points of view and experiences, other cultures and histories:

> "literature makes comprehensible the myriad ways in which human beings meet the infinite possibilities that life offers" (Rosenblatt 1938/1995: 6).
>
> "Reading [is] essential to anyone for intellectual and emotional enrichment" (Rosenblatt 2005: 26, see also 51, 81, 85, 86).

Although Rosenblatt held these goals to be for her the superordinate purpose of reading, particularly fiction, she argued that there are a multitude of subordinate purposes which readers can have for reading. Hade (1992) investigated this claim in the context of an English L1 second/third grade classroom. Hade looked at 'public' reading events in the classroom (that is, when a text is read aloud or shared by several readers as in the teacher reading to a group of students, or students reading aloud to each other). Analyzing his ethnographic data he argued that the purposes the teacher and various students had, in different reading activities at different times within the classroom, influenced the view of the text taken by the audience (Hade 1992: 213). For example, if the teacher read a text,

students assumed it was because the class was studying the topic of the text, even though this might not have been the teacher's purpose in reading the text (Hade 1992: 212).

Small (1992) compared data made from two different teachers in different English L1 classrooms reading the same text (a poem). In the first classroom the teacher's purpose was to have the students arrive at the same (correct) meaning as her. In the second classroom the teacher's purpose was to have students meet the text 'halfway', evoking their 'unique experiences and insights' from their reading of the text. Unsurprisingly the two teachers' different purposes resulted in two very different sets of responses to the same text (see also Wiseman and Many 1992).

The idea of purpose is inextricably linked to 'context'. The activity of reading may be channelled for particular purposes (for example: pleasure, fact gathering, spiritual and so on) in particular contexts (for example: personal, academic, religious) (Purves 1993: 351-352). The important point is that there are diverse purposes for reading, and that one's purpose(s) influences the reading experience and therefore, as I will explain, the processes and products of reading. Importantly, for Rosenblatt a reader's purpose(s) in reading a text are co-mingled dimensions of a reading experience. They are not separable from other dimensions in the reading process.

The assumption that a reader's purpose influences the reading experience resonates with broader theoretical trends which view 'meaning' and meaning-making as "situated in specific sociocultural practices and experiences" (Gee, 2000: 195; see also: Dewey 1934/2005; Purves 1993; Long 1993; Barton, Hamilton and Ivanič 2000). However it is not an assumption given much weight in interactive language learning theories such as SLA.

Typically in language learning research which assumes an interactive perspective, the purpose of reading a text, and therefore the impact this may have on the meanings made of the text, is overlooked. Seminal research from the late 1970's and early 1980's significantly influenced what is focused on in reading research in many language learning contexts. Much research from this period was concerned with revealing the effects of the interaction between a reader's background knowledge and the text, on their

comprehension of the text. Thus researchers investigated readers reading texts such as a letter about an Indian wedding (Steffensen, Joag-Dev and Anderson 1979), an Iranian folktale (P. Johnson 1981) a passage concerning Halloween (P. Johnson 1982), a text about the process of washing clothes, and another about the pitfalls of organising a 'balloon serenade' (Carrell 1983a). None explain what the readers' purposes were in reading the texts, or acknowledge that readers may have had different purposes from those possibly assumed by the researchers. Although these seminal pieces of research were replicated and sometimes challenged by subsequent researchers (for example, Roller and Matambo [1992] and Lee [1986] replicated and challenged Carrell's [1983a] findings), the potential influence of a reader's purpose was not acknowledged or explored. Current SLA research is still debating the role of 'background knowledge' in reading comprehension (see for example, Chan 2003) and despite language learning researchers broadening their focus to now include aspects of readers such as their gender (for example Brantmeier 2003), the question of a reader's purpose is still being overlooked.

Moreover, within language learning perspectives underpinning extensive reading programs the assumed purpose of reading fixates on furthering language learning goals. Reading extensively in a student's target language has been described as the second best way to "improve your knowledge of a foreign language" (Nuttall 2000: 128); "[we suggest that] a most effective way to produce large-scale vocabulary growth is through […] reading" (Nagy, Herman and Anderson 1985: 252; see also for related views Wodinsky and Nation 1988; Grabe 1991; Mikulecky and Jeffries 1996; Waring and Takaki 2003). Reading is often described as being "the easiest and most effective way of improving [students'] reading skills" (Nuttall 2000: 127) such as guessing the meaning of a word from the context. Lastly, "one of the primary goals of an extensive reading program is for students to become fluent readers through building their sight vocabulary" (Day and Bamford 2004: 120; see also Hedge 1985; Mikulecky and Jeffries 1996; Bell 1998; Nation 2001).

It may be assumed that the purpose of reading extensively from an interactive language learning perspective is to improve students' knowledge of the target language (for example vocabulary), reading fluency and reading skills. Although these are important

goals, these practitioner driven purposes are not the only possible purposes and, moreover, are not necessarily the purposes adopted by readers reading in an extensive reading program (see also Hade 1992: 212 for a discussion of the influence of the perception of purpose).

Under a transactional theory of reading, the superordinate purpose of reading is aimed at the inter- and intra-personal growth of people. Subordinate purposes are as diverse and far ranging as the readers themselves, and importantly, these different purposes affect the meanings made. Thus under a transactional theory of reading, the issue of a reader's purpose(s) becomes important to consider because it can significantly affect the processes and products of making meaning with texts.

So far I have considered the relationship of a reader and a text, and the purpose of reading. I have contrasted Rosenblatt's assumptions about 'relationship' and 'purpose' with interactive language learning theories' assumptions. These aspects of a reading experience inextricably influence how a reader makes meaning with a text, and the kind of meanings made: the processes and products of readers making meaning with texts.

2.3.3 *Processes and Products* of Reading a Text

Most theories about reading aim to account for what a reader does as they read a text (their processes), and what the reader is left with by the end of the reading event (their product). Again, the concepts of 'processes' and 'products' are based on assumptions about the act of reading. In general, research within psychology, education and linguistics domains often views 'processes' as referring to skills (such as word recognition) and strategies (such as using the context of a word to understand its meaning), the resultant 'product' being 'comprehension' (Urqhart and Weir 1998; Koda 2004). Goodman's 1967 (interactive) model of reading, although old, encapsulates this kind of conception of reading. He described eleven steps in the process of reading, beginning with a reader scanning the text line by line, from left to right, top to bottom. The reader's eyes focus on parts of the text, during which the reader selects what to attend to constrained by previous choices, linguistic knowledge and so on. The reader forms 'perceptual images' which influence what is seen and what is anticipated. A memory

search is conducted for 'related syntactic, semantic and phonological cues' which may affect the ongoing perceptual image being created, and is part of the 'partial decoding' of a text. This 'partial decoding' is stored in short-term memory. Thereafter the reader makes guesses and choices about the incoming perceptual stream which may be accepted or rejected according to its 'fit' with the partial decoding, resulting in continued reading (if the fit is suitable) or re-reading or reading on (if the guesses are inconsistent with the partial decoding) (based on Goodman 1967: 134-135).

Whilst Rosenblatt's transactional theory also aims at describing the meaning making process, she approaches the task quite differently. Perhaps of greatest import is that she does not seek to categorise and delimit: she does not produce a taxonomy of 'processes' or a definition of 'product' (and nor will this thesis). What she does provide is a discussion of concepts (and therefore a reader's processes and products) which broadly and flexibly describe aspects of making meaning with texts. Because of her foundational ontological assumptions about the uniqueness of readers and their experiences of texts (see the Dewey quote on page 7 above), she necessarily leaves open the instantiation of concepts about reading events, and research on those events. How a particular concept is to be understood, applied or viewed in any given context is variable, and therefore cannot be concretised. It is incumbent upon the theorist, researcher, teacher or reader to consider how the concepts appear in any given context of such considering.

In this section I will explain the following concepts crucial to beginning to understand the processes and products of readers making meaning with texts from a transactional theory viewpoint:

- Text and Story
- Aesthetic – Efferent stance continuum
- Evocation and Interpretation
- Foreground and Background
- Validity of Meanings

2.3.3.1 Text and Story

Rosenblatt argued for a distinction between a 'text' (being the 'squiggles' and words on a page capable of interpretation), and the event or experience of a reader making meaning with that text – what a reader creates from the milieu of ideas, feelings, sensations and so on evoked as they read a text. This product she referred to as 'the story' or 'the poem' (Rosenblatt 2005: 72-82). The story or poem "presupposes a reader actively involved with a text and refers to what he makes of his responses to the particular set of […] symbols. […] The poem, then, must be thought of as an event in time. It is not an object or an ideal entity. It happens during a coming-together, a compenetration, of a reader and a text" (Rosenblatt 1978: 12).

Although in her seminal text *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*, Rosenblatt preferred the word 'poem' to describe the event of making meaning with text, in her later works she frequently uses 'story' and 'poem' to refer to this event. For simplicity I will use the word 'story'.

This use of the terms 'text' and 'story' to denote different entities has two visible effects in this thesis. Firstly, when I refer to the books selected for research in the extensive reading program I refer to them as 'texts' and use italics when referring to their titles (for example, the text '*Jojo's Story*'). Secondly when I refer to the meanings readers made of those texts – their 'products', I refer to them as 'story(ies)' and use inverted commas around the title (for example, James Bond's 'Jojo's Story'). When discussing the two entities ('*texts*', and, readers' 'stories') the term 'text' refers to the physical book containing marks on the page. The term 'story' refers to the individual, diverse, variable and sometimes ineffable meanings readers made from a text and which in some way is perceived to be related to the text. The text is the symbols capable of interpretation, the story is the product of making meaning with a text.

Note that interactive views on reading do not make this distinction. The text's meaning, or the text's content is 'the text' (made up from letters, words and so on) and readers comprehend, understand or mentally represent 'the text' accurately or inaccurately (see

for example Carrell, Devine and Eskey 1998; Urquhart and Weir 1998; Nuttal 2000; Steffensen, Joag-Dev and Anderson 1979).

2.3.3.2 The Aesthetic - Efferent Stance Continuum

Transactional theory conceptualises reading as an event or experience which lies along a continuum. At one end of the continuum is aesthetic reading, and at the other efferent reading. Here the concept of a reader's purpose is important (see Section 2.3.2). Research from transactional theory into the effect of a reader's purpose(s) for reading on the meanings made from a text, usually apply Rosenblatt's aesthetic - efferent continuum to conceptualize the diverse range of purposes readers can have (for example, Becker 1999; Langer, 1990; Hade 1992; Yau 2005).

An aesthetic reading stance is understood as occurring when a reader's primary purpose is concerned "with what happens during the actual reading event", paying "attention to the associations, feelings, attitudes, and ideas that [the] words and their referents arouse within him" (Rosenblatt 1978: 24-25). "From this mixture of sensations, feelings, images, and ideas is structured the experience that constitutes the story […]" (Rosenblatt 1938/1995: 33). These evoked feelings, ideas and so on are the basis of the 'meaning' which in some sense corresponds with or is linked with the text (Rosenblatt 2005: 11, 14, 45). Thus in a predominantly aesthetic stance the reader's attention is turned toward what the text offers and what the story personally means for the reader given their sociocultural context of experiencing that text and story. The reader adopts an attitude toward their reading in which they focus on "what is being lived through during the reading event" (Rosenblatt 2005: 11). This equally applies to both fiction and non-fiction texts. One could, for example, read a biography whilst paying attention to the personally evoked feelings and meanings that the story gives rise to.

The dimensions of Rosenblatt's concept of a 'lived-through' experience are, like many of her concepts, not readily definable: they have an 'awesome complexity' (Rosenblatt 1978:49). However she offers these kinds of dimensions:

> The aesthetic reader pays attention to – savors – the qualities of the feelings, ideas, situations, scenes, personalities, and emotions that are called forth and

> participates in the tensions, conflicts, and resolutions of the images, ideas and scenes as they unfold. The lived-through meaning is felt to correspond to the text (Rosenblatt 2005: 11).

The lived-through experience is not a vicarious experience provided by the text (Rosenblatt 1978: 67-68), but it is a unique mode of experience arising from "the intensely personal activity of thought and feeling with which the literary transaction is impregnated and surrounded" (Rosenblatt 1978: 69).

Rosenblatt acknowledged that her concepts of aesthetic stance and lived-through experience raise issues concerning 'reality' and the 'real world'. She argued that "the aesthetic stance brings with it a certain distancing from 'reality', *because* it is known that the experience is generated by the words and not by such images, situations, characters, actions observed directly without verbal mediation" [italics in original] (Rosenblatt 1978: 31). Effectively Rosenblatt seems to be suggesting that making meaning with texts (in this case fiction texts) is somehow different from making meaning in everyday life: that a 'literary transaction' is a special case of meaning making (however, as Lewis 2000 argued, it should also be noted that Rosenblatt is not always consistent or clear about some of the more philosophical implications arising from a close reading of her works). This is an extremely complex philosophical claim, however I raise the spectre of it here, because I will argue in Chapters 5, 6 and 7 that we can conceptualise James Bond's 'lived through experience' arising from his predominantly aesthetic stance as a process of *storying*. I leave a discussion of this until the analysis of the data that supports it (see Chapters 5, 6 and 7).

At the other end of the aesthetic – efferent stance continuum is the predominantly efferent reading stance. This stance occurs when the reader's "attention is focused primarily on what will remain as the residue after the reading – the information to be acquired, the logical solution to a problem, the actions to be carried out" (Rosenblatt 1978: 23). In a predominantly efferent reading stance, the reader's own personal feelings for the words, ideas or their associations are irrelevant or pushed to the periphery of what a reader attends to (Rosenblatt 1990: 104). Of primary importance is that after reading a text, what meaning has been made of it will be in some way tested, measured or made use of for

objective or instrumental ends. An example of this 'testing' is the comprehension questions typically asked by teachers (see for example Small 1992; Guszak 1967; see Day and Park 2005 for a taxonomy of, and guide to developing such questions), and often found at the back of fiction texts published for ESL students. For instance, in *The Withered Arm* the publisher included questions such as:

> "The farmer's new wife was *Gertrude* / *Rhoda*." Circle the correct word (*The Withered Arm* 2004: 45).

Here a 'fact' about characters in the text is called for: namely, the name of Farmer Lodge's new wife. Knowing that answers to such questions will be called for at the end of reading alters the purpose for reading and therefore, arguably influences the stance a reader takes to the reading event (Galda and Liang 2003). In this example, adopting a predominantly efferent stance (concentrating on information likely to be needed after reading) would facilitate correctly answering the questions.

It should be emphasized that the aesthetic - efferent continuum cannot be transposed into a fiction – non-fiction framework (see Borasi, Siegal, Fonzi and Smith [1998] for an example of transactional reading [and thus the aesthetic – efferent stance continuum in action] in a mathematics classroom for mathematics texts). Any text can be read at any position along the aesthetic - efferent continuum because what influences one's stance is the purpose one has for reading (not the type of text being read). Hence a fiction text such as *The Withered Arm* is better read from a predominantly efferent stance if the purpose of one's reading is to answer factual questions post reading. However, if the purpose is to explore one's feelings and emotions evoked from the text (one's lived through experience), then adopting a predominantly aesthetic stance is likely to be more conducive to the purpose. It can also be noted here that 'reading for pleasure' can involve any kind of text, and any stance along the aesthetic – efferent continuum. What a reader finds 'pleasurable' in any given reading experience is of course highly individual and may lay as equally in the efferent direction as in the aesthetic direction.

The two ends of the reading continuum – 'aesthetic' and 'efferent' - are not exclusive of or opposed to each other. Moreover, as with most continua there are an infinite variety of positions along it, and a reader's stance can fluctuate and move dynamically within the

continuum during a reading event (Rosenblatt 2005: 12-14). This means that it is possible to have a reading experience involving many different stances along the aesthetic - efferent continuum. Exploring that point, Cox and Many (1992a: 108) developed descriptors of the characteristics of readers' responses to texts along the aesthetic - efferent continuum but concluded that "it is clear that the responses are as varied and unique as the students themselves".

This point has not been well understood by all researchers working with Rosenblatt's transactional theory (as Lewis [2000: 256] points out, one source of confusion may be from Rosenblatt herself, who, over 50 years of writing has not always been consistently clear). For example Enciso (1992) investigated a fifth grade English L1 reader's immediate retrospective recall of re-reading the first chapter of a text using cut-outs of characters and other tools, in a 'symbolic representation interview'. She then coded these retrospective accounts into twenty-nine stances. Whilst her research provides valuable insight into the meaning-making processes of re-reading a text using symbolic representations of characters, it is problematic for two reasons. Firstly, delimiting a continuum into a number – twenty-nine stances / codes – is inconsistent with the idea of Rosenblatt's continuum (there are an infinite variety of positions along the continuum). Secondly, the codes related to retrospective accounts of the re-reading experience, not the original reading experience itself.

The difficulty of coding participants' responses along the aesthetic - efferent continuum was also encountered by Newton, Stegemeier and Padak (1999) who state "Although it was possible to identify efferent and aesthetic portions of children's responses, this typology was not helpful in exploring all dimensions of children's meaning-construction" (Newton et al. 1999: 205).

Corcoran (1992: 57) also appears to misunderstand Rosenblatt's continuum when he briefly refers to the aesthetic - efferent continuum as a binary opposition – a 'versus'. Becker (1999: 103) falls into error by both imputing a binary opposition and conscious control of one's stance "The reader maintains an *active* role in deriving meaning and adopts different stances, *either* primarily aesthetic *or* efferent, depending on the kind of

meaning he/she intends to derive" (emphasis added). Whereas the two ends may be theoretically opposite, the point is that in reality readers move within the continuum and their stance is a variable, and varying, mixture of efferent and aesthetic stances at any given point in a reading experience. Moreover, as I shall explain below, Rosenblatt was clear in her opinion that the reader is not necessarily always *active* in positioning themselves along the continuum.

Finally, Yau (2005) claimed to apply the aesthetic - efferent continuum to analysing ESL readers' read-aloud / think-aloud data made after reading a short story. However the only example given of data analysis using the aesthetic - efferent continuum concerned a participant's view of reading in general (not about the story read).

Thus although there is some research which purportedly draws on Rosenblatt's aesthetic - efferent continuum, the operationalization of the concept as a continuum, and the possibility of fluctuating stances, has been poorly done. Moreover, an important distinction between the reading event, and post reading tasks has not been maintained, and although the aesthetic - efferent continuum may be applied to both activities, it is important to distinguish between the experience of reading and making meaning of the text, and, the experience of post-reading tasks and making meaning therein.

Rosenblatt argued that "the transaction with any text stirs up both referential and affective aspects of consciousness, and the proportion of attention given to these will determine where the reading will fall on a continuum from predominantly efferent to predominantly aesthetic" (Rosenblatt 1938/1995: 33). This means that readers whose purpose is to read for pleasure (presumably, although not necessarily, adopting a stance towards the predominantly aesthetic) may yet momentarily move to a predominantly efferent stance when they, for example, encounter an unknown word and selectively attend to deducing its meaning (Rosenblatt, 1978: 44-47; 2005: 44). In *The Reader, The Text, The Poem*, Rosenblatt (1978: 68-69) suggests the even more fluctuating, dynamic nature of movement along the continuum when she argues that as one reads there are various strands of response which are "often simultaneous, often interwoven, and often interacting" (Rosenblatt 1978: 69). In addition to constructing 'the story' as one reads,

there is a "concurrent stream of reactions to the work being brought forth: approval, disapproval, pleasure, shock […]" and so on (Rosenblatt 1978: 69). Notwithstanding the stance a reader intended to predominantly adopt, these reactions may yet occur.

Importantly, although a reader may decide to adopt a certain stance when they read a text (hence Becker's [1999] reference to the active role a reader takes in choosing a stance), Rosenblatt states that readers are not usually aware of moving along the continuum as they read and so there usually is no conscious, active choice about their stance at any given moment in the reading transaction (Rosenblatt 1978: 39, 52; Rosenblatt 2005: 12-14). The same may be said of a reader's concurrent stream of responses (such as anger, shock, relief and so on) to the story.

This is an important idea because it means that as researchers we might expect to see evidence in the data made during a reading event suggestive of reader's adopting a mix of stances along the continuum, or particular responses to a character or event, and not necessarily being able to identify the (conscious) reason for doing so. There is very little research of this point (but see Hade 1992; Wiseman and Many 1992), and one of the few focused treatments allegedly of Rosenblatt's aesthetic - efferent continuum confounds stance whilst reading a text, with stance whilst completing tasks based on the reading (Becker 1999).

2.3.3.3 Evocation and Interpretation

In Rosenblatt's transactional theory there is a distinction between 'evoking' the story and 'interpretation'. A reader evokes a story as they read the text "'evocation' [refers] to the lived-through process of building up the work under the guidance of the text" (Rosenblatt 1978: 69). The feelings, ideas, 'inner tensions' and so on that accompany the reader's "imagined scenes, actions, and characters" are the experienced evocations (Rosenblatt 1986: 124). These are the basis of the 'meaning' perceived by the reader as corresponding with the text (Rosenblatt 2005: 11, 14, 45; see also Miall 1989). It is these evocations which are "the object of the reader's response and 'interpretation', both during and after the reading event" (Rosenblatt 2005: 11, see also Rosenblatt 1986).

Although Rosenblatt never deeply explored the metaphysical nature of 'evocation', describing it as ephemeral, transitory and inward (Rosenblatt 1978: 132) [2], Smagorinksy (2001: 145) has argued that the concept of 'evocation' corresponds to 'unarticulated, inchoate thought' and therefore research can only infer evocations based on the second-hand, articulation of the inchoate. Although intriguing, this largely philosophical debate will not be explored in this thesis. However, it is important to acknowledge that readers are reacting to and interpreting their evocations as they read, and such reactions are interwoven with the ongoing processes of reading the text and influence, and are influenced by the text as it is read (Rosenblatt 2005: 15).

A story is evoked from a text via the processes of a reader selectively attending to aspects of the text (signs on the page) and their lived-through thoughts, sensations and feelings as they engage in the reading event: aspects of the reading event are foregrounded or backgrounded[3] by the reader, co-mingled with the lived-through experience of reading, and this is the 'story' (Rosenblatt 2005: 6-15). In part, a reader's stance (along the aesthetic - efferent continuum) affects their evocations because one's stance affects what is foregrounded or backgrounded as meaning is made (I will return to this point shortly).

By contrast "interpretation involves primarily an effort to describe in some way the nature of the lived-through evocation of the work" (Rosenblatt 1978: 70). "The evocation together with the concurrent responses are the subject matter of interpretation, which is the effort to report on the nature of the structure of thought and feeling called forth during the transaction with the text" (Rosenblatt 2005: 45).

Because 'interpretation' requires a reader to reflect on and "report, analyze, and explain the evocation" (Rosenblatt 2005: 16), Rosenblatt argues that the process of interpretation is a predominantly efferent activity: "The reader recalls the sensed, felt, thought evocation while at the same time applying some frame of reference or method of abstracting in order to characterize it, to find the assumptions or organizing ideas that relate the parts to

[2] As noted above, none of Rosenblatt's concepts are exhaustively defined by her. Whereas some have seen this as problematic (for example Connell 1996; Lewis 2000), this is in fact necessary in a theory whose ontological assumptions are essentially relativistic. Given the infinite variety of reader's experiential matrices, exhaustively defining what, for example, 'aesthetic' can mean is impossible.
[3] 'foreground' and 'background' are further discussed below.

the whole" (Rosenblatt 2005: 16, see also 75). Theoretically, because 'interpretation' is the activity a reader engages in when reflecting on and explaining their evocations, this in turn creates a new text from which new evocations and interpretations may be derived (Rosenblatt 2005: 18-19; see also Smagorinsky 2001: 149-150).

2.3.3.4 Foregrounding and Backgrounding

The terms 'foreground' and 'background' have a history in cognitive psychological research, linguistic theory and literary interpretation. In research adopting cognitive psychological perspectives the terms usually refer to processes in memory and recall (for example, Cook, Gueraud, Was and O'Brien 2007) and text comprehension (Glenberg, Meyer and Lindem 1987). Although there is considerable research from cognitive psychology, the texts used are short (often only a few sentences long) and constructed specifically to fit the research goals (that is, not 'naturalistic narrative texts' – Cook et al. 2007: 106). Moreover, whether or not an item of interest in the text is deemed to be 'foregrounded' or 'backgrounded' is inferred from such things as subjects' reading speeds, and the speed of naming objects in the text (Cook et al. 2007). None of these aspects of the research done in the cognitive psychological mould are relevant to the present context. For example, the texts used herein are completely different (in the present research fiction texts often exceeding 9000 running words were used).

Closely linked with the cognitive psychological perspective are linguistic approaches which analyse text structures to reveal how ideas can be seen to be foregrounded or backgrounded in texts (see for example Khalil 2002). Again this kind of perspective is not relevant in the present research because such approaches assume there is a meaning in a text (that is, it is an interactive model of reading).

'Foreground' and 'background' are also found in literary theory (Rosenblatt 2005: 6-10; Iser 1980: 92-99) to describe aspects of the processes by which a story is constructed from a text. For example Wolfgang Iser (1980: 92-99) used the terms 'foreground' and 'background', however he borrowed heavily from a cognitive psychological perspective. His view is not commensurate with Rosenblatt's transactional theory because of his hidden structuralist assumptions (Rosenblatt 2005: 45).

In transactional theory, the terms 'foregrounding' and 'backgrounding' are used in tandem with 'selective attention' to describe the process wherein readers select (consciously or unconsciously), from all the text passing through their field of consciousness, particular content to focus on and which constitutes the meaning of the text at any given point in time (Rosenblatt 1986: 123; Rosenblatt 2005: 6-10). The foregrounding or backgrounding of elements in a text depends on factors such as a reader's context (physical, personal, social and cultural [Rosenblatt 2005: 8]) and purpose for reading the text. The aesthetic - efferent continuum is influential here because if, for example, a reader is reading efferently in order to answer post reading questions then they will be foregrounding elements from the text their experience suggests will be the focus of questions (Guzak 1967; Zarrillo and Cox 1992).

However Rosenblatt never discussed these terms or the processes in depth and a review of the literature relevant to understanding these terms suggests they are broad and vague concepts whose instantiation remains ambiguous (indeed Rosenblatt [1985] called for more research which investigated these processes). In the little extant research utilizing Rosenblatt's transactional framework few researchers use the terms 'foreground' or 'background'. Moreover the concept rarely features as an element of analysed data in research adopting transactional theory. When it does, it is usually discussed as a reader's 'focus' in the story at any given point (Enciso 1992; Hade 1992; Many and Wiseman 1992). Although I will explore these concepts in the data analysis chapters, the terms 'foregrounding' and 'backgrounding' will be shown to be complex, multifaceted and elusive.

2.3.3.5 Validity of Meanings

As discussed in Section 2.3.1, "Every reading act is an event […] involving a particular reader and a particular pattern of signs, a text, and occurring at a particular time in a particular context" (Rosenblatt 2005: 7). The meaning(s) made of a text in these circumstances are necessarily unique to each reader and context. Each reader has a unique 'experiential matrix' – a "linguistic-experiential reservoir reflect[ing] the reader's cultural, social and personal history" (Rosenblatt 2005: 8), thus we would anticipate

differences in the meanings made of a text by different readers because they have different experiential matrices. Rosenblatt argues that there is no single, absolute definitive meaning of a text and therefore, naturally, no single reader's interpretation of that text could be said to be *the* meaning of the text.

As I have explained, for Rosenblatt "meaning is not 'in' the text or 'in' the reader. Both reader and text are essential to the transactional process of meaning making" (Rosenblatt 1938/1995: 27). Space is created for the sociocultural history of individual readers and also their present contexts and purposes in reading a text (Rosenblatt 1978: 20). Although a text contains words which have commonly accepted referents, each reader will also often attribute unique, personal significance to at least some of the words, thus the meaning of a text (the 'story') will be different for each reader. "This quality of language – essentially social yet always individually internalized - makes the literary experience something both shared and uniquely personal" (Rosenblatt 1978: 53; see also Rosenblatt 1978: 71-75; Purves 1985; Golden and Guthrie 1986).

This perspective is at odds with many pedagogical practices and curriculum pressures which aim to have students arrive at a commonly held meaning of a text. Purves (1993: 349) describes this practice as "The anomaly of our idolatry of 'naïve' readers whose heads we have stuffed". Rosenblatt observes "One of the banes of educational systems today is the pressure on the teacher to work out neat outlines of the ideas about literature that his students are to acquire" (Rosenblatt 1938/1995: 232). Indeed the pressure to have students interpret a text a certain way has provided rich pickings for publishing houses and resulted in student 'guides' such as the York Notes series from Pearson Education.

However, to value individual interpretations of fiction texts is not to set aside or dismiss that scholarly work, or other readers' interpretations. For Rosenblatt the 'literary experience' is aimed at developing in the reader "the habit of reflective thinking within the context of an emotionally coloured situation" (Rosenblatt 1938/1995: 260). "Misinterpretations may […] provide clues to the reader's preoccupations, but responses may also be a function of characteristics of the text, viewed in the light of peculiarly complex nature of the literary encounter" (Rosenblatt 1978: 151; see also Golden and

Guthrie 1986). Notice the difference between this perspective and Carrell's (1987b) quoted above in Section 2.3.1.

Whilst valuing so-called 'misunderstandings' and 'misinterpretations' as part of the inevitable processes in the reading experience, Rosenblatt maintains that the reader "still needs to acquire mental habits that will lead to literary insight, critical judgement, and ethical and social understanding" (Rosenblatt 1938/1995: 71). "Though a free, uninhibited emotional reaction to a work of art or literature is an absolutely *necessary* condition of sound literary judgement, it is not […] a *sufficient* condition" (Rosenblatt 1938/1995: 72). This is because it is likely that a reader (particularly an adolescent reader) has "not yet arrived at a consistent view of life or achieved a fully integrated personality" (Rosenblatt 1938/1995: 31).

Rosenblatt cautions against confusing 'aesthetic' reading with a kind of unbounded imaginative free for all. Readers must still draw on what the text offers (the signs and symbols on the page) "The concept of transaction emphasizes the relationship with, *and continuing awareness of*, the text" (Rosenblatt 1978: 29). "Even more important: the reader evoking a [story] is not focused only on the affective impact of verbal symbols, but must attend to their cognitive import […]" (Rosenblatt 1978: 45).

Rosenblatt (2005: 22-24) is clear in her belief that there is no "single determinate 'correct' meaning attributable to [a] text" and that it is the job of teachers and readers to define criteria for an acceptable interpretation of a text. Although "multiple and equally valid possibilities are often inherent in the same text in its transactions with different readers under different conditions" (Rosenblatt 1978: 75) there are still constraints:

> The transactional view […] assumes close attention to the words of the text. But it assumes an equal closeness of attention to what that particular juxtaposition of words stirs up within each reader. […] we can turn to the text to judge whether his reported evocation … either ignores elements in the text or projects on it experiences for which there is no defensible basis in the text (Rosenblatt 1978: 137).

Rosenblatt (2005: 23, see also 1978: 115) states three principal criteria for considering the validity or adequacy of an evocation or interpretation: (a) that the context and purpose of

the reading event be considered; (b) that the meanings a reader makes of the text are not contradicted by anything offered by the text; and (c) that the reader can provide a verbal basis justifying their meanings:

> The adequacy or inadequacy of a reading can be demonstrated by indicating the parts of the text which have been ignored, or which have not been woven into the rest of the semantic structure built on the text (Rosenblatt 1978: 129).

In this thesis I adopted a generous criterion of validity and accepted readers' meanings, occasionally clarifying why or what offered by the text influenced their interpretation. In keeping with the participants' contexts and purposes, readers were not expected to share or have any knowledge of a writer's social, cultural or historical background, or any knowledge of the genres, and were expected to draw on their own life experiences to make meaning of the texts. The basis for this decision was that participants were reading for their pleasure, and therefore it seemed most appropriate to prioritise their personal responses.[4]

The preceding review of literature concerning Rosenblatt's transactional theory has broadly explained the key concepts and terms used in this thesis to analyse and discuss the data made. However there are four additional concepts and terms which need to be explained because they help contextualise both the initial stages of making the data and the pedagogical implications of this research. These are: extensive reading; reading for pleasure; texts: authentic versus modified; genre and stylistics.

2.4 READING FOR PLEASURE IN AN EXTENSIVE READING PROGRAM

2.4.1 Extensive Reading

This thesis reports on research conducted into the processes and products of ESL learners reading fiction texts for pleasure in a high school extensive reading program. Within the language learning community, the term 'extensive reading' has been described as involving the following broad characteristics: that readers read as many texts as possible that they can easily read, of a wide variety which have been self-selected, for a readers'

[4] This can be viewed as a 'first step' in Rosenblatt's theory of transactional reading. That I did not challenge readers to justify their meanings made is a result of methodological and design choices and not a conflation of 'aesthetic stance' = 'personal response' (see Lewis 2000: 255).

own purposes (for example, pleasure), with little if any accountability (for example, classroom tasks) (derived from Day and Bamford 2004: 7-8; see also Bell 1998; and Hedge 1985). Within the interactive language learning perspective the underlying purpose of an 'extensive reading' program is to facilitate language learning goals "Ideally, when teachers decide to introduce graded Readers into the classroom it will be with a clear idea of their usefulness in language learning and the selection of Readers will be undertaken with definite objectives in mind" (Hedge 1985: 22).

Research into extensive reading programs, or aspects of them are numerous although almost exclusively from an interactive language learning perspective (for example: Nishino 2007; Pigada and Schmitt 2006; Asraf and Ahmad 2003; Mason and Krashen 1997; Hafiz and Tudor 1989; Robb and Susser 1989; Elley and Mangubhai 1983; Leung 2002; Bell 1998; Nation and Wang 1999; Lai 1993) and have looked for and generally found improvements in selected aspects of ESL or EFL students' language skills or knowledge[5]. Whereas this is vital research to have, the effects or role of an extensive reading program from a transactional perspective is missing.

Thus the extensive reading program researched for this thesis was initially structured to fit within the above description of such a program: that is, students were expected to read as many self-selected books for pleasure as they could manage over a year, and to have minimal accountability of their reading. However, how the students participated in, and transacted with the program was largely guided by them. Each student was considered his or her own best judge of, for example, how many texts they could realistically read at any given point in the year.

2.4.2 Reading for Pleasure

Reading for pleasure implies a common-sense meaning: that what readers read is actually pleasurable for them to read (this may involve consideration of text topic, linguistic style [for example, poetry, narrative, comics and so on], genre [biography, science, historical fiction, romance] and so on). However other aspects of what makes a reading experience 'pleasurable' may be where the reading takes place (for example in a comfortable chair),

[5] Research in a similar vein but focusing on L1 readers also exists (see for example Lewis 2001; Worthy, Moorman and Turner 1999)

what activities readers do during reading (for example completing Recall Protocols – see Section 3.4.4.2) and after reading (for example, write a reading journal – see Section 3.4.4.1, discussing the story with a friend and so on), or even whether food or drink is consumed. A description of these aspects in terms of the classroom 'setting' is in Chapter 4. However no data was made about the 'pleasurableness' of the setting outside of class.

The notion of 'reading for pleasure' has been criticised by some because for them it implies such reading is an 'optional extra' appropriately discarded for more academically important tasks, and that pleasure reading should not be the subject of pedagogical intervention (Hill 2008). As this thesis will show, both of those assumptions overlook how rich the fields of reading for pleasure are for pedagogical tilling.

2.4.3 Texts

In general, an extensive reading library should contain a wide variety of texts in order to allow students to freely choose among them (Day and Bamford 2004; Hedge 1985). Although Rosenblatt does comment about the type of texts people read, her main criteria is that whatever one reads, one has the potential opportunity to think about oneself, others in the world and the meaning of life (Rosenblatt 1938/1995: 175-176 see also Rosenblatt 1978 160-161; 2005 51-61). She decries 'pulp' fiction, but acknowledges that it does have a role to play in a reader's life (Rosenblatt 1995: 200-205) (see Cho and Krashen [1994] for the language learning perspective of so-called 'pulp fiction'). Thus on a broad reading of Rosenblatt, any kind of text is theoretically appropriate in an extensive reading library (and indeed a broad spectrum of texts were included).

However the issue of what texts language learners should be reading in an extensive reading program has sparked significant debate in the interactive language learning community. Essentially the debate concerns the difference between 'authentic' versus' 'modified' texts for second language learners (a debate with roots in the late 1960's [see Povey 1967 and Topping 1968]). Since I will argue (in Chapter 8) that Rosenblatt's transactional view of responding to texts circumvents this debate, I will outline the main tenet of it here.

2.4.3.1 Authentic versus Modified Texts

For the purposes of this thesis, an 'authentic' text is a text written for native speakers of English and a 'modified' text is written for language learners (or occasionally young native speakers of English). Modified texts include 'graded readers', 'simplified' texts, 'adapted' and 'abridged' texts and so on. The texts selected for analysis in this thesis were modified texts although the extensive reading library also contained some 'authentic' texts.

A number of researchers have studied how texts simplified for second language learners have been modified (for example: MacLeish 1968; Honeyfield 1977; Nation 1990; Simensen 1987, 1990; Crossley, Louwerse, McCarthy and McNamara 2007; Lotherington-Woloszyn 1988; Hedge 1985). The issue of how a text is modified is argued to be an important aspect of reading because ESL research has shown that the way in which information is semantically and syntactically presented in a text can have a significant impact on reader comprehension[6] (see for example: R.E. Johnson 1970; Kintsch and Green 1978; Johnson 1981; Blau 1982; Carrell 1984b; Carrell 1987a; Lotherington-Woloszyn 1993).

Most commonly, in modifying a text the vocabulary and grammar structures are controlled in order that the text should be easily comprehensible to the language learner. That is, somehow 'match' their level of vocabulary and grammar knowledge as they learn a language (for example that a reader should know 98% of the words in a text for ease of comprehension [Hu and Nation 2000]). The idea is that by reading such texts a reader's knowledge of the target language is being reinforced and extended when, for example, known words are met in new contexts (Nation 2001).

However critics of modified texts argue that such texts do not expose readers to English as it is actually used in written texts, and thus gives language learners a false impression of English. Graded readers have been characterized as potentially "stilted, unnatural, unreal [and] bland […]" (Day and Bamford 2004: 56), of being 'emasculated versions' of the original texts (Hill and Thomas 1988), and "only a thin reminder of what was once a significant book" (Povey 1967: 43) (c.f. Claridge 2005). Note here the implicit assumptions

[6] In L1 research this issue sparked a large volume of research in the 'story grammar' field (see for example Trabasso and van den Broek 1985)

about meaning being *in* the text: the meaning in a graded reader is only a thin reminder of the meaning in the original.

Additionally, some claim that some modifications can in fact make a text more difficult to read. For example, Nagabhand, Nation and Franken (1993) analysed texts and considered if 'too much help' was being given to language learners in certain kinds of texts (presumably read predominantly efferently). They concluded that sometimes by adding narrative elements to an essentially expository text a reader's job was made more difficult. Researchers such as Blau (1982), Davison and Kantor (1982) and Simensen (1990) also argue that the textual features of graded readers may make them more difficult for a reader to comprehend. Simensen (1990), for example, investigated how pronominal reference is used in graded readers and concluded that at least sometimes the simplified text "distort[ed] reference relationships, making it […] confusing and incomprehensible […]". This kind of criticism extends to other lexico-grammatical means for indicating semantic relationships between ideas in the text. Readers may possess, for example, the background knowledge upon which the text in some sense draws, but because the text is unclear or 'emasculated', readers remain unaware of the need to draw on their background knowledge in order to comprehend the text. Similarly, because of reduced semantic redundancy and character detail in a text (Simensen 1987), ambiguities arise for which readers may have to fill in the 'gaps' thus creating more opportunities for erroneous interpretations.

The debate about the relative merits of 'authentic' versus 'modified' texts is often carried out in the absence of data from actual readers. However three research projects based on data from readers reveal the complexity of this debate. Yano, Long and Ross (1994) made data from Japanese college students reading non-fiction texts and compared their text comprehension across 'elaborated', simplified and original versions of the texts. They found that students who read the original versions comprehended them the worst when compared with comprehension scores of the elaborated and simplified versions. However there was no statistical difference between comprehension of the 'elaborated' and simplified versions. It was however argued that 'elaborated' texts made inferencing easier than simplified texts did.

P. Johnson (1981) compared University level Iranian ESL learners' comprehension of unadapted and adapted 'folklore' stories from culturally familiar (that is, Iranian folklore) compared with culturally unfamiliar stories (American folklore). Johnson's analysis indicated that the cultural origin of the story had more effect on readers' comprehension than the level of syntactic and semantic complexity (adapted versus unadapted texts).

Droop and Verhoeven (1998) analysed reading comprehension and reading efficiency of Dutch second language learners (aged nine) reading texts of varying cultural familiarity and linguistic complexity. Contrary to P. Johnson's (1981) analysis that the cultural origin of a story had more effect on comprehension than syntactic or semantic complexity, Droop and Verhoeven found that if the linguistic complexity of the text goes beyond the child's reading level then the beneficial effect of the cultural familiarity on comprehension of the text diminishes.

Thus, from the largely interactive language learning perspective, in the little research using actual readers it appears that the effects of reading 'modified' or 'authentic' texts is complex and poorly understood to date. Aspects of readers (their age, language proficiency and so on), aspects of texts (expository, narrative, simplified, elaborated and so on), and aspects of contexts (for example the 'purpose' of reading the texts) combine to suggest that the question of what effect the lexical and grammatical aspects of a 'text' has on readers' interpretations is a complex and multidimensional issue. Note also that similarly to some of the criticisms of 'graded readers' (see above) the above research relies on the assumption that there is a meaning in the text (a cultural meaning and so on) and that readers varied in their ability to get that meaning (the interactional view of reading).

However I argue that through adopting Rosenblatt's transactional theory we have an alternative way of viewing the meanings readers make of texts they read. That is to say, whether a text is modified or not, supposedly contains culturally familiar topics or not, is at best, of secondary relevance to the reader's experience of making meaning with texts. In this thesis the focus is on what meanings the readers made and how they made them, not whether they made 'the correct' meaning.

2.4.3.2 Genre and Stylistics

One final issue concerning the type of text in the extensive reading library concerns issues of genre and stylistics. When practitioners establish an extensive reading library many theorists recommend that a wide range of text types (magazine, books, non-fiction and so on) and genres (horror, science fiction, romance and so on) be available for readers (see Day and Bamford 2004; Hedge 1985).

Although some researchers have argued that the way aspects of a text are structured (for example the way a main character is introduced [Trabasso and van den Broek 1985; see also Brewer and Lichtenstein 1982; Zhang and Hoosain 2001]) or a reader's familiarity with story telling conventions (for example familiarity with the 'detective' genre) impacts on their comprehension of such texts (for example: Thorndyke 1977; P. Johnson 1981; Rubin and Gardner 1989; Allen, Bernhardt, Berry, and Demel 1988), there has been little research investigating the effects (if any) of different literary styles of writing on the reading experience or the meanings made of texts. This thesis reports on two texts (*The Withered Arm*, and *Jojo's Story* – see Appendix I for synopses) which are stylistically different. *The Withered Arm* could be described as a 'simple linear chronological narrative'. That is, 'simple' because literary techniques such as metaphor, multiple narrators and so on, are not significant features, and 'linear chronological narrative' because the events in the text are arranged in a time sequence progressing from earlier to later - one thing happens, then another and so on.

In contrast, *Jojo's Story* adopts a predominantly 'stream of consciousness' style. This refers to a style which "depicts the multitudinous thoughts and feelings which pass through the mind" of a character (Cuddon 1999: 866). Texts which utilize this style are argued to have "as their essential subject matter the consciousness of one or more characters" (Humphrey 1954: 64). In *Jojo's Story* the author represents the often tumultuous, disjointed flow of thoughts (remembrances of things past, current states and thoughts of the future) and interior monologue of one character – Jojo.

Although in literary criticism and theory, text analysis is frequently conducted on texts in terms of omniscient narrator, stream of consciousness and so on, very little research exists concerning the effect of such things (if any) on the evocations and meanings readers make. Graesser, Swamer and Hu (1997) are an exception. Their research suggests that participants more accurately recall things a first person narrator knows, for example, than the things an invisible third-person narrator knows. They conclude that "the results of the source memory experiments [suggest that] the third-person narrators are not very salient to readers […] [and that] first-person narrators are very salient agents […]" (Graesser et al.: 245). Data analysed in this thesis adds to their work in terms of some of the apparent effects on readers of the stream of consciousness style used in *Jojo's Story*.

2.5 SUMMARY

In this chapter I have argued that although few researchers or theorists had considered ESL readers from the point of view of transactional theory, to do so was commensurate with Rosenblatt's philosophy of reading. I outlined in broad strokes Rosenblatt's ontological commitment to viewing reading as a transaction between a reader and a text. This means viewing readers as complex, unique, socioculturally constructed (and constructing) people and viewing texts as being merely marks on a page until a reader, experiencing the text, makes meaning with it. I then introduced key assumptions which flowed on from her ontology, and provided an initial explanation of key terms and concepts from within her transactional theory drawing on comparisons with other theoretical perspectives where appropriate, highlighting differences between interactive language learning perspectives (such as SLA) and a transactional theory.

I emphasized the following ideas and terms. A reading experience necessarily involves a reader and a text in a kind of symbiotic, **transactional relationship**. For Rosenblatt, the superordinate **purpose** of reading (particularly fiction) was to facilitate inter- and intra-personal growth. However subordinate purposes were many and varied, and were influenced by, and influenced the socioculturally situated reader.

I then discussed assumptions concerning **processes and products** of reading. Within that discussion a number of important terms and concepts were explained. Rosenblatt's

distinction between a **text** and a **story** was operationalized within the context of this thesis and her view of the process of reading as involving the adoption (consciously or unconsciously) of stances along the **aesthetic - efferent stance continuum** was explained. This led to an important distinction between **evoking** the story (the experience of feelings and ideas that accompany the imagining of characters, scenes and so on), and **interpreting** (reporting, analyzing, explaining) one's evocations. As part of those processes, the concepts of **foregrounding** and **backgrounding** were introduced and linked with 'selective attention' to partly explain the process of picking out from the stream of text and emerging story, the elements which the reader considers to be 'the story'. Despite a lack of explanation from Rosenblatt, or relevant research examining the concepts, they were signalled as being important to the data analysis and discussion in this thesis. In terms of the 'product' of a reading experience, the issue of the **validity** of a reader's necessarily unique meanings was explained in light of a transactional approach, and operationalized for this thesis.

These assumptions provide a powerful platform from which to view the complexity of reading for pleasure. If we set aside the interactive view that there is meaning in a text, and the reader's job is to get that meaning, then we invite inspection and analysis of the meanings that readers actually make. If we set aside the interactive view of readers as text processors, then we invite inspection and analysis of readers as human beings utilizing meaning making processes. I have argued that Rosenblatt's transactional theory provides a suitably flexible and inclusive approach to understanding the meaning making processes and products of readers reading for pleasure. Her theory then, for the purposes of this thesis, is preferable to the more common SLA interactive theories of reading.

Lastly, concepts not from transactional theory were introduced and explained. Thus **extensive reading**, **reading for pleasure**, texts (**authentic** versus **modified**), and, **genre** and **stylistics** were included because they relate to either aspects of the context of this research, or provide the backdrop to an aspect of the data analysed and discussed herein.

This then has been a review of the literature concerning the theory underpinning this thesis – Rosenblatt's transactional theory of reading – and a discussion of the selection of

that theory over interactive language learning theories. What I will do in the next chapter is explain the design and methodology adopted to make data about ESL readers reading for pleasure.

3

RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

In this chapter I will describe the design of the research and the methodology used. As was forewarned in Chapter 2, the impact of the ontological assumption of reading as a transaction between a reader and a text can be seen here too. The selection of methodologies (for example, case study) and even the choice of terms used to discuss aspects of the design and methodologies (for example 'making data') have been chosen because of their logical fit with Rosenblatt's ontology. Morse and Richards (2002: 87) exemplify this when they argue that "*making data* is a collaborative, ongoing process in which data are […] negotiated by the researcher and participants; the data are rarely fixed and unchanging, never exactly replicating what is being studied". As I will show, if we are to investigate the meanings readers make from texts read for pleasure from a transactional perspective, then we are vitally concerned with a detailed investigation of the complex network of interconnections between a reader and a text in a context.

The case study design used in this research was aimed at creating a rich, deep, descriptive body of data which was then analysed to explore, describe and explain the processes and products of English Second Language (ESL) students reading and making meaning with texts in an extensive reading program in a high school. Thus a case study strategy was used to make data about individual participants reading each text. Within this case study design an ethnographic approach was adopted for making data about classroom reading practices (intensive and extensive reading), and an action research approach was employed in constructing and maintaining the extensive reading library and in running the extensive reading program. In order to most richly address the research aims, purposes and questions, this thesis reports the case study of one ESL participant reading for pleasure in an extensive reading program as part of a high school's ESL curriculum.

In this chapter I will explain the aim and purpose of the research reported here. I will list the research questions, explain the overall research design, explain and justify the approaches to making data and provide an explanation of the data analysis strategies

used. Aspects of this chapter justifying greater description will be elaborated upon in Chapter 4.

3.2 RESEARCH AIM, PURPOSE AND QUESTIONS

3.2.1 Aim and Purpose

The aim of this thesis is to investigate one teenaged ESL participant reading graded readers for pleasure in an extensive reading program in order to explore, analyse and discuss at least some of the processes and products of his meaning making. As a case study of one reader, the primary unit of analysis is that individual (Yin 2003).

There are two purposes to the research reported here. Firstly, by understanding what one reader did we can better understand 'reading for pleasure' in an extensive reading program from a theoretical viewpoint. That is, I make no claims about generalisability to populations, but rather I want to add to the body of knowledge about what it means to make meaning with texts by abstracting up from the data (Morse and Richards 2002: 129-143). This purpose is commensurate with Rosenblatt's approach to writing about her theory. That is, she avoided concretising concepts and ideas within her theory, in part to avoid essentialism and structuralism (see 2.3.3.3 footnote 2). However, by focusing our gaze on one reader we can make detailed, rich data which can then be analysed for all its complexity, thus generating concepts about what it means to make meaning with texts. The value, need for and uses of, this kind of deep focus case study is slowly gaining recognition, particularly in education research communities where knowledge about education at the individual level is becoming increasingly important (see Arizpe 1993; Roberts 2006; Cooke 2006; Morse and Richards 2002).

Secondly, the creation of a rich interpretive description of one reader making meaning with texts provides a way of considering and thinking about what other readers, of other texts, in other contexts (including other extensive reading programs) are potentially doing. Thus this has pedagogical implications, at the very least, for extensive reading programs and their use in ESL curricula. For example, students may not be reading 'extensively' (that is, reading a large quantity of texts), but this does not necessarily mean they are not evoking and interpreting rich meanings in the texts they do read (that is, the quality of their reading is high). Through analysis of James Bond's data I will show

exactly this kind of rich, high quality experience with a text. What is arguably of more interest is not how many texts students read, but what stories they create based on them. This is important to understand because such knowledge is useful in considering how to pedagogically exploit 'extensive reading' in any given context.

The primary purpose of this research is to reveal what one participant did when he read for pleasure, and the secondary purpose is to abstract up from that analysis in order to consider the pedagogical implications for ESL learning and students-as-readers.

3.2.2 Research Questions

The following research questions are addressed in this thesis:
What meanings did the reader make of the texts ('products')?
How did the reader make those meanings ('processes')?
What might influence the reader's processes in making meanings?
What are the pedagogical implications of reading for pleasure in an extensive reading program?

3.3 OVERALL RESEARCH DESIGN

3.3.1 Selection of Research Setting and Participants

In order to gradually and manageably reveal the details of this research, this section deals with general aspects of selecting the research setting and research participants. These general details will then be discussed in more detail in Chapter 4.

To address the research aim and purposes the context of a high school setting was selected. There are three reasons for situating this research in a high school setting. Firstly, the researcher is a high school teacher and has a vested interest in better understanding readers' processes and products of making meaning with texts. Secondly, in the language learning literature, extensive reading in the target language is recommended for inclusion in the design of ESL curricula (Hedge 1985; Nation 2001; Day and Bamford 2004). It is suggested as a natural part of the high school classroom and teachers can take up the role of directing readers in the choice of texts, monitoring what the students are getting from the texts and providing a role model for any reading done in

class time (Day and Bamford 2004: 8). The view that all school students should read 'extensively' is supported in the New Zealand school system by the Ministry of Education, and academically recognised in several English curriculum assessments students can complete. The Ministry of Education (1994: 9) states that at the high school level: "students will respond personally to and think critically about a range of texts including literary texts" in order to be able to "engage with and enjoy language in all its varieties". This fits with the Ministry of Education's goal that the English curriculum should: "affirm the importance of literature for literacy development, for imaginative development, and for developing personal, social, cultural, historical and national awareness and identity" (Ministry of Education 1994: 16). An extensive reading program dovetails with the academic requirements of reading fiction texts at the high school level (for example, the English Unit Standard 8808 – Level 1 'Read an Inclusive Variety of Written texts and record the reading experience'; and Unit Standard 12905 – Level 2 'Read an Inclusive Variety of Written texts and record the reading experience').

Lastly, a high school context was selected because it has been argued that students develop their identities as readers, adopt strategies for reading and develop ways of understanding and discussing 'literature' at least partly within a classroom context (Pike 2003: 64; Smagorinsky 2001; Gambell 1986b; Hedge 1985: 25, 34; Guszak 1967; Luke 1992). This is a social constructionist viewpoint and assumes that "in any classroom at any time, the rituals and routines are dynamic, their meanings dependent on one's position and agency as enacted and re-enacted through moment to moment interaction" (Lewis 2001: 173). Thus it was anticipated that readers' experiences of reading for pleasure might be partially influenced by aspects of the classroom context. Therefore access to the classroom context is valuable in terms of its possible explanatory benefits for the data made.

For these three reasons (the researcher has a vested interest in the high school context; extensive reading is a suggested and important part of an ESL class curriculum; and, the classroom milieu arguably affects readers as interpreters of texts) an intact class in a high school formed the setting of this research.

The particular school site chosen for this research was approached through informal collegial connections. Hereafter the school will be referred to as 'the high school'. After an initial meeting (at the end of the 2005 school year) with the Head of the high school's ESL Department (D), both D and the only other ESL, full time teacher (ST) were left to consider participation. For privacy, the letters 'D' and 'ST' were chosen to refer to the head of the ESL department and the ESL class teacher respectively. After they had agreed to participate further meetings were held (prior to the commencement of the 2006 school year) to negotiate my entry into the school and role within the classroom and school.

ST's ESL class for 2006 was a Year 10 class. Although it might have been ideal to have observed every single one of these classes (four classes per week), this was not practicable. Both ST (whose class was chosen subject to the students being willing to participate) and I felt that having a researcher sit at the back of every class for the whole school year would have been too onerous on ST and the students. Thus we agreed that for the purposes of this study I would observe only classes which were devoted to reading – both intensive (sometimes referred to in the literature as 'close reading') and extensive reading. As noted above, although the focus of this thesis is on reading for pleasure in an extensive reading program, the processes and products of such reading may well be influenced by what is taught to a student in intensive reading (Luke 1992; Pike 2003). Hence data was made about both extensive and intensive reading.

Intensive reading at the high school level involves the close study of a text (usually a fiction text). The aim of intensive reading is to develop students' academic skills relating to literary theory, interpretation and critical thinking. ST taught two books (*The Cay* [Taylor 1969/1997, modified by D. Strange], and, *The Lahti File* [MacAndrew 2003]), a disparate collection of short stories ('Myths and Legends') and a film (Bend it Like Beckham) through the year. Only data made during ST's teaching of *The Cay* are used in this thesis for two reasons. Firstly, ST intensively taught *The Cay* at the beginning of the school year. The students' experience of reading this text then, becomes their first experience of intensively studying a fiction text in this classroom context. Secondly, analysis of all of ST's intensive reading lessons (for the four units of work noted above) revealed a distinctive similarity in pedagogical practices. Data made about any of the

texts ST used in this ESL class could equally have been used as the contrast to what readers do when they read for pleasure.

As explained in Chapter 2, extensive reading can be described as an activity where students read as many books as possible that interest them. Although students at the high school were 'reading for pleasure', language learning aims such as vocabulary consolidation and fluency were the dominant reason ESL teachers (including ST) at the high school supported such reading. ST's previous practice with using extensive reading had been to have students read in their own time, and where convenient, allow quiet reading time during part of one lesson per week.[7] In order to alleviate some of the additional stress of having a researcher present in the class for much of the year, I offered to construct, run and maintain the extensive reading program and library for 2006. ST readily agreed to this.

Students in ST's Year 10 ESL class were introduced to the idea of extensive reading on February 21 (ten days after school commenced), and borrowed books for reading in their own time from this date until December 11 (the last week of the school year). ST agreed that around twenty five minutes each Friday lesson could be devoted to extensive reading. This began on Friday March 24 after ST had finished the intensive study of *The Cay*. Students were encouraged by both ST and myself to bring their books borrowed from the extensive reading library to class and to be reading them on Fridays. This time could also be used for writing the reading journal entry (see below Section 3.4.4.1) for a book the student had just finished, and for returning and borrowing new books.

Both ESL and native English speaking students participated in this research. In total, nine ESL students and three native English speaking students participated. The ESL students were recruited from ST's ESL class and participated (or not) in the research according to their level of interest and, as it turned out, their level of understanding of my research design. Although the focus of this research was on ESL students' reading for pleasure, I decided to also gather data from native English speaking students reading the same texts. This decision was made in order to consider the pervasive yet unstated feeling in the

[7] It is debatable whether what ST described as her 'extensive reading' practice actually fits Day and Bamford's (2004) description, however, ST used the term 'extensive reading' and I repeat her usage of the term here.

language learning and teaching community that ESL readers are somehow less able to make meaning with English texts compared with native English speakers. For example Hedge (1985: 33) worries that even though ESL learners may read fluently in their first languages, and may have a 'reasonable' level of knowledge of English, they often "seem to have difficulties in reading fluently in English […]. They become anxious and revert to plodding through a text word by word". This kind of view assumes that ESL students have lexico-grammatical or background knowledge 'deficits' peculiar to ESL students. By including native English speaking students in the present research the intention was to provide another perspective on the meanings the ESL readers made of the texts. Thus although the native English speaking students did not participate in the ESL class, or the extensive reading program, they did read the key texts (see Section 3.5 Key Texts) and participated in the associated tasks (see Sections 3.4.4.1 reading journal, 3.4.4.2 recall protocols, 3.4.5 interview). Upon ST's suggestion, the native English speaking students were recruited from her mainstream Year 10 English class in response to targeted invitations from ST on the basis of students likely to be interested in participating in this kind of research. All student participants chose their own pseudonyms.

Selecting the case study participant. This thesis reports one case study selected from the nine ESL case studies conducted. James Bond ('JB') was selected on the basis of opportunity and convenience (Duff 2008: 115). He read the most texts out of all the participants (twenty two over the course of the year) and all of the key texts. He eagerly participated in the research from the beginning of data making, producing the most complete data set. Simply because he was the first to complete a key text, his data was the first to be informally analysed and considered by me. As other readers completed key texts, their data was analysed and considered partially by comparison with JB. Moreover, JB's data was reanalysed and reconsidered in light of other participants' data. Thus by the end of the data making period, JB's data had been recursively analysed a number of different ways in response to my evolving view of what it meant for JB and other participants to make meaning with texts read for pleasure. His extensive data set, and the depth and breadth with which it was analysed make his case the most appropriate to report.

3.3.2 Rationale for Using a Case Study Approach

The theoretical framework underpinning this thesis is Rosenblatt's transactional theory of reading. The ontological perspective informing this theory assumes that every reading experience is context dependent; any reading experience is "a unique coming-together of a particular personality and a particular text at a particular time and place under particular circumstances" (Rosenblatt 2005: 45). Ontologically, I assume that any event, or description or analysis of an event is made from a position which both influences and is influenced by the sociocultural context of the participants. It must be highlighted that readers, students, teacher and researcher are all considered participants in this research and that each participant's view of an event (or description or analysis of an event) is mediated by our respective sociocultural contexts. In particular, making the teacher and researcher's participation in the research visible, acknowledges the agency both people had in making the data (Morse and Richards 2002).

Rosenblatt's (and my) ontological perspective, highlight the individual and the context in a reading experience and thus a qualitative case study strategy is appropriate. Yin (2003: 13) defines 'case study' as a research strategy which "investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident". A case study methodology allowed me to make data about one participant's experiences of reading for pleasure in the broader context of an extensive reading program being researched in a high school's ESL curriculum. An important feature, and the main advantage of this research strategy, is that it aims at holistic descriptions including the contexts of the reading experience, and the contexts of the classroom and participants' participation in the research. The idea is not that I can generalise from the facts and descriptions provided here to other readers, texts and contexts, but that the substance of the analysis (the concepts and ideas arising from my data analysis) can contribute to a conceptual framework for understanding how readers make meaning with texts read for pleasure (Morse and Richards 2002; Roberts 2006).

Although detailed notes were made about all ESL participants in the class, and thus the research study had a multiple-case design (Yin 2003) this thesis reports a single case only.

Additionally, although the data made for this research was made over the course of one school year, it was not a longitudinal case study in as much as the focus was not on the effect of the passage of time on the development of a participant's reading processes and products (Duff 2008: 40-41).

3.3.2.1 Strengths and Weakness of a Case Study Design

The aim of this research was to explore, analyse and discuss what meanings a reader made of texts read for pleasure, and how those meanings were made. The main strengths of a case study strategy are that it allows detailed examination of uniquely personal experiences (such as reading a text and talking about the meanings made). It draws on multiple strategies for making data, casting a wide net to incorporate contextual details and therefore uses multiple sources of evidence in support of the analysis and discussion of the data (Duff 2008: 43-44). Description, inductive analysis and discussion of the data made can be used to understand aspects of both what JB did whilst reading for pleasure and, Rosenblatt's transactional theory as it relates to him. By aiming to reveal and clarify the complex networks of relationship between reader, text and context, a case study design provides a vital perspective on what it potentially means to read a text for pleasure (Arizpe 1993; Roberts 2006). This can in turn be used to consider the merits, oversights and gaps in other theories of reading (for example, cognitive models such as schema theory [Carrell and Eisterhold 1998]) and indeed Rosenblatt's theory too.

Weaknesses in the design of case studies often involve doubt about the validity of a researcher's analysis and discussion of data ('internal validity'), or the validity of the researcher's conclusions for other contexts ('external validity', or 'generalizability') (Yin 2003). Essentially these criticisms concern what the researcher has done (or not done) in the design, execution and analysis phases, and the implications of the research for others. Both of these criticisms are addressed by being explicit about the design, execution and analysis of the research, and being cautious about the generalizability of the findings.

For example, one criticism about the design of a case study concerns the relationship of the researcher to the theory underpinning the research and indeed to the participants. This criticism implies that the researcher may hold a particular theory in such favourable

light that they avoid presenting data which may not support that theory (Duff 2008: 55), and that because a researcher is likely to be close to the participants, the researcher may suffer from a lack of objectivity (Duff 2008: 55; Fecho and Meacham 2007: 184). To counter these criticisms I have included a description of my own background and explained the basis of my theoretical point of view and how it changed over the course of the research (see Section 4.3.1). To some extent, the fact that my theoretical point of view changed during the course of data gathering and analysis is proof that I maintain the ability to look for other theoretical explanations when the evidence is not well explained through one or another paradigm.

Additionally, questions may be raised about the sufficiency of data, and my interpretation of that data, used in support of my analysis. To address these questions I adhered to five guidelines. Firstly, I do not overstate the sufficiency of the explanations (that is, I do not argue that a proposed explanation is the definitive and only possible explanation for an observed feature of the data). Secondly, I draw on as many sources of evidence supporting my analysis as exist, and I clearly explain the source of that evidence (Yin 2003: 36). Thirdly, where there is contradictory evidence or rival explanations I provide those as well (Yin 2003: 36). Fourthly, I provide a detailed explanation of all the data making procedures and the reasons for their use (Yin 2003: 37-38). Lastly, in providing explanatory suggestions I draw on the data made. I do not rely on my experience of teaching ESL students in general. Together, it is hoped these five guidelines create a clear, transparent, and reproducible methodology for both making and analysing the data.

The findings of this research add to theories of reading. Whereas general ideas, principles or concepts may be transferred to other contexts as other teachers or researchers see fit (Duff 2008: 51; Roberts 2006; Fecho and Meacham 2007: 185), the data analysed herein remains unique to the context of its making and analysis (Morse and Richards 2002).

3.4 MAKING DATA

It should be reiterated here that the phrase 'making data' (and data making) have been intentionally chosen and follow Morse and Richards' (2002: 87) use of the term:

> "It helps to think of qualitative data as made rather than merely 'collected'. To speak of data as being 'gathered' or 'collected' is to imply that data preexist, ready to be picked like apples from a tree. … . Qualitative researchers collect no actual events, but representations, usually reports or accounts of events. Talking of 'collecting' data denies the agency of the researcher".

This fits neatly with the ontological assumption of human activity as a 'transaction'. Thus although other terms might have been used (data generating, gathering and so on), the recognition that one *makes* data is apt from a transactional perspective.

Data were made from a number of different sources in order to provide a thick description and triangulation of evidence (Duff 2008: 55; Morse and Richards 2002). These sources were: direct observation; participant-observation; questionnaires and a vocabulary test; physical artefacts; and interviews (Yin 2003). The following sections will describe and explain these sources of evidence.

3.4.1 Direct Observation and Participant-Observation

3.4.1.1 Direct Observation

Whenever I entered the school grounds I was alert to noting details about encounters with participants (ESL and native English speaking participants) and ST. I made contemporaneous handwritten field notes about dialogues and behaviours observed before, during and after class: for example, student and teacher behaviours, dialogues between students (when discernable), and dialogues between student(s) and teacher (when discernable). In short, because I was uncertain what aspects of readers' broader contexts (for example, participants' interactions outside the classroom) might reveal about their reading for pleasure, my intention was to make handwritten field notes about as much as possible from the moment I entered the school grounds.

3.4.1.2 Participant-Observation

Yin (2003: 93-94) explains 'participant-observation' as "a special mode of observation in which you are not merely a passive observer. Instead, you may assume a variety of roles within a case study situation and may actually participate in the events being studied". I

had a number of roles in this research throughout the year, including substitute teacher (twice), designer and manager of the extensive reading library, researcher, co-conspirator (with students) and colleague (to ST). In as much as I was far from a passive observer I could be described as a participant-observer.

I attended ninety classes (fifty minute periods) over the course of the year and made handwritten field notes of every class, and audio recordings of all but the first six classes. During these first six classes it became readily apparent that making only handwritten field notes meant I would miss a lot of the dialogue and behaviour happening in the classroom, thus with the teacher's permission I used a small digital audio recorder (Olympus Digital Voice Recorder DS-330) to alleviate my need to note her dialogue. This allowed me to focus on noting student behaviour and dialogue, and at a later time incorporate the teacher's dialogue from the audio recorder (audio recordings were transcribed by me usually the same day, but at least within twenty four hours of each lesson). Although designed for recording such things as interviews (not classroom interactions), the audio recorder provided a generally serviceable recording of much of the teacher's dialogue in class which I was able to upload into a computer and transcribe (using 'Transcriber' version 1.5.1). The transcription along with my handwritten field notes were then entered into Microsoft Word documents in order to facilitate data analysis (for example, using NVivo). The digital audio recorder was also used for the interviews with participants.

Additionally, outside of the classroom context, I would frequently engage with, and be engaged by students in conversation. Post-hoc handwritten field notes about these conversations were made.

3.4.2 Vocabulary Levels Test

The participants completed a vocabulary test (Vocabulary Levels Test [VLT], Nation 2004) during the second week of first term (February 14). The high school invariably gave a vocabulary test (typically Nation's VLT) to the students at the beginning and end of the school year, and in order to alleviate ST's workload, I volunteered to administer and score the test. Results from this test were also used to guide further purchases for the extensive

reading library. Publishers of graded readers (see for example the Cambridge English Readers series published by CUP) frequently provide a description of each text as using, for example, 400 headwords, implying that if a reader knows those 400 headwords then they will be able to comprehend that text. Often the 'headword' usage is based on the most frequent words in English (though which measure of the most frequent words is usually unstated). Thus one way of guiding readers toward books which use words they will hopefully know is to measure a reader's lexicon, and 'match' this to the headword levels in the texts. Results from Nation's (2004) VLT, together with information from the 'About You' questionnaire influenced further purchases of texts for the class library.

3.4.3 Questionnaires

Questionnaires are a tool typically used to make biographical, self-reported data about participants which are drawn on when analysing or discussing other data. They are frequently used in research about reading in both L1 and L2 contexts. In this thesis three questionnaires were designed and given to participants. The general intention behind the questionnaires was to provide biographical information about students (for example, first language), information which would assist in the purchasing of books for the extensive reading library that students were interested in reading, and information relating to their opinions and beliefs about various aspects of reading. Although self-reported data can suffer from significant validity and reliability issues (for example, respondents provide answers they think the researcher wants [Schwarz 1999]), self-reported data can be useful when part of a range of data-making tools.

Three questionnaires ('About You', 'About Reading', and, 'My Reading in 2006') were designed and given to students at different times of the year. All were written in English and contained questions requiring variously: a short answer, a selection from among a series of choices, or selection along a Likert scale.

About You (see Appendix A). ESL participants completed this questionnaire in week one (February 10, 2006). It contained twelve questions partially derived from Hedge (1985: 63-67). Questions 1 - 6 aimed at providing some general biographical details of the readers (for example, their first language). Questions 7 – 10 were intended to give me some

guidance about books they like to read (and hence books to buy for the extensive reading library) and how often they like to read (for example, 'scary' books, twice a week). Questions 11 - 12 gave me an idea of students' own perception of their reading ability. This would form part of my emerging picture about a student's reading preferences, confidence, attitude and motivation toward reading. Responses could also provide supporting evidence explaining why a reader liked a text (for example the text was the kind of text they generally liked to read).

I designed this questionnaire prior to choosing a research site or participants and was thus unaware of the demographics of the possible participants (other than their likely being ESL students with around 1000 words of English). The questionnaire was piloted on a small group of young adult English second language learners to gauge their reaction and thus make possible changes. This group was asked to complete the questionnaire as if they were genuinely being asked to complete the task, from the point of view of a teenager (around 14 years old) with limited English proficiency. We then had an informal discussion about their views on the questions being asked. The group generally felt that the questionnaire was comprehensible by most teenaged students who understood basic English. However they recommended one change at questions 7 and 9 where I had used a time reference of 'once or twice a *fortnight'* they suggested 'once or twice in *two weeks*'.

About Reading (see Appendix B). This questionnaire was completed by the ESL participants almost six weeks into the school term (April 4) since this was the earliest convenient opportunity in ST's teaching plan. The questionnaire contained fourteen questions and were in part based on the kinds of questions asked by Hedge (1985: 63-67) Ivey and Broaddus (2001) and Baker and Wigfield (1999) to assess readers' attitude and motivation toward reading. Many of the questions also shed light on the respondent's preferred aesthetic - efferent stance toward reading texts. For example, responses to Question 5 ("When I read I like to imagine what is happening in the story") could be used as supporting evidence of a reader's preference for a predominantly aesthetic stance (or not) toward the story they are constructing.

As with the 'About You' questionnaire, 'About Reading' was also piloted on a group of young adult second language learners. They had no suggestions for improving or clarifying this questionnaire.

My Reading in 2006 (Appendix C). This questionnaire was given to ESL participants near the end of term four (November 10) and was designed to elicit their perceptions of reading over the year. It contained six questions. Question 1 was designed to assess whether students liked reading for pleasure during the Friday class time (and to justify their assessment). Question 2 concerned how much time students spent reading for fun at home. Question 3 asked students to circle options explaining why they chose the books they did. Questions 4 and 5 refer to other students in the class and participants' self assessment of reading ability in relation to the other students. Question 6 sought information about what kinds of books students would like to see in a class library. All of these questions were intended to provide another explanatory point of view of participants' participation in the extensive reading program during 2006.

3.4.4 Physical Artefacts

As part of my Observation and Participant Observation roles, I maintained a researcher journal, gathered copies of work sheet tasks ST had designed (for intensive reading classes), made notes of whiteboard class instructions, information and tasks, and was frequently given the opportunity to make copies of students' work. Additionally, two tasks were designed by me to make data about readers' meaning making processes and products whilst reading for pleasure. These were a reading journal and Recall Protocols.

3.4.4.1 Reading Journal

In week three (February 21) ST and I introduced to the students the idea of a reading journal. The reading journal was intended to be a minimal form of 'accountability' in this extensive reading program and contains a brief summary of each text read, and a personal response to it (Day and Bamford 2004: 87). Additionally, drawing on the idea of a 'dialogue journal' (Steffensen 1988; Appleman 1992) I wrote comments and questions about each reader's journal entry.

I used this data making task in this research for three principal reasons. First, a reading journal was a common task to do in extensive reading programs in the high school, thus including it maintained continuity with previous years and authenticity to current practices. Second it provided a different (and sometimes the only) view of the reader's reading experience. Even though it is a minimal source of data about a reader's meanings made from a text, as Stubbs (1982: 59) points out, it is possible that story summaries "can be compared with the original to see which points are retained and essential in some way, and which points are regularly omitted." Reading journals have potential explanatory value for a reader's response to the way a text is written, or the content of the story and so on. Lastly, it gave me an opportunity to engage in a written dialogue with readers. This had two motivations, firstly it allowed me to prompt readers for more information about the meanings they made of each story, and secondly, utilizing a written format gives readers time and space to consider their responses.

A reading journal was familiar to some of the class because they had been in ST's class the previous year and under her guidance had done a reading journal task. Each student was given a 64 page 20cm x 15 cm (1B4) note book on February 21 and the procedure for completing entries was explained to the class. On the second page of each notebook I had glued two 'model' entries (see Appendix D). The first model was an edited copy of a reading journal entry for the text *Don't Look Now* from a previous ESL student of mine. The second model was a journal response constructed by me for the text *Black Beauty*. I decided to use an edited student's entry in order to demonstrate what other ESL students could do in terms of ideas/content, not necessarily to suggest the required standard of grammar and spelling. I used a model generated by me in order to suggest what the students might want to aim for.

Students were asked to write a reading journal entry for each text they read. I informed the students that both ST and I would be looking through their reading journal entries, and on some occasions responding to their entries (class transcription February 21). Usually my response was based on my personal opinion of the book, or something the student had written that I found interesting. Often these responses ended with a question intended to encourage written dialogue with the student, however these questions were

not usually responded to. For example in responding to James Bond's reading journal entry for the book *The Truth Machine* I wrote:

> You make a really interesting philosophical point – do we <u>really</u> want to know the truth? If we do, then when do we want to know the truth and why? Is there only <u>one</u> truth?

Readers were encouraged to complete the reading journal entries soon after reading, however in order to create as relaxed, informal an atmosphere as possible no admonishment was given on occasions when no reading journal was completed (or was done after the interview for those who participated in interviews). Additionally, in order to detract as little as possible from the perception of reading as a pleasurable activity, I attempted to minimise the stress of doing a reading journal entry by explaining that I was not concerned with students' spelling or grammar.

3.4.4.2 **Recall Protocols (RPs)** (see Appendix E)

Broadly, a recall protocol is a procedure designed to capture what a reader can remember from a text on the general assumption "that what readers understand from texts, they can also recall" (Appel and Lantolf 1994: 439; see also Cullinan, Harwood and Galda 1983: 34). Many studies have adopted such a procedure and analysed the content of the RPs in order to shed light on the processes and products of text comprehension (for example: Carrell 1983a; 1984a, 1984b, 1987b; Cullinan, Harwood and Galda 1983; Roller and Matambo 1992; Lee 1986; JN. Davis, 1989; Roebuck 1998; Bernhardt 1990; Heinz 2004). Despite RPs being used for the very reason that they generate rich data not captured by quantitative measures such as multiple choice questions, the effect of completing RPs on the process of text interpretation, and the precise processes RPs tap into, remains unknown (Roebuck 1998). Nonetheless, an RP does provide data from which aspects of the meaning making processes and products can be discussed.

With the exceptions of Squire (1964) who used verbal RPs during the reading of four short stories, Cullinan, Harwood and Galda (1983) who investigated two children's novels and Chi (1995) who asked for verbal reports at the end of each paragraph of two short stories, research using RPs has predominantly investigated relatively short texts and measured

recall at the completion of reading the text. To some extent, the reading journal entry provides this source of post-reading data: that is, what meanings a reader makes of a text having read the whole text. However in the present research I am interested in, amongst other things, a reader's ongoing evocations and emerging interpretations of a text and story during the reading of the text.[8] The process of constructing a story begins the moment a reader picks up a text, and therefore if one is to understand the processes of constructing a story, one is necessarily interested in processes used and products made during the reading of the text (the ongoing construction of the story).

To access this emerging story however, necessitates some kind of interruption to the reading process and a check of the current state of a reader's experience of a text. I wanted to be able to access a reader's unfolding and ongoing processes and products, yet do so in a way which was as least intrusive and disruptive as practicable to a reader's normal reading for pleasure stance. For these reasons a strategy such as 'think aloud' (see for example Block 1986) is inappropriate because it is highly intrusive (readers and researcher are ideally in the same room) and highly disruptive (having to think aloud about what each sentence or paragraph means to the reader personally, and the story in general is a significantly dissimilar process to such thoughts a reader may privately, unconsciously have).

Alderson (2000: 28) is sceptical that one can make any intervention in the reading for pleasure process which will not destroy "the very nature of the event" (see also Cox and Many 1992: 119). Notwithstanding Alderson's scepticism I designed an RP task on the basis of five demands. Firstly, they had to make data about the unfolding, emerging text and story, thus they were to be done whilst reading the key texts ('key texts' explained in Section 3.5 below). Secondly, RPs were intended to be dissimilar to standard class tasks (to avoid evoking a predominantly efferent stance). To that end readers were told repeatedly that I did not care about their grammar or spelling, or how much they could remember. Thirdly writing the RPs was intended to be a quick activity (therefore minimizing the interruption to the flow of reading). Fourthly, RPs were not 'assessed' in any way and no corrections/alterations were made to readers' entries. Lastly, RPs were

[8] Rosenblatt (1985: 44) also notes the need for trying to understand this aspect of reading.

only used in seven key texts out of all the texts in the library, again, in order to minimize the potential effect doing RPs had on reading for pleasure. In order to avoid, or lessen the resemblance of reading for pleasure to a class room task, I did not want the students to have to complete RPs for every text read. Indeed my intention was that the students would read the seven key texts over the year, interspersed between texts without RPs. Thus students would only occasionally be reading a text for pleasure that asked them to do more than write a reading journal entry, and importantly, the readers had a degree of control over how they completed the RPs (that is, they could choose how much they wanted to write and need not attend to spelling and so on if they did not want to). It also gave students who did not want to participate in that part of my research the opportunity to avoid doing so (they simply did not select the key texts).

The RPs used in this research were designed to elicit three kinds of data. Firstly, and most importantly, they were intended to be a space for the reader to note all they could remember of the chapter they had just read. The instruction written at the top of each RP was: "Write down as much as you can remember from the pages you just read". This is similar to the prompt given by other researchers (see for example Newton, Stegemeier and Padak 1999; Carrell 1983a). The prompt was explained to the students, and reiterated several times, as meaning that readers should write down whatever they could remember in any format – spelling, grammar, sentence construction and use of the space on the page were of no concern, neither was repeating the linear chronology of the plot of the text (class transcript March 2). The only constraint was that the students had to use English (see Lee 1986 for criticism of this decision based on the effect it has on data made). Although this constraint undoubtedly affected what and how the students wrote in the RPs, it would normally have been the case that writing in the context of an ESL classroom would be done in English.

The students were shown an example of an RP completed by a former ESL student and through this example were again told that spelling, neatness, grammatical correctness and volume were not important when completing the RPs (transcript March 2). In spite of the instruction at the top of the RP being to write as much as one can *remember*, the students

were repeatedly told that the RP was not a memory test, but rather, a tool for me to check the book. For example I stated:

> If the book is well written and you like it, you will remember certain things. If it's not a good book then you won't remember and that's what I need to know, what you do remember and what you don't remember. You could be the best memory person in the world, it makes no difference. You could have the worst memory in the world, it makes no difference because this is not a memory test (transcript March 2).

Notwithstanding my repeated emphasis that RPs are not memory tests, it is still possible that readers did perceive this task as a kind of memory test, and that this affected their reading stance and or stance toward the RP task.

Analysis of what the readers wrote in their RPs focused on the content (that is, little analysis of grammaticality was done). Because readers were asked to write what they could remember from the text just read, the content of their RPs is considered to be derived from the meanings readers made of the ideas, events and characters offered by the text. The three terms 'ideas', 'events' and 'characters' are intended to be broadly construed and encapsulate the content of the story. These three terms are not used to code or classify content in either the RPs or the readers' stories, but merely to refer to the content, thus the terms will not be further defined.

The RPs also elicited two other types of data. On each recall RP were two brief Likert scale tasks (see Appendix E). Firstly a self-assessment of how well the reader thought they understand the story up to that point in the book, and secondly an assessment of whether the student liked the story up to that point in the book. These two questions were asked with the intention of possibly correlating aspects of the story with readers' unfolding interpretation and enjoyment of it. They also provide a blunt gauge of a reader's self-assessed understanding and enjoyment of the story.

In addition to being shown an example of a recall protocol completed by a former ESL student, students were given a practice short story (written for this purpose) to read and write an RP for (March 2).

RPs Placement in Texts. I initially considered making an RP booklet to go with each key text, and to mark the key texts at each point I required the reader to make an RP entry (thereby minimising the visual interruption). However, given that this would have meant students carrying around two items (book + recall protocol booklet), and co-ordinating the use of the two items, I decided it was probably easier and more reliable (if slightly more visually disruptive) to insert the RP sheets into the texts. The RPs were cut to the size of the pages in the text, then inserted into each text using a non-permanent adhesive. Using a non-permanent adhesive meant that the RPs could be easily removed and a fresh set inserted ready for the next reader.

The position of each RP within each text was decided based upon where a chapter break occurred or if there were no chapter breaks in the text (for example, *Don't Look Now* [du Maurier / Strange 1970/1992]) where a break between sections of the story occurred. Because of the layout of the texts (that is, a chapter break sometimes occurred part way through a page), sometimes a particular RP sheet had to be folded to fit on the page where the chapter break occurred part way through the page. This did not seem to impede readers' ability to use the sheets.

The issue of how many RPs to use and where to place them is a methodological conundrum for this kind of research. The placement of RPs inevitably has some impact on the reader, which in turn affects researcher's perceptions of reader data. RPs could have been placed on every page, but this would likely have been an onerous writing task for the readers (hence detracting from the 'pleasurableness' of the reading). Alternately I could have analysed the texts and placed RPs after a certain number of running words, but this ignores the fact this research is interested in the meanings readers make of texts as potential stories (not texts as running words). Thus I decided that the most 'natural' place to have readers pause and write what they could remember about the text and their story was at the end of each chapter. On average eight RPs were inserted in each text (ranging from five in *Just Like a Movie* (Leather 2000] to eleven in *Billy Budd* [Melville / Tarner 2005] and *The Woman in Black* [Hill / Tarner 1983/2001]).

Questions for the Author. A final 'Questions for the Author' sheet (see Appendix E) was included as the last page in the key texts. This was included to elicit information about what the readers wanted to know that was not addressed by the text (for example what happened to a character before the story began), or was arguably offered by the text but was not noticed or understood by the readers. The task began with the following prompt: "Everyone has questions about the story they would like to ask the writer. If the writer was in the classroom now, what questions would you ask?"

There was then half a page of lined space in which the reader could put as many or as few questions as they wished. Four other questions were asked requiring a Likert scale response. Firstly, an assessment of how easy the story was to read. This question was asked as the overall assessment of how difficult the text was to read. Although readers were asked in each RP about their evolving understanding of the story chapter by chapter, it could be that by the end of a story it becomes either clear or unclear, and thus a final, overall assessment measure was warranted.

Secondly, a question about whether the reader had read a similar story previously. This question was asked because of the effect of genre familiarity on text 'comprehension' (for example Allen, Bernhardt, Berry and Demel 1988). Thirdly, a question about whether the reader would like to read more texts like the one they just read. This question was asked in part to assist in my ongoing purchases for the extensive reading library. Lastly, a comparison of the text they just read with their favourite text (in English or their L1). This was asked as another means of seeing how well or little liked the story was.

The tasks within the RPs and the final 'Questions for the Author' sheet were designed to be minimally intrusive and minimally laborious yet still informative. Many other possible questions could have been asked (for example, 'How easy was it to imagine the main character?') however in order to keep the intrusion to a minimum only the questions listed above were used. Additionally the language selected to frame each question was based on my teaching experience with high school ESL students. Thus in the question 'How easy was this story to read' the lexical choices along the Likert scale were: Very Easy, So so, Very hard. The phrase 'So so' may seem odd to a native English speaker, but

in my experience it is the much more frequent version of 'Average', or 'Okay' amongst high school ESL students.

After a reader finished a key text they would either return the text to me, or return it after writing their reading journal entry. I would then remove the RPs, copy type them into a computer and store the originals in students' files. Although many stylistic features of readers' RPs were incorporated into their typed copies, not all were, thus a scanned copy of JB's RPs for one key text (analysed and discussed in Chapter 5) is provided as an example in Appendix E. New RPs were inserted into the key text, and the text replaced on the extensive reading library shelves.

3.4.5 Interviews

A semi-structured interview is a task wherein participants are asked a series of questions or prompts, with the flexibility for the interviewer to amend the questions and prompts asked, given the responses of participants (Nunan 1992). Using a semi-structured format allowed me to ask similar questions across all texts for all readers, yet surrender some of the control of what is discussed, and to what extent, to the interviewees. Although interviewing participants is seen as a good technique for deriving rich data, it can have pitfalls. Arguably the two most significant pitfalls relate to the relationship between interviewer and interviewee (in terms of power disparity), and, the kinds of questions asked (in terms of 'leading' questions) (Nunan 1992; see also Schostak 2006). These pitfalls will be addressed in the sections below discussing the different interviews that were conducted.

For this research I conducted semi-structured interviews (see Appendix F for the question schedule) with participant readers (thirty-six interviews lasting on average about twenty minutes for the key texts), and the teacher (ST) (three interviews). I conducted a final semi-structured interview with each ESL participant at the end of the year (see Appendix G).

3.4.5.1 Participant Readers

Semi-structured interviews were intended to be conducted each time a participant completed a key text. Participating in an interview was very much the choice of the participant. Not all participants who read key texts wanted to do interviews, and even participants who agreed to be interviewed did not necessarily do interviews for all the key texts (sometimes it simply did not suit them to do so).

Although interviews were intended to be done as soon as possible after a reader had completed a text, in reality this proved difficult because a mutually convenient time had to be negotiated. Sometimes interviews were conducted the next day after completing a text, but more often between two days and two weeks intervened. This is an unavoidable aspect of researching teenagers in school contexts. However, by making participation in the interviews very clearly optional, and by conducting interviews at the convenience of the participants, power and control resides with them.

In order to ameliorate the effects of delays, the readers were given their RPs and time to read them at the start of the interview in order to refresh their memories. For this reason the interviews could be considered a 'stimulated recall' (Smagorinsky 2001: 148). Whereas 'rereading RPs' itself constitutes a new reading experience (new text, potentially new evocations, and new stories, meanings made), any intervention (merely enquiring about the story) would have this effect and thus the trade off between 'refreshing' a reader's memory of their experience of reading the text, and wanting to alter as little as possible the original reading experience is an ongoing methodological issue.

All interviews were conducted in English. It should be noted that had I been able to conduct the interviews in participants' first languages the data may have looked quite different. Research suggests that using a participants' native language allows them to more fully respond to tasks than if they are required to use the target language (Lee 1986; see also Cooke 2006 for an example of case study research using participants' first language). Resources were not available to allow participants in the present research to use their first languages, and this remains a potential methodological weakness. However, as I will note in Chapter 4, at least two ESL participants used the interviews as

opportunities to practise their English, thus conducting the interviews in English facilitated their self nominated language learning goals.

Because the theory underlining this research values and promotes readers' personal interpretations of text, and because this attitude was likely to be incongruent with students' past school-based experiences (Chi 1995; Rosenblatt 2005, p. xxix; Smagorinsky 2001; Guszak 1967) my demeanour during encounters with the students (in and out of the interview context) was intended to be as relaxed and informal as possible (for example, participants were invited to use my first name, and were encouraged to bring their lunch to the interviews). During the interview this meant that I did not challenge the meanings readers made, and would sometimes divert from the question schedule in order to explore a point which seemed interesting to the reader and myself. Thus the relationship between interviewer and interviewees was intended to be friendly, non-threatening and supportive in order to facilitate free and frank discussions generating valid data (Yin 2003: 90).

Interviews were conducted during lunch hours and usually took place in the office of the Head of the ESL department (without the head of the department being present). Occasionally an interview was conducted in any available spare room. Although participants were always welcome to eat their lunch during the interview, few did so.

An Olympus 330 Digital Voice Recorder was used to make the audio recordings which were then uploaded into a computer and transcribed within twenty-four hours of the interview taking place.

Each interview can be divided into four periods:

1) Meeting and informal dialogue (for example, topics such as lunch, weather)
2) Interview - Summary
3) Interview - Question & Response
4) Post interview dialogue (for example, arranging new text, movie ticket) and leave taking.

To economize space the Interview – Summary period will be referred to hereafter simply as 'Summary', and the Interview – Question & Response period simply as 'Q & R'. I will briefly explain the Summary and Q & R sections of the interview.

Summary. After the reader and researcher sat down in the interview location and engaged in informal dialogue, the reader was given their RPs and asked if they wanted to reread them to refresh their memory. Both the informal dialogue, and the act of giving participants their RPs were intended to warm up the participants for the interview itself. All participants except one always chose to reread their RPs. After they had taken as much time as they wished to reread the RPs, the first question asked was: "What is this story about? Can you tell me your summary?" Participants were not given a 'model' response and were free to interpret the question as they wished.

Although readers had sometimes completed a reading journal entry about the text (which in some sense is also a summary of the story), readers were asked to provide an oral Summary.[9] This was done because not all readers made reading journal entries and it was important to have a view of the meanings readers' made of a text after having read the whole text. Readers' RPs provide a source of evidence about the unfolding emerging story, and the Summary is a source of evidence about their stories by the end of the text (Blakeney-Williams 2003).

Analysis of a reader's Summary focused on the content – the ideas, events and characters mentioned. Although the Summary could be analysed in terms of its pragmatic features (Levinson 1983), this thesis is concerned with the meanings readers make from texts. A 'summary' of the story therefore is of primary interest in terms of its content, not for example, its conversational or text structure. Therefore when transcribing the Summary pauses, intonation and often fillers were not included and are not analysed (contrast Q & R below).

Q & R. After the reader had finished their Summary, I asked questions about their story, aspects of the text, and as the interview unfolded, questions about earlier comments and

[9] Where use is made of a participant's reading journal summary, that data is referred to as a 'reading journal summary': all other references to 'Summary' denote the interview Summary.

sometimes about the content of their RPs. Hence this part of the interview is referred to as the 'Q & R' (see Appendix F for the question schedule).

The aim behind these questions was to probe the meanings readers made of the texts (both at the time of reading and after reading the text) which might not be evident in their RPs or Summary. Questions such as 'which character did you like the best, least, and why' were intended to draw on evocations and meanings made with the text, beyond those revealed in the RP task (write as much as you can remember), or the Summary task. The questions asked in the Q & R were also an opportunity to discover new meanings made because of our discussion. That is, through dialogue a reader may make new meanings with their story. Further, it was anticipated to be an important source of evidence about a reader's enjoyment of the story.

Because I was interested in, amongst other things, how participants viewed characters I asked them to describe their least and most liked characters. I assumed that by analysing how participants described characters, I would have an understanding of how they perceived them. After the first time a participant was interviewed, in all subsequent interviews I provided a sheet of forty-four adjectives translated into the first language of the participant (for an example see Appendix H).[10] In subsequent interviews, after initially asking them to describe a character (without the aid of the adjective sheet), I then showed them a list of adjectives and asked if any additional words were useful. The English list was also provided to the native English speaking participants after their first interviews. The list was comprised of two columns, the first column was in English and the second contained their first language equivalent. Participants could use as many or as few as they wished. The English list was devised by me on the basis of the kind of adjectives I felt were useful in describing the characters in the texts in the extensive reading library. Translations were provided by fluent bilingual colleagues. The participants were also given the opportunity to write in their first language adjectives they thought appropriate which I then had translated by a fluent colleague (this occurred twice with one participant).

[10] That such a sheet would assist students in what is a very difficult task only occurred to me after I had begun interviewing participants. Hence the adjective sheet was constructed and translated after several interviewees' first interviews, and provided to interviewees from their second interview onwards.

Towards the end of the interview I always clarified if the participants had anything they wanted to ask me, either about the text or my research. The interview then concluded with participants either leaving, borrowing a new text, or arranging for a movie ticket[11] and so on.

Initially the Q & R was analysed in terms of the content of the responses. That is, in terms of the participant's evocations and interpretations about aspects (the ideas, events and characters) offered by the text, and the participant's story. However, because I wanted to know which evocations and meanings had been made as the participant read the text, and which had been made because of a question asked in the interview, an additional analytical approach was required. Knowing when an evocation or meaning was made is of interest because one can then distinguish between the meanings made whilst reading, versus the meanings made because of dialogue about the text. This has theoretical and pedagogical implications which will be explored in later chapters.

Given that often processes and products of reading are not consciously noted, determining when an evocation or meaning was made is fraught with difficulties. Although one could ask a participant if they thought of 'x' when reading, or because of an interview question, the participant may not know. Another possibility then, is to consider how long a participant pauses or hesitates[12] before responding to a prompt. Analysis of 'pause times' could be of some use in suggesting whether an evocation or meaning had been made previously (that is, whilst reading), or had to be considered for the first time when the question was asked.

Qualitative research into respondents' response pause times has not received a lot of attention, although it has been investigated in applied linguistics, education and cognitive psychology. Research from the first two domains has argued that pauses can fulfil several functions. For example, pauses have been taken as evidence of a speaker's 'struggle' to control what and how an utterance will be made (Hieke 1981), as evidence of fluency and disfluency in dialogue (Merlo and Mansur 2004) and have been investigated in terms of a

[11] See Section 4.3.3.1

[12] A 'pause' or 'hesitation' is defined as a period of silence in the discourse.

hearer's assessment of the veracity of a speaker's utterance (Fox Tree 2002). Jefferson (1989) has suggested that interlocutors will tolerate a 'standard maximum silence' of about one second before one or the other participant fills the pause. From a language learning viewpoint, White and Lightbown (1984) have argued that ESL students should be given at least two seconds (based on their data) to formulate and begin their responses.

Clearly there are many reasons for pauses in conversations, however the analysis of, and explanations for *particular* pauses in the present research relies on cognitive psychological data. There, pauses have been taken as evidence of thinking (hence sometimes referred to as 'thinking time') and are used to support theoretical models of the short term, long term and working memory systems. For example, Ericsson and Kintsch (1995: 231) observed that research subjects took up to half a second longer to draw conclusions from statements which required inferences to first be made, than to draw conclusions from explicit statements. They argue the extra time taken (a longer pause) resulted from the processing demands inferencing requires. Similarly Long, Oppy and Seely (1997) relied on differences in the length of pauses before responses, to argue that 'processing bottlenecks' occur in working memory systems when readers are asked to perform multiple processing tasks on a text. Such bottlenecks result in longer pauses before being able to provide a response to a prompt, implying that more cognitive work ('thinking') is having to be carried out.

In a different but related vein Gerrig, Love and McKoon (2008) analysed participants' pauses before they identified whether a character's name had appeared in a text they had just read. They found that where the name was associated with a 'small mystery' in the text, then participants responded 'most swiftly' when the mystery concerning the character had not been resolved. They argued that information about this character had been held in the reader's 'comprehension system' in a state of readiness in anticipation of the mystery being resolved, and was thus more swiftly accessed in responding to the researcher's question of whether readers had seen the character's name previously.

Abstracting from the particulars of such cognitive psychological research, we may be justified in assuming that at least sometimes, "shorter response times reflect greater

activation or availability of [the information required to respond to the question]" (Glenberg, Meyer and Lindem 1987: 73). This has a certain intuitive validity, although perhaps not quite warranting Glenberg et al's (1987: 74) stronger claim that the assumption is 'noncontroversial'. However, if a respondent has thought about the topic of the question before it is asked (for example, 'name a character in the book you just read') then we could intuitively expect a short pause before response. Alternatively, if a respondent has not thought about the topic of a question prior to its being asked (for example, 'at what point in the text did you begin to hate a character?') then we might reasonably expect a longer pause while the reader considers aspects of the text, their story and their feelings about the characters.

Despite analysis of pause length not being a focus of the research in this thesis, the notion of pause length will be considered as possible evidence suggesting whether the participant had previously thought of the issue raised by the question, or they were having to think subsequent to the question being asked in the Q & R. This is important in order to distinguish between evocations and responses to the story the reader made on their own, versus evocations and responses the reader makes based on their story, but prompted by questioning.

3.4.5.2 **ESL Participants – End of Year Interview** (Appendix G)

In order to see how the ESL participants viewed the year of reading and research, I conducted a semi-structured interview with each participant at the end of the year (November). The aim of the questions was to provide another source of data which could shed light on their approach to reading, participation in the research and attitude toward the intensive study of texts. Questions here included prompts about participants' experiences of reading when a child, how reading the key texts compared with reading other texts in the extensive reading library, participants' opinion of the reading journal, their opinions about intensively studying *The Cay* (Taylor / Strange 1969/1997) and *The Lahti File* (MacAndrew 2003), their perceptions and opinions about completing the RPs and participating in the interviews, and lastly, their opinions about participating in the research and ST's ESL class. Again in order to avoid the power disparity and bias in questions and responses (Nunan 1992) my demeanour with the participants was as

relaxed, open and informal as possible. Participants were encouraged to ask me questions (which most did) and to look through my handwritten notes of the classroom interactions made during the year (which most did).

3.4.5.3 ST – The Teacher

Three semi-structured interviews were conducted with ST over the year. The questions revolved around her perceptions of the students, her aims and purposes during the intensive study of texts, and her thoughts on teaching, language teaching and learning. In order to build and maintain trust with ST, and construct a relationship in which she had control over how she responded and interacted with me, she was always given the questions prior to the interview, was free to respond or not, and had final veto over what could be used. ST always chose to respond to the questions, and she never requested anything to be deleted. Moreover ST was always allowed access to my handwritten notes, and audio transcribed data although she rarely asked to see them. She did however make use of excerpts from data I had made in order to complete one of her own university assignments.

3.5 EXTENSIVE READING LIBRARY

The choice and purchase of texts for inclusion in an extensive reading library is a key element in readers being able to read for pleasure. Texts need to be enjoyable, therefore two months before this study began I approached the classroom teacher (ST) of the students I would probably be working with and canvassed her impressions of what kinds of texts the students liked to read for pleasure. This information was used by me to make the initial purchase of texts for the extensive reading library. It was important to have the texts early enough for me to read each graded reader before the school year commenced. The texts were initially selected before I met the students and were selected based on: (a) ST's genre recommendations, (b) my own ESL teaching experience, and (c) for the 'graded readers', being well rated by Edinburgh Project on Extensive Reading (EPER) (see Hill and Thomas 1988; Day and Bamford 2004; see also Hill 1997, 2001, 2008 for updated lists of books). The extensive reading library contained just over forty fiction and non-fiction texts, graded readers, books written for native English speaking children (aged seven – twelve) and teenagers, and several magazines (such as *Girlfriend*).

Key Texts. In order to maintain a manageable data-making work load, out of all the texts in the extensive reading library, seven texts were chosen to be the main focus. Six of the seven key texts were selected primarily on the basis of their inclusion in Day and Bamford's (2004) 'EPER bibliography of high-quality language learner literature'. This bibliography contains titles which "EPER considers the best in print, that is, those that scored 4 or 5 out of 5 on quality rating based on global assessment of the features that contribute to making a good read" (Day and Bamford 2004: 172). This bibliography is occasionally updated (see for example Hill 2008). Three of the key texts also won 'Language Literature Awards' from the Extensive Reading Foundation (ERF). The only key text not in the EPER list (or ERF award winner) was *Don't Look Now* (du Maurier / Strange 1970/1992). This text was included for research because I had used it in previous years and had been concerned at the apparent lack of understanding readers had had of it. The current research was an opportunity to take a closer look at the text and participants' experiences of it.

Another factor in text choice was to avoid using texts from the high school's existing library which the participants might have already read. Each reading of a text creates different experiences and since this research focused on texts being read for the first time, it was important to avoid texts already in the high school.

The seven key texts were:
Just Like a Movie – Sue Leather (EPER rating 5)
Billy Budd – retold by Margaret Tarner (EPER rating 5)
Jojo's Story – Antoinette Moses (EPER rating 5, Category winner of the 2004 Language Learner Literature Awards)
The Woman in Black – retold by Margaret Tarner (EPER rating 5)
Love Among the Haystacks – DH Lawrence, retold by Jennifer Bassett (Category winner of the 2005 Language Learner Literature Awards)
The Withered Arm – Thomas Hardy, retold by Jennifer Bassett (Short-listed Finalist in the 2005 Language Learner Literature Awards
Don't Look Now – Daphne du Maurier, retold by Derek Strange

Key Texts Analysed in This Thesis. This thesis reports on two key texts read by James Bond: *The Withered Arm* (*TWA*) and *Jojo's Story* (*JJS)* (see Appendix I for synopses, publisher and researcher summaries). These two key texts were selected for several reasons. Firstly, *TWA* was the first key text read by a participant (JB) and thus was the first to be informally analysed. This meant that for each key text read by each participant I would begin the informal analysis partially based on what I had learned from analysing the first set of *TWA* data (JB's data). Moreover, as confirming or disconfirming analyses and ideas arose about other participants' data about *TWA* and other texts, I would reanalyse the first set of *TWA* data in light of new perspectives and possible interpretations of his data. It should be borne in mind that in seeking to discover the processes and products of a reader's meaning making experience of a text, their data may need to be re-visited from a variety of perspectives, a number of times (Morse and Richards 2002). Thus the data for *TWA* was recursively and iteratively analysed many times over the course of data collection and analysis.

Jojo's Story was selected because it was the text read by the greatest number of participants, therefore I had the largest data base from which to consider the multifarious processes and products participants generated in making meaning with that text. Again, this allowed me to iteratively analyse JB's data in light of my analysis and understanding of other participants' *Jojo's Story* data. The analysis of the data reported here was conducted for all participants and all key texts. As explained above, this thesis reports a case study of one (JB), drawing on case study data from other participants, texts and contexts in order to strength and deepen JB's case study.

Physical Setup. My experience with an extensive reading program and maintaining a 'library' of books, was to simply have the books stored on shelves (as was the existing practice in the high school) which the students chose from. However, because the room in which the classes began at the start of the year contained a great many books which were not a part of this extensive reading library, and because book-spines on shelves are not visually engaging, I constructed a display rack for the books (see Figures 1 and 2). This rack had sufficient space to hold approximately fifteen texts (fewer than I actually had at

the beginning of the year) with their covers facing outward, and was as large as I could make it given the very restricted space available in the classroom. During the year I rotated the texts, and incorporated more texts as the year progressed so that new books were always on display.

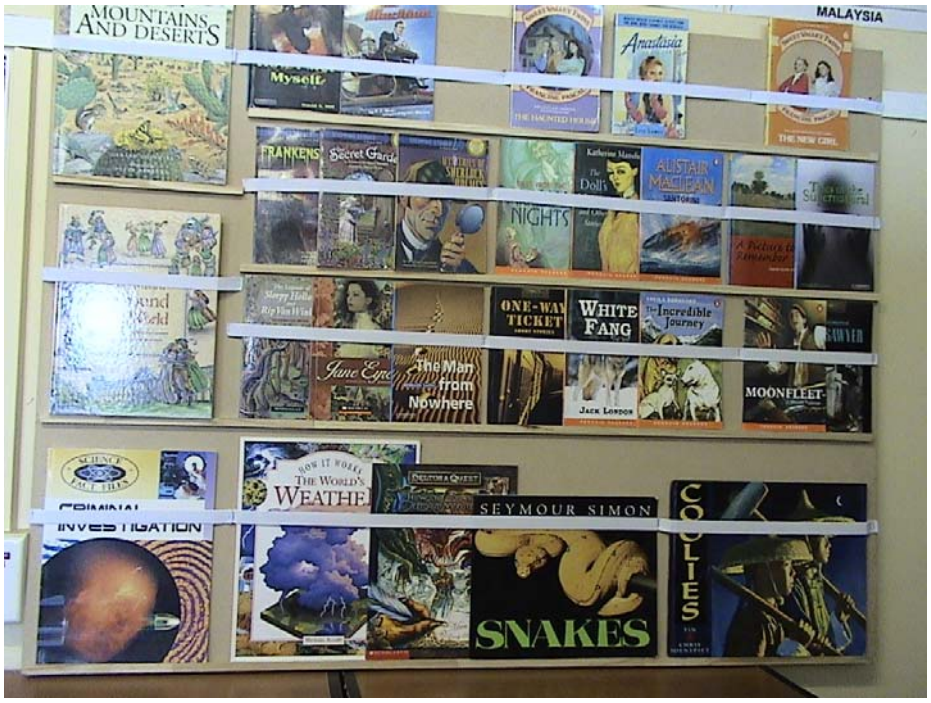


Fig. 1. Extensive Reading Library Display.

Fig. 2. Extensive Reading Library Display and Room.

Although it would have been highly desirable for the extensive reading library to have been located in the same class room as the students' class, this was unfortunately not possible. Due to an increase in student numbers in the ESL class, it was shifted to a nearby classroom (Room 4) on February 22. Unfortunately, the extensive reading library was not able to be installed in the new room for space and security reasons (the new classroom was mainly used by mainstream classes who had already apportioned the usable space, and was open to students during Interval and Lunch). Consequently the extensive reading library remained in Room 1 and whenever students wanted to borrow new books they had to go to Room 1. This was both disruptive (at least occasionally a student's trip to Room 1 to get a book was used as an opportunity to avoid quiet reading time on Friday or class work), time consuming (although only two classrooms distant) and removed a visual reminder for students about reading. Having the library in a different room to the students is undesirable, but was unavoidable in this context.

Students were invited to select books which they then brought to me and I noted on my computer database (title, borrower, date out, date back). Students returned books to me which, depending on space in the display rack were either replaced on the display rack, or temporarily removed from circulation.

3.6 SUMMARY

In this chapter I explained the aim and purpose of the research reported here, and listed the research questions. I explained and justified the overall research design, and provided a detailed description and explanation of the approaches to making data. I provided a justification for the data analysis strategies used and the selection of both the case study participant and the key texts reported here.

In the next chapter I want to elaborate on some of the aspects of the research site and participants introduced in this chapter in order to better contextualise the sociocultural milieu in which JB participated in this research, and my context of analysing the data.

4

SETTING AND PARTICIPANTS

4.1 INTRODUCTION

As discussed in Chapter 2, key elements of any reading experience involve the reader, the text and the context of reading. Speaking ontologically, each of these things has an existence, influenced by each of the other things. Thus the present chapter details aspects of the research site and participants (students, teacher and researcher) which have relevance for beginning to understand James Bond (JB) as a reader and aspects of his context of reading. That is, in addition to a detailed description of JB derived from his responses to the questionnaires, and my and ST's observations of him, details of the school context (including JB's fellow students, ST and the researcher) are relevant to understanding aspects of JB's purpose for, and context of reading. Moreover, because data from other participants is occasionally used when discussing JB's data, a brief description of these other participants is also warranted.

I will begin with a description of the site of the research (school and classroom), then provide a general overview of the participants. Brief background and contextualising details are provided of the researcher and the teacher. I then discuss in detail the case study participant - James Bond. Lastly I provide brief contextualising details of JB's fellow ESL participants, and finally the native English speaking participants.

4.2 SITE

4.2.1 School

The high school was a large school (school roll 1755 students) for years 9 – 13, located between a major city and a satellite city in New Zealand. In 2006 it was ranked a decile 9 school (the decile rating system refers to the socio-economic conditions of the students: decile 1 refers to the most socio-economically disadvantaged, decile 10 refers to the least socio-economically disadvantaged). It had twenty one foreign fee paying international students who spoke English as a second or other language and provided a specialized English as a Second Language (ESL) support program for students (international students and residents of New Zealand) whose English language proficiency was deemed not

sufficient to cope with academic high school demands. The school employed a number of full time and part time specialist ESL teachers (ERO [Education Review Office] 2006).

The high school day was divided into five fifty minute lessons, with a break for morning tea and lunch. Although each lesson is scheduled as fifty minutes, students and teachers move from one classroom to another, so by the time students arrive and settle often forty – forty-five minutes is left.

4.2.2 Classroom

The ESL department and class rooms were located in semi-permanent movable rooms ('demountables'), set apart from the main buildings of the school (they were also used by other mainstream teachers and subject areas). Initially the ESL class selected for research was located in a small room adjoining the ESL Department's office. This room was used by ESL students during break times for recreation and eating. The extensive reading library was set up in this room and remained at this location throughout the year. However because the class roll increased from nine to thirteen students by week two, the class was moved to another demountable two classrooms away.

This room was predominantly used by mainstream classes and had little free space within the classroom to display the ESL students' work, or store items for use in multiple, ongoing lessons. This meant that although some student's work could be displayed in the classroom, it had to be displayed in positions that were 'high damage' areas (for example, the back of the door, or on walls at chair height). Indeed student and researcher work was damaged during the year. Furthermore, any teaching materials ST required had to be carried from either her office (several buildings distant) or the main ESL office.

The classroom was remarkable for its frigid temperature in winter, insufficient sound baffling from adjacent classrooms and lack of lighting (at one stage all the fluorescent lights were inexplicably removed for several weeks). Often the room was accessed at lunch time by students and left in a state of disarray (lunch scraps and tables and chairs disturbed). Although I did not ask how the students felt about this classroom, my impression was one of squatting in permanent temporariness. ST was philosophical

about the conditions commenting that next year the ESL department was supposed to have its own rooms in a new building then under construction.

Students were seated at tables arranged in groups of four and usually were able to select where and with whom they wanted to sit (although occasionally ST would move students for reasons of classroom discipline, or to split students who shared a first language). ST sat at the front of the classroom near the whiteboard. I sat at the rear of the classroom.

4.3 PARTICIPANTS

The participants in this research were the students (both ESL and native English speakers), ST and the researcher. Although largely overlooked in quantitative research, the researcher plays an active and influential role in executing the research and analysing the data made (Morse and Richards 2002). As noted in Section 3.3.2.1, one criticism of case study strategies is that because of the close involvement of the researcher in the data making and analysis the internal validity of the research is questioned (Yin 2003: 33-36; Duff 2008: 124-126, 130-132). Thus I will begin this section by providing relevant background information about myself in order to be forthright about my approach throughout the research.

4.3.1 Researcher

Background. I hold bachelors degrees in Arts (Philosophy [Honours]) and Science (Psychology), and a post graduate degree in Secondary School Education from Australian universities. I became interested in teaching ESL after teaching ESL in South Korea for one year. Subsequent to this I commenced secondary school teaching in New Zealand (Social Studies and ESL) and completed a Diploma in TESOL and a Masters in Applied Linguistics from Victoria University of Wellington in New Zealand.

My interest in undertaking doctoral research into ESL students reading graded readers arose from using such texts in high school and finding them inadequate to my pedagogical demands. My philosophical approach to teaching ESL was initially based on Second Language Acquisition principles (the dominant language learning approach at Victoria University) and I had hoped that through conducting this research I would,

amongst other things, be able to design better books for ESL students reading extensively, and understand how to use books with greater effect in my classes.

My philosophical perspective began to move away from SLA, in part through discussions with my supervisor (Dr Elaine Vine), and in part through my data making and initial analyses. Although I was aware of Rosenblatt's theory from the outset of my research, I did not fully appreciate its subtlety, complexity and usefulness until the completion of my data making (December 2006). By the end of my first draft data analysis I was confident that this theory provided the most appropriate basis upon which to analyse and discuss the data made.

Relationships with participants. As a teacher and researcher I tend to adopt an informal approach to students I work with, and am often perceived as not being particularly 'teacherly' (for example, students are encouraged to use my first name). For this research it was especially important to minimize the perception that I was a stereotypical 'teacher' or a 'researcher' because I wanted to minimize the negative influence and power imbalance this perception might have on the ways participants interacted with me. Such stereotypes have been argued to "restrict students in terms of the meaning available for them to construct" (Smagorinsky 2001: 140). I wanted to be perceived as friendly, approachable, trustworthy and unteacherly to both the participants and ST in order to encourage frank and open responses and interactions (Duff 2008: 137). Although I did not ask the participants or ST about their perceptions of me, anecdotal evidence suggests I generally achieved my aim. For example, the students would often approach me before or after class and chat about everyday topics, and in the classroom they sometimes engaged in behaviour with each other in front of me, which they ceased when ST arrived (for example, play fighting). Additionally, my hand written notes were a source of interest for some students and in order to maintain trust and openness with them, if they asked to see what I was writing I would show them. At the time of writing this thesis ST and I still meet socially and talk about a range of social and work issues, including how the students (participants) are currently doing.

Extensive reading time. During the Fridays in which twenty – twenty-five minutes was set aside for extensive reading I would sit in my usual position at the back of the class and make notes of what readers and ST were doing. Sometimes I would accompany students who needed new books to the classroom containing the extensive reading library and be with them whilst they were selecting a new book. Occasionally this involved discussion initiated by students about the books in the library.

4.3.2 The Teacher - ST

The teacher who volunteered to participate in this study was ST (not her initials). ST was in her early thirties and had been teaching full time at the school for several years. She taught both English and ESL at the high school. She had undergraduate degrees in Secondary Education and Music, and was studying part time for her Masters degree in TESOL at a university in the city. Although she learned French in high school, she did not claim any proficiency in a second language. English was her only language. She said that she read every day, that she was an excellent reader and enjoyed reading a wide range of literature (both fiction and non-fiction) ('About You' questionnaire, interview February 2).

ST was interviewed a number of times during the year (interview one, February 7; interview two, March 24 principally about *The Cay* which she had just completed teaching; interview three April 5 about her perceptions of each student; and finally December 6 at the end of year) and she completed two questionnaires designed for the students ('About You' and 'About Reading'). Before any of the interviews ST was given a copy of the questions and allowed the time to read and reflect on them. This was done in order to build trust (no 'surprise' questions) and to allow her to answer based on reflection rather than the spur of the moment in a hectic day.

ST was also informed that any data I made based on her interview responses, classroom activity and so on would only be used if she agreed, and that anything she did not wish to have appear in my data would be excised at her discretion. ST did not ask me to delete anything from the data I made. In order to double check that my presence in her class was not excessively stressing her, on March 27 I enquired with D (her head of

department) if he could ask ST about my presence. D reported that ST felt fine with my presence and in fact after the first two classes often forgot that I was there.

Although when asked, ST could not describe her teaching philosophy (interview February 2), her Masters course of study leant heavily toward an SLA approach to language learning. ST had difficulty in formulating particular goals for her teaching practice but stated that in 2006 she wanted improve on what she had previously done and develop a more systematic approach to the topics she taught within ESL (interview February 2). She indicated that the lack of an ESL curriculum increased the difficulty for her in terms of stating what students were going to be doing during the year: "its quite hard sometimes in ESOL to sort of, there's no set curriculum you're kind of following sort of vaguely English curriculum and maybe a bit of Social Studies and you're doing it with, if [the students] need some science or whatever […]".

Extensive reading time. ST said that she had not run an 'extensive reading program' as such (that is, a formal program) for ESL students previously (although she had for mainstream English students), but had used reading a large number of short easy texts as part of her overall ESL pedagogical strategy. She referred to this as extensive reading, but shied away from calling it a 'program'. She believed extensive reading was a really important part of language learning (interview February 7) and set aside twenty – twenty-five minutes for reading silently on Fridays, commencing after she had completed the intensive study of *The Cay*. This practice continued for most of the year and was only interrupted when student tests or assessments precluded it.

During the extensive reading period ST would sometimes sit at the front of the class and read an adult level book. More usually she would do teaching related work such as marking assignments. ST would sometimes walk around the class and check what students were reading (that is, ensure they were reading texts from the extensive reading library – not doing 'homework' from another class).

4.3.3 Student Participants

This research involved 12 year old – 15 year old English Second Language (ESL) students and 14 year old native English speaking (NES) students. Nine ESL and three NES students participated. As explain in Chapter 3, this thesis primarily reports on data made about one ESL participant (JB). In this section I will explain the induction processes for the ESL participants to the research and the extensive reading program. Then I will provide a detailed profile for JB drawing on his responses to questionnaires, completion of other data-making instruments (for example, recall protocols), my classroom observations, and interviews with him and his ESL classroom teacher (ST). Following this I will provide a much briefer and narrower description of the remaining ESL participants. Lastly I will give a description of the native English speaking participants' induction into the research, and their profiles. All participants' names have been changed for privacy, and pseudonyms were chosen by them.

4.3.3.1 ESL Participant Induction into the Research and Extensive Reading

The ESL participants were all students in one Year 10 ESL class. Student numbers varied throughout the year however only students who had participated in the class for at least thirty-six out of the thirty-eight weeks of school were considered for this research. This decision was made in order to have a body of participants who had been exposed to both the research and classroom tasks throughout the year, and thus kept the research design relatively simple. This formed a core of eleven students, of which nine agreed to participate and signed consent forms. Of those nine, only seven read one or more key texts (despite all students having access to and occasionally being encouraged to read the key texts).

The first full teaching day for ST's Year 10 ESOL class was Friday February 10, 2006. In order to be a part of this class from the start, I attended this class and participated in the introductory activities. ST gave me the opportunity to speak with the class and explain my presence and the research. Students were given the 'About You' questionnaire to complete. I attended all the ESL classes for that week, during which I also gave the students Nation's (2004) Vocabulary Levels Test.

On February 21 (the second week of school), I installed the extensive reading library display board (see Figures 1 and 2, Chapter 3), attended the class and explained the extensive reading program for 2006. I explained the following ideas to the students:

- that two really good ways of improving one's English were to firstly live in the country where English is the L1, and secondly to read books in English for pleasure;
- the difference between intensive reading (studying a text) and extensive reading (reading for pleasure);
- the content of the extensive reading library (a mix of fiction and non-fiction, most are 'graded readers' but some are not), how to borrow the books and that I could purchase particular books and magazines if they asked me to;
- reading journals – including the concepts of 'summary' and 'personal response'. That each entry only needs to be short, and I was not concerned about their spelling or grammar. The reading journals are not marked. I distributed a reading journal to each student (see Section 3.4.4.1 and Appendix D). I explained that I would be writing comments in their reading journals about their entries and they could reply to those if they wanted to; and,
- that the books were to be read for pleasure, which means that if they did not like a book they did not have to finish it; they did not have to look up in a dictionary every word they did not know; and that reading the books should be fun, not hard work.

The students were then invited to select a book. Several students asked questions of ST and me clarifying what they had to do. All the students borrowed a book on this date. Since the key texts were not on display, none of the key texts were borrowed.

Given the amount of information students encountered in the first weeks of school, and that I needed to fit in with ST's classroom schedule, participants' induction into the full picture of my research was staggered. Up to this point, participants had completed the About You questionnaire, Nation's (2004) VLT, and had been introduced to and commenced the extensive reading program. In the third week of first term I spoke to the students as a class and reiterated what my research was about. During this lesson I

explained that I was specifically looking at seven key texts, and was using 'recall protocols' to see what students made of the texts. I explained what an RP was and stressed that they are not tests of a reader's memory (audio transcription March 2):

> Me: the recall protocols are only in seven books. They're really short they are not a test. They are not a test. You're just going to be asked to write down whatever you can remember from the pages that you have just read. What they tell me is what you are remembering from the book, what strikes you as important as you read the book, but it is important that you don't think 'Oh my goodness I have to put lots of information down she wants to know this, or she wants to know that, and look back at the other pages. It's not like that. If the book is well written and you like it, you will remember certain things. If it's not a good book then you won't remember and that's what I need to know, what you do remember and what you don't remember. You could be the best memory person in the world, it makes no difference. You could have the worst memory in the world, it makes no difference because this is not a memory test.

I then gave the students a Practice Recall Story which they completed. As students completed the task I gave them positive feedback no matter how much, or what, they had written and repeated that there were no 'right' or 'wrong' memories. Few questions were asked, and none were about the procedure for completing the RPs. For example, one student enquired how many books were to be read for the year.

I then explained that because I was conducting research at a university, I needed to ask their permission to inspect, use their work and ask them about the books. I emphasized that they could decline to give their permission. I then handed out the 'Non-Native Speaker Research Information and Consent forms' and gave students time in class to read the forms (see Appendix K). I informed students that even if they wanted to participate in my research they still needed to have their parent, guardian or homestay parent agree to their participation and sign the consent forms. I reiterated that only if the students wanted to participate did they need to sign (and have parents sign) the consent form and return it to me. Only one student asked me to clarify the process of signing the consent form. Most students returned signed consent forms over the course of the following days and weeks. Only two students who were class members for the whole year, declined to participate in the research. Given that these two also participated very little in class, their data was easily excised from my records.

In general, my perception at the time was that the students understood what the research was about, what was required of them and that they did not have to participate. However, as I discovered in the Final Interviews (end of November 2006) some of the participants' grasp of the details was somewhat lacking (particularly for Musashi Miyamoto and Andrea). For example, Andrea thought the research required her to physically go to the university supervising this research and she initially declined to participate. It was not until she had observed what I was doing in class, what the other participants were doing for my research and had developed a positive relationship with me that she understood the process and agreed to participate (and subsequently signed the consent form). Musashi Miyamoto misunderstood the extra requirement of the seven key texts, and thought the research was about all the books in the library. During the end of year interview he stated that he would like to have talked to me about the books, but did not realize I was only doing interviews for the key texts (Interview November 28).

This lack of complete understanding, and the misunderstanding of Musashi Miyamoto and Andrea, could have been avoided if the research Information and Consent forms had been translated into students' first languages. However, the cost of translating three A4 sheets into eight first languages was financially unviable. Given that the students had an advocate at school (the International Liaison teacher), home stay or parents and the teacher to support them I do not think they felt pressured to comply with my requests. Certainly the fact that two students declined to participate, was evidence to other students that they did not have to participate, and that there were no consequences for not participating. Notwithstanding the possible lack of complete understanding at the start of the year, it was clear that by the end of the year the participants understood and were happy to have participated in the research (based on their Final Interviews).

Similarly to my approach on March 2 of having students understand the requirements of reading the key texts and completing the RPs by having them do a short example, I decided that the clearest way to show students what was required in an interview about a key text was by doing an interview, and then asking for their retrospective informed consent. Thus after a participant had read a key text I asked them if they wanted to talk

with me about the book and answer some questions. If they agreed (four said yes without hesitation, one actually approached me and asked if she could do an interview, two said 'yes' but were never interviewed due to time constraints, and two others did not read a key text so were not asked) I subsequently interviewed the participant and then asked them if they wanted to do more. If the participant said 'yes' (which all who were interviewed did) they were given the Non-Native Speaker Information and Consent form – Interview (see Appendix K).

After the participants had indicated they would like to do more interviews they were informed that they would receive a movie voucher for every two interviews they did. This reward was not disclosed earlier in order to avoid having participants participate in the research merely in order to receive movie tickets. As it turned out the one participant (Vivien – see below) who possibly did seek to do interviews because of the movie tickets (class notes June 23) also had other incentives (forming a friendship with JB and Oscar – see below). Interestingly, one other participant wrote a note to a friend (Interview June 2) telling her of the movie tickets and that she should read the key texts to get one. However neither she nor her friend apparently found the movie tickets incentive enough for she completed just two interviews and her friend only one.

Participants soon got into a pattern of borrowing a book, reading it, usually completing a reading journal entry, returning the book with the reading journal and then borrowing another text (see Table 4.1 below for an overview of ESL participants and books borrowed). I was almost always the person who escorted students to Room 1 to swap books, and the one who collected and commented in students' reading journals. Although ST overtly encouraged students to read and select books from the class library, and occasionally glanced through their reading journals, she rarely engaged students individually about the books they were reading, or made recommendations based on a student's reading preferences.

Table 4.1 below shows the ESL participants who signed and returned consent forms and who attended at least thirty-six weeks of the year, their key texts read, and the total number of books read in this extensive reading program for the whole year.

Table 4.1

ESL Participants, Key Texts and Total Books Read [a]

	Jojo's Story	*Just Like a Movie*	*Love among the Haystacks*	*The Withered Arm*	*The Woman in Black*	*Billy Budd*	*Don't Look Now*	Total books
James Bond	✓	✓ (no RJ)	✓	✓	✓	✓	✓	22
Oscar	✓ (no RJ)	✓	✓ (no RJ)	✓	✓	✓ (no RJ	✓ (no RJ)	20
Vivien	✓ (no Int)	✓	✓ (no Int)	✓	✓	✓ (DNC)	✓ (no Int)	17
Eazy-Pac	✓	✓ (no Int)	✓ (no RPs; no Int)				✓ (no Int)	15
Andrea	✓ (no Int)		✓ (no Int)		✓ (no Int)			11
Nivea	✓ (no Int)	✓ (no RPs; no Int)						11
Hard Stake	✓ (DNC)	✓ (no Int)						12
Musashi Miyamoto								7
Rick								6

[a] '✓' indicates the text was read, RPs completed and interview done (unless otherwise indicated); 'no RPs' indicates no RPs were completed; 'no RJ' indicates no reading journal entry was written; 'no Int' indicates no interview was done; 'DNC' stands for Did Not Complete the text (therefore no interview was done).

This then has been an overview of how the ESL students were inducted into the extensive reading program and the research. I will now provide a detailed profile of the case study participant – JB. I will provide:

- a basic description (for example: age; first language; school timetable; class participation; my perception of him; and, ST's perception of him);
- a summary of information derived from his completion of the Questionnaires and Vocabulary Levels Test (Nation 2004); and
- an overview of his participation in the extensive reading program including an overview of his reading of the key texts, approach to writing the recall protocols, reading journal and participation in interviews.

4.3.3.2 Individual Profiles

4.3.3.2.1 James Bond

James Bond (JB) was a 14 year old male non-native speaker of English from mainland China. He had attended the high school in 2005 and returned in 2006. Although the 2006 school year officially commenced on February 7, JB did not begin until February 21, and no reason was given for his late start. He was known from the previous year by two other students in ST's Year 10 ESL class (Oscar and Hard Stake) and ST. His timetable included two Year 10 ESL classes (that is, he was in ST's Year 10 ESL class, and another taught by another teacher, this amounted to 8 periods of ESL per week), one mainstream Year 10 English class, and mainstream year 10 Economics, Science, Physical Education, and Year 11 Maths. He was rarely late to class and had few absences due to illness. He left on December 7, 2006 before the school year officially finished on December 15 and returned to China for a holiday. He was expected to, and did return to this high school in 2007 and 2008.

Within the ESL class JB vied for top academic position with two other students (Oscar and Vivien). JB and Oscar were very good friends and were quite competitive with each other (for example, whenever they had class work returned to them they compared grades). They would choose to work together whenever they were given the opportunity. Over the year Vivien inserted herself in JB's and Oscar's competitive dyad, and sought to become part of their friendship group. JB and Oscar sat themselves together in class until ST re-seated all the students toward the end of third term, intentionally separating JB and Oscar. James Bond's classroom behaviour became more boisterous towards the end of third term (in part sparking ST's re-seating of students) and during fourth term.

In the last questionnaire (My Reading in 2006, completed in November) participants were asked to nominate the best reader in class. JB was nominated by Musashi Miyamoto, Vivien, and Andrea. JB usually completed most classroom tasks before other students and worked assiduously during lessons. True to his self-assessment (see About Reading questionnaire responses below) he was often observed using his electronic bi-lingual dictionary presumably to check unknown words. He rarely asked the teacher how to

spell a word, but would sometimes clarify a word's meaning with ST. He attempted to use new vocabulary used in class (for example substituting 'literature' for 'stories' – a word ST had used in class - when writing Theodore Taylor's biography in *The Cay* poster task: "The Cay is his first *literature* for young people"). JB explained that he had used 'literature' because ST had used or explained that word to him in a previous class (class notes March 16, my italics).

During an interview with ST (April 5) about how she viewed her students, she described JB as: "pretty serious, quite earnest and I think quite clever […] he's capable and he understands well […]"

My own impression of him was one of a generous, serious, inquisitive, academically focused teenager but one who also liked to live in a very imaginative, playful world. He seemed confident in ST's Year 10 ESL class and was respected by his classmates. However he disclosed to me that he was sometimes subject to discrimination and verbal bullying by mainstream students in his other classes (interview September 14) but declined to speak with a teacher in authority at the school and did not want me to pursue the matter with anyone.

He and Oscar would often arrive at class early, or at least before the other students, and interrupt their playful games to participate in casual conversation with me (for example, perusing new books I brought into class (notes March 2), discussing what they had done on the weekend, how they were enjoying the book they were currently reading and so on).

At the end of first, second and third terms, students completed assessments (for the skills of reading, writing, listening and speaking). These assessments were constructed by ST and were done to comply with the school's policy of assessing students at the end of each term. Possible grades for the assessments varied from: not achieved; achieved; merit; and, excellence. For the reading assessment, JB received a 'merit' grade at the end of first term, and 'excellence' in second and third terms.

Questionnaires

About You (see Appendix A). JB completed the About You questionnaire in February 2006. He indicated that he had studied English in New Zealand for four months and had studied English in China at school for two years. He indicated that he spoke 'Chinese' at home in New Zealand and read in Chinese everyday. JB read in English 'once or twice a week'. He rated himself as a 'good' reader in his first language and 'average' in English. He nominated the categories: Crime / Detective; Scary; Comics; and Information books about animals, as his preferred English reading materials. He indicated that in Mandarin he liked to read: Crime / Detective; Scary; Science fiction; Magazines; Comics; Books with lots of pictures; and, Science Information books.

Given his stated preferred texts, of the seven key texts he was likely to enjoy all but *Love Among the Haystacks* (Lawrence / Bassett 2004) (which he indeed liked the least out of all the books he read) and *Jojo's Story* (Moses 2004) (which contrariwise he liked).[13]

About Reading (see Appendix B). JB completed the About Reading questionnaire in April 2006. He stated that he read books in English because "I want to improve my English", whereas he read books in Mandarin because "I want to have fun. And I like read books". He indicated he sometimes liked to study books in his English class because "It can improve my English and I can read some books that interesting". This suggests that he perhaps adopts a predominantly efferent stance to reading in English: he reads in English to improve his language skills. This is in contrast to his sense of pleasure or fun when reading in Mandarin. It seems that his stance when reading in Mandarin is likely to be more often toward the predominantly aesthetic end of the continuum (attending to the thoughts, feelings and evocations arising from the lived through experience of the text) than his stance is when reading in English. This interpretation is also supported by JB's responses in both the 'My Reading in 2006' questionnaire (see below) and the Final Interview (November 2006) where he said that although he is interested in stories in English he mostly reads to improve his vocabulary and grammar knowledge. Again it should be noted that JB may be equally deriving pleasure from reading done at any position along the continuum.

[13] References for books read by participants are listed at the end of the Reference chapter in this thesis – 'Extensive Reading Library Works Cited'.

JB's responses in his questionnaires and interview may be influenced by a number of aspects of his context (Schwarz 1999). Firstly, the context of his completing this questionnaire is an academic one – it is at school and he is there to learn English (along with the rest of the curriculum in English). Secondly, he was in class on two occasions when I stated that one of the best ways to improve one's English vocabulary was to read in English (February 21 and March 2). Although I always linked extensive reading with reading for *pleasure*, it is possible from JB's responses that he saw reading for pleasure as primarily about improving his English, not deriving pleasure from the lived through experience of a text (and incidentally improving his English). Thirdly, as an academically focused student responding to a questionnaire given in an academic context, it is possible that he adopted his academic persona and responded in a way that maximised the (academic) benefits to that persona. Thus although JB may indeed view reading in English as a means to the end of better English proficiency, it may also be that he prioritizes that reason when asked about reading in an academic context. In effect, any enjoyment such reading gives him may be rejected as an appropriate, relevant or important reason.

In his 'About Reading' questionnaire JB indicated that if he started a book he *always* finished it; that he *always* liked to imagine what is happening in the story; *usually* likes to read every word; *usually* looks up words he doesn't know; *sometimes* likes to have a book read to him; *usually* likes to read long books so he can get involved in the story; *usually* talks to his friends about the book he is reading; *sometimes* likes to read aloud to others; *sometimes* asks his friends about a book before choosing it; and *always* likes books that are also movies (italics indicates the Likert scale choice selected from Always, Usually, Sometimes, Never).

Somewhat contrary to his stated reasons for reading in English (to improve his English) his responses (above) on the Likert scales can be interpreted as support for both aesthetic and efferent stances toward, and a certain pleasure gained from, reading in English. For example, he adopts a predominantly efferent stance in that he usually looks up words he does not know, but also adopts an aesthetic stance in that he is also oriented to the aspects

of reading which facilitate a 'lived through experience' of a text. For example, he always likes to *imagine* what is happening in the story, usually likes to read long books so he can get *involved* in the story, and usually *talks to friends* about a book he is reading. These behaviours arguably facilitate experiencing the story he constructs under the sway of the text – engaging his imagination, becoming involved / immersed in a text and talking with friends about a book – and are evidence of an aesthetic reading stance. Thus we can assume that for JB, reading can be academically fruitful, personally enjoyable, and involve both efferent and aesthetic stances.

My Reading in 2006 (see Appendix C). In November JB completed the questionnaire 'My Reading in 2006'. He said that he read books in English for fun at home for "2 hours a week". He indicated that he always liked reading during the extensive reading periods on Fridays and stated that he liked it because "I have nothing exciting to do. Reading can help me and I can learn new words". This suggests that still by the end of the year when asked about reading in English he provides a reason which supports his language learning goals. This overtly stated efferent stance toward reading in English is maintained in spite of the extensive evocations from his experiences with each text and story over the year deriving from a predominantly aesthetic stance (see Chapters 5 and 6).

Over the year he chose books for the following reasons (options provided which were ticked by JB): he liked the cover; he read some of it and liked it; a friend said it was good; his teacher / Marianne said it was good; his teacher / Marianne asked him to read it; it looked easy; it looked hard; lots of people had read it; it had lots of pictures; his parents would like him to read it; it looked exciting; he liked the topic; and, it looked interesting. Again we can infer that in addition to his stated instrumental view of reading in English he also views reading as being potentially aesthetically pleasurable – books can be, for example, exciting, interesting and 'good'. Moreover, the influences in his life for what he chooses to read are varied – parents, teacher and researcher, friends, book difficulty and interest potential are all at one time or another an influence in his reading.

Compared with the students in class he rated himself as the second best reader in the class, nominating his friend Oscar as the best reader. He based this decision on the fact that "I always saw him reading a book when the teacher is speaking." I did not clarify

why that made Oscar 'the best reader'. If JB had $50 to spend on books for the class library he said he would purchase "Adventure, horror and science-fiction books". It is interesting to note that at the beginning of the year (see 'About You' above) his preferences for reading in English did not include 'adventure' and 'science-fiction' and yet by the year's end he listed these genres as books he would purchase for the class library. This may be due to his having borrowed these kinds of books during the year and having enjoyed them (for example, *Jojo's Story* [Moses 2004] and *The Star Zoo* [Gilbert 2000]).

Vocabulary Levels Test (Nation 2004). JB was given Nation's (2004) Vocabulary Levels Test (Mandarin – English version) in February and scored 27 / 30 on the first 1000 word level, and 24 / 30 on the second 1000 word level. According to Nation, JB's score suggests he would know about 90% of the words in the first 1000 word list and 80% of the words in the second 1000 word list (for word lists see Nation 1996). Although publishers in general do not disclose the word lists they base their graded readers on, JB's lexicon (as measured using the VLT) suggests he could adequately read and comprehend graded readers around the 'Elementary' to 'Pre-Intermediate' level (depending on the publisher).

James Bond's Participation in the Extensive Reading Program – An Overview. JB joined ST's Year 10 ESL class on the day I explained the extensive reading program. It should be remembered that JB was also in another Year 10 ESL class and a Year 10 mainstream English class, both of which would likely have had him reading texts throughout the year (no data was made about this).

Along with other students he proceeded to select a text for reading. JB did not select a key text until March 16 (*The Withered Arm* [Hardy / Bassett 2004]) (perhaps partly also because the key texts were not introduced to the students until March 2). JB's pattern of borrowing over the year could be described as 'constant' and controlled by him (JB determined when he borrowed, read and returned the texts). He almost always had a book for class, and frequently turned them over. In total he borrowed twenty-two texts for the year for ST's Year 10 ESL class including the seven key texts (this does not include texts he read for other classes, that is, his other ESL class and mainstream English class).

Although twenty-two texts may not be considered a 'large' number (Nation and Wang 1999), given he was reading for other classes as well, twenty-two probably represents as much reading as he could reasonably do in his spare time. He almost always remembered to bring a book for extensive reading time on Fridays, and almost always spent that time in reading, or writing his reading journal.

At the beginning of second term I designed and put up a poster which listed all the students in the class and the titles of the books they had read. This 'Books Borrowed Poster' sparked considerable interest, and in particular, JB and Oscar's competitive spirit. At one stage they started borrowing very short, beginner books in order to boost their 'numbers' (for example: *L.A. Raid* [Prowse 2005]; *Picture Puzzle* [Escott 2005]; *The Wrong Man* [Anderson 2000] and so on). See Appendix J for a list of the books JB borrowed, and when.

Overall he liked the books he read (except *Santorini* [Maclean / Hall 1996]; *Ned Kelly* [Lindop 2005]; and, *Love Among The Haystacks* [Lawrence / Bassett 2004]). His favourite book was *More Tales for the Midnight Hour* [Stamper 1987] which, in spite of having "a lot of hard words" (Final Interview) contained "a lot of really horror stories" which he enjoyed (Final Interview). His least favourite was *Love Among the Haystacks* (Lawrence / Bassett 2004) because its romantic theme was not the kind of theme he enjoyed. Notwithstanding his score on Nation's VLT at the beginning of the year, JB said that he understood and thoroughly enjoyed both *More Tales for the Midnight Hour* (Stamper 1987) and *The Demon Thief* (Shan 2005). These texts are written for teenaged native speaking students and contained many vocabulary items well beyond the first two and three thousand words of English. That JB read, enjoyed and was capable of writing a reading journal entry about these books suggests the powerful compensation of enjoying a story in spite of unknown vocabulary.

My influence on JB's selection of texts was usually incidental to his act of selection. He sometimes asked me what a book was about, or unprompted I would sometimes point out a text that contained 'horror' aspects. However he would often select a text without me present, or if he asked me about a text he would listen to what I said about it, but then make his own choice (that is, he did not always select a text I suggested he would like).

Given his reading preferences, and the amount of reading he would have been doing for his other English classes, the class library probably contained sufficient texts of an adequate range of genres to satisfy his reading needs in ST's Year 10 ESL class. However, given he seemed to read texts such as *More Tales for the Midnight Hour* (Stamper 1987) and *The Demon Thief* (Shan 2005), the class library could probably have contained more texts at a more challenging level for him. This observation challenges the notion that extensive reading should be 'easy'. Perhaps what is of greater importance is the enjoyment one derives from making meaning with a text.

Although I had told students that I was prepared to purchase magazines or books they specifically wanted (notes February 22), only JB accepted this offer. JB had discovered at the back of *The Withered Arm* (Hardy / Bassett 2004), synopses of other Oxford University Press texts. He asked me if I had *The Omega Files* (Bassett 2002), to which I responded that I did not but that I could buy it for the library if he wanted. He accepted this and that text was duly purchased and lent to him. Towards the end of term three when JB had read all the 'horror' genre texts in the class library, I suggested I could look for other 'horror' books to add to the library if he wished, a proposition he readily accepted. Given that JB had read and enjoyed *More Tales for the Midnight Hour* (Stamper 1987) (a text written for young native speakers) I subsequently purchased *The Demon Thief* (Shan 2005) (a text written for teenaged native speakers) which he eagerly read. Thus although my influence on JB's text selection was usually incidental, there were occasions where I actively pointed out or purchased books he said he would like.

Along with the rest of the class I occasionally encouraged JB to read the key texts. The only time I actually asked him to read a key text was *Love Among the Haystacks* (Lawrence / Bassett 2004), which was the only key text he had not read by the end of the year, thus I asked him to read it to 'help me with my research'. During the Final Interview (November 29) JB said that he had approached reading the seven key texts in the same way as the other texts he had read for pleasure (the only difference being the RPs to fill in).

I would often see JB outside of class times (before class had started) and ask him about the book he was then reading. Although our conversations were usually brief, my interest added to our developing relationship and provided an opportunity for relaxed, informal dialogue. JB summed up his experience of participating in my research during 2006 in a Christmas card he sent me after returning to China:

> Thank you for researching us this year. During your research time I read more books than last year and I had a happier time than last year. Thank you for your generosity and the prizes that you gave me. I like it very much.

Reading Journal. JB completed reading journal entries for twenty of the twenty-two texts he borrowed (exceptions being *Ocean* [MacQuilty 2004]; *Just Like a Movie* [Leather 2000]). JB stated that he had done a reading journal previously in China for books he read in Mandarin, however it was slightly different to the present format because students had to write down new words they encountered while reading the texts. He said he did not really like doing the reading journal entries in 2006 because he felt he had to write a lot, however they were a good idea because they help him to "remember words". Additionally, JB found the summary portion of the reading journal entry difficult. JB defined a 'summary' as a 'conclusion' then said that a summary contains details of what happens in the story, though not a lot of detail. He said he found the summaries hard to do because "a lot of things that happen in the book [are] important" (Final Interview). He said he always read my comments however at first he did not realize he could respond to my comments, and then at other times he simply forgot or was too tired and bored to write a reply (Final Interview).

In total, his reading journal for twenty texts comprised 5553 words (total words in his 'summary' sections = 4048, and total words in his 'personal response' sections = 1505). This averages 278 words per entry. JB wrote the most of all the participants.

Key texts. One indicator of how easy a reader will find a text to read, is that their level of vocabulary knowledge is sufficient to understand the words in the text. Given JB's VLT score, and that all the key texts were either level one or two, he should have had few difficulties reading and making meaning with the key texts. As stated above I

occasionally encouraged JB to read the key texts, and with the exception of *Love Among the Haystacks* (Lawrence / Bassett 2004) he enjoyed reading each one. He generally spread his reading of the seven key texts across the year (see Appendix J). There were only two occasions I witnessed where JB's reading of a key text flowed over into the classroom context. Both instances concerned *Love Among the Haystacks* (Lawrence / Bassett 2004). The first occurred when JB picked up something I had said in the interview and used this as a private joke between us during an episode in class when ST was momentarily not present, the second built on this when Oscar asked him what the joke was about and he briefly replied it was about something from *Love Among the Haystacks* "its a boring book anyway" (November 9 class notes).

Interviews. On average JB's interviews averaged twenty-seven minutes (the longest being thirty-nine minutes for *Billy Budd* (Melville / Tarner 2005), the shortest being twenty one minutes for both *Just Like a Movie* [Leather 2000] and *The Withered Arm* [Hardy / Bassett 2004]).

After JB had finished reading his first key text (*The Withered Arm*) I asked him if he would like to do an interview for it. He readily agreed although I later discovered (Final Interview) that he was initially apprehensive about being interviewed by me (because he did not know me). However after the first interview he was no longer worried (Final Interview). JB participated in an interview for each of the key texts. He said he sometimes viewed our interviews as practice for his speaking. JB said that he rarely spoke with a teacher about a book, and that in China "the teachers are all really scary" so he was not inclined to talk with them about books. He did not usually talk with his parents about the books he read, except sometimes his mother tells him "important things about books" (Final Interview).

Again, JB outwardly appears to adopt a predominantly efferent stance / an instrumental view of the interview process – he at least sometimes sees it as speaking practice. This could in part be because he apparently has not had opportunities to discuss books with adults, thus the context of our interviews suggests an academic interpretation, thus an efferent stance / instrumental view of their function for him. However this does not mean

the interviews were not, at least sometimes, a source of enjoyment for him. For example, for the duration of the interview he had the undivided positive attention of a researcher / teacher / adult in a school context. This kind of context in China had previously not been pleasurable (the teachers in China are 'scary'). Certainly according to his Christmas card (see above) he had a happier time in 2006 doing the research. Thus although JB may outwardly focus on the value of interviews for his English proficiency, inwardly they may have been a source of enjoyment too.

He thought the interviews contained both hard and easy questions. He found the hardest questions concerned why he did and did not like the story, and describing the characters. The character description was difficult because he felt he did not have sufficient vocabulary to accurately describe them. He appreciated the translated adjective sheet (see Appendix H) I used after the first interview and accepted my offer of a copy during the Final Interview. He did not think that an average of thirty minutes an interview was too long (particularly since it only occurred seven times in the whole year). JB did not think that the prospect of being interviewed about a book changed the way he read it (Final Interview).

JB said that he found 'summaries' hard to do (both written and oral summaries) because there was so much that was important to a story. The skill of crafting a 'summary' is developed as readers experience having to do one. This may be done for school (predominantly 'plot summaries' as a classroom task [Toolan 1988: 28-29]), or outside school (for example when a friend asks what a story is about). The ESL participants in ST's Year 10 class were rarely required to give oral summaries of stories (in fact during the whole year of classroom observations there were only three occasions where students were asked to either recount where the class was up to in a story, or explain to a visiting teacher what a story was about). JB was not observed providing a 'summary' of a story to anyone, but his responses to the About Reading questionnaire (that he usually talks to his friends about the book he is reading, and, sometimes asks a friend about a book before choosing it) suggest that constructing a summary of a book is context dependent. That is, JB likely constructs 'summaries' when discussing books with friends, but has difficulty when summarising a book for me (a researcher in a school context).

Recall Protocols. JB's stated opinion about the disruptiveness of the RPs varied. In the Final Interview JB stated that he found the RPs in the texts 'annoying' to do because when he was reading a good book having to do the RPs interrupted his reading. However when asked in the interview for *The Woman in Black* (Hill / Tarner 1983/2001) (May) – a text he enjoyed - if he found them 'annoying' he replied "not really". JB said that he completed the RPs as he came to them in each text but would sometimes turn back to previous pages in the text to check spelling, or grammar, or sometimes because there was a good sentence he wanted to use. He said that in spite of the instruction to write down 'everything he can remember', he writes only what he thinks is important.

JB said that although filling in the RPs made him remember the seven key texts more than some other books, he still felt he remembered more of his most favourite text (*More Tales for the Midnight Hour* [Stamper 1987]) than a key text like *The Woman in Black* (Hill / Tarner 1983/2001) (which he found 'really really' interesting and 'loved' [reading journal entry]). He said that although he knew I wasn't concerned about his spelling or grammar in the RPs, he was and therefore paid attention to them.

His choices about how to complete the RPs suggests that he exerted at least some control over his activity in the task. He did not write *everything* he could remember – he selected what he thought was important. He chose to at least sometimes take care about his spelling and grammar. This attitude toward his spelling and grammar fits with his stated predominantly efferent stance and instrumental view of reading in English, and moreover suggests that he takes an active and autonomous role in shaping his academic identity and performance. Interestingly he seemed to be relieved or happy about the fact that *I* was not focusing on his spelling or grammar. During his interview for *The Woman in Black* (Hill / Tarner 1983/2001) I asked him how doing the RP sheets affected his reading. JB responded that it was "more writing", to which I replied:

> Me: yeah more writing yeah but at least you don't have to worry about spelling or grammar
>
> JB: yeh [he smiles]

JB's completion of RPs is analysed and discussed in detail in Chapters 5, 6 and 7.

Summary. As can be seen, in terms of his purpose for both reading for pleasure, and speaking with me in interviews, JB appears to outwardly focus on the benefits to his English language learning. However, considering all his data together, we may infer that he also derives enjoyment from reading for pleasure and also the interviews. He almost always got to read texts he liked reading, believed he was improving his English by doing so, and got to talk with an interested interlocutor about the texts. In short, despite outwardly focusing on the language learning benefits, his approach toward reading for pleasure and the interviews seems to involve a mixture of efferent and aesthetic stances. Although there is much less data about how he viewed completing the RPs and the reading journal, we can perhaps infer that he viewed these tasks predominantly efferently, and did not much enjoy doing them. His purpose then, in adopting the activity he did for those tasks, was the pursuit of the perceived academic gains (improving his English).

Additionally, JB seems to be confident enough to take at least some control over his choices in how he will complete the tasks. This includes selection of books (he did not always select books I suggested he would like, and he asked me to purchase several texts for him) and the control over the physical act of reading (when and how long he reads each text for). It also includes his activity in completing the tasks (how to write and what to include in the RPs).

4.3.3.2.2 Other ESL Participants

An aspect of JB's context in terms of his participation in the extensive reading program, and more particularly the classroom intensive study of *The Cay* (Taylor / Strange 1969/1997) are the other ESL participants. That is, we can better understand his participation in the extensive reading time on Fridays and his classroom's intensive study of *The Cay* by considering the participation of other ESL students. Moreover, we can view JB's processes and products of making meaning with the key texts by considering what other ESL participants made of the texts (and how). Again, data from other participants is not included here for the purposes of generalisation to some other community of high

school language learners, but rather to provide richer ways of viewing and analysing JB's data. Thus I want to provide a very brief description of selected aspects of the remaining ESL participants. By providing the other participants' age, linguistic background, ST's perception and my perception of them as students a clearer picture is discernable of the context of JB and this research. ST's perceptions of the students were canvassed on April 5.

Oscar: was a 14 year old male student whose first language was Indonesian. In ST's Year 10 ESL class he was the best friend of JB. His VLT score suggested he would know about 93% of the words from the first 1000 word list and 76% of words from the second 1000 word list. ST described him as a clever and respectful student who tended to be a 'little dreamer' and who was sometimes disorganized and forgetful. My own impression of him was that he was a kind and generous, inquisitive, pensive young student but one who also liked to live in a playful world. The meanings he made of the texts in the extensive reading library were often insightful and always interesting.

He prided himself on completing the RPs by literally writing as much as he could remember, and similarly to JB, he sometimes focused on his spelling and grammar even though he was aware I was not concerned about those things. Also similarly to JB, Oscar read books in English "because I want to improve my English skills and English is a language that spoken in this country" (About Reading). Oscar did not like writing the reading journal entries because he felt they had to be error free. He preferred to orally discuss the stories. He found summaries (written or oral) easy or hard to do according to whether he liked the text or not. For texts he liked he said he provided lengthier summaries and indicated this was because he could enjoy the story again.

Oscar came from a strict home and was banned by his father from reading his favourite genre (horror) in second term. This was a source of disappointment for Oscar and later in the year, after a disagreement with his father, he began secretly reading texts his father had forbidden him from reading.

Similarly to JB, Oscar appeared to overtly claim an interest in reading in English for instrumental reasons (thus suggesting an efferent stance), but his behaviour and comments about the texts suggests influential aesthetic reasons (and thus an aesthetic stance). Moreover he seemed to be confident enough to exert some control over what he read (at least with respect to the suggestions made by me), and how he read and completed the tasks.

Vivien: was a 12 year old female student whose first language was Mandarin. Her VLT score suggests she would know about 92% of the words in the first 1000 word list and 90% of the words in the second 1000 word list. ST's perception of her was that she was an interesting, hard working but extremely needy student requiring constant attention to work to the level she was capable of. ST felt that Vivien's opinion of her own skills and language proficiency overestimated her actual abilities.

My impression of her is complex. She made great efforts to insert herself in JB and Oscar's friendship. However, over the year she adopted behaviours which by turns both alienated and attracted students, teacher and researcher alike (notes May 26). For example she would ask to borrow items but then not return them until specifically requested to do so. James Bond found her annoying sometimes, and in fourth term her behaviour toward JB bordered on harassment when she really started provoking him into play fighting with her. Her work in class was usually hastily done and perfunctory, but the work she did at home was often very good. She frequently was self-distracting while ST explained a class task, and then would pointedly ask her how to do the task after the explanation was finished. Moreover, she frequently did not then listen to the answer given, having to be directly asked to listen or watch the answer again.

She usually did not participate in the Friday extensive reading sessions (having asked both ST and myself if she had to read (notes May 18 and 19), but rather used them to fidget, seek attention, distract others (notes May 19) or 'secretly' read a different book (May 26). She was honest to the extent that she would use honesty to challenge the status quo – that is, for example, when I commented that she was only reading the beginner books in the extensive reading program to boost her total, she grinned and responded

'yep'. She seemed quickly bored, easily distracted, impulsive and if a task did not interest her (or she lost interest) she would either not finish it or do a haphazard job of it (for example, her RPs for *Don't Look Now* (du Maurier / Strange 1970/1992) are markedly different to RPs she did for other texts (and her practice RP).

Vivien stated that she read books in English because "there is no book in other language". She indicated that she used to read a lot, but does not now. She often found the extensive reading time on Fridays 'boring' and she disliked completing the reading journal because "you had to write stuff". Contrary to JB and Oscar, Vivien did not claim to read in English for either instrumental or aesthetic reasons. It is probably fair to suggest that she participates in school largely because she has to. I suggest that she chose to participate in the research because of JB and Oscar's participation, and her desire to be accepted by one or both of them. Vivien certainly exerted control over her experience of reading (both intensively and extensively) and completing the tasks. Her completion of the reading journal and RPs varied enormously over the course of the year.

Hard Stake: was a 14 year old male student whose first language was Thai. His VLT scores suggested he would know about 53% of the words in the first 1000 word list and 33% in the second 1000 word list. ST's perception of him was that he was a cheeky, lively and challenging student with social skills that exceeded his academic skills.

My own impression of Hard Stake was that he perceived his language difficulties as a significant barrier to academic success. Thus in school he appeared to cope with being academically below average by being socially well liked. Although he would often try to complete tasks set in class (or extensive reading tasks such as RPs), he often abandoned his work or would look to see what Oscar or JB were doing and copy their work.

He wrote that he read books in English because "the books in English than help me and I like to in English". He also indicated that he liked to study books in class because it helps him understand them. Hard Stake's limited English proficiency provides one explanation for his reading just two key texts (one of which he did not complete) and his responses to

the RPs and reading journal. He most probably knew insufficient words to easily comprehend the texts, and therefore had little to write about in the RPs or reading journal.

Ezy-Pac: was a 14 year old female student (twin sister of Nivea) whose first language was Samoan. Her VLT scores suggest she would know about 83% of the words in the first 1000 word list and 70% in the second 1000 word list. ST's perception of her was that she was a bit mischievous and cheeky, but quite competent in the ESL class.

My impression of Ezy-Pac was that she was capable of completing all the work set in the Year 10 ESL class quite easily, however her enthusiasm for other things resulted in her efforts being directed toward quickly finishing a task to a level ST would accept on any given day. Although her VLT scores suggest she would have difficulty with texts not written in the first 1000 words of English, she appeared to easily read magazines such as *Girlfriend* and the *New Zealand Woman's Weekly*.

Ezy-Pac's approach to completing the key texts and tasks was hit and miss. She indicated that she read books in English "because I want to get better in English", and she wrote that she always enjoyed reading on Fridays "because you get to read cool as books and you read for half n hour. You just have the time to yourself reading the book as well as enjoy it". Ezy-Pac did not participate in the Final Interview (November) because she was absent from school, or the Year 10 ESL class, for the last two weeks of the school year.

Nivea: was a 14 year old female student (twin sister of Ezy-Pac) whose first language was Samoan. Her VLT scores suggest she would know about 67% of the words in the first 1000 word list and 50% in the second 1000 word list. ST's perception of her was "I think I guess she's got a tendency to be a little bit nasty sometimes but, or a little bit mischievous but not as much as Ezy-Pac".

My impression of Nivea was that she had little concern for the institution of school and therefore academically she did not do well. She was however very competent in negotiating her place in various teenaged subcultures. As with her sister (Ezy-Pac) she appeared to have no difficulty reading magazines such as *Girlfriend* and the *New Zealand*

Woman's Weekly, thus her VLT scores may not reflect her vocabulary knowledge (there are several possible explanations – for example, that she was not interested in completing the VLT). Nivea's approach to participating in the extensive reading program and research tasks is perhaps fairly summed up by her response to my hopeful question "Do you want to do a reading journal entry?" (for the first book she borrowed from the library) "Nah miss, I can't be stuffed". Although throughout the year I occasionally checked whether she wanted to actively participate in the extensive reading program (and thus the research) Nivea maintained a happy disinterest.

Andrea: was a 13 year old female student whose first language was Samoan. Her VLT scores suggest she would know about 90% of the words in the first 1000 word list and 80% in the second 1000 word list. ST's perception of her was that Andrea's personality fluctuated with her moods. ST thought that Andrea struggled in class, but was probably suited to being in the class. Andrea rarely completed homework, which ST suggested might have cultural explanations (being very busy with family and church commitments to set time aside for homework, and not having a quiet place to do such work).

My impression of Andrea was that she was unhappy at school because she was relatively marginalised (although Samoan, she was excluded by Nivea and Ezy-Pac). She was easily distracted, although when a topic interested her, her insights into it were stimulating. She would comment on aspects of books she was reading, and would happily initiate a conversation with me about them which continued as long as she controlled the conversation (that is, when I asked her a question she would often drop the discussion).

Andrea wrote that she read in English "Because I have to and to make me speak English good". Yet she always enjoyed the reading time on Friday, explaining that it was "Because you can have time to read books for fun in class, helping me understanding in English and writing was you really think of the books". Andrea returned unexpectedly to Samoa at the end of the school year before the Final Interview so her perceptions of reading the key texts, writing a reading journal entry and completing the RPs, are unknown. However for the three key texts she read, she appeared to enjoy them (based

on informal comments she made to me at various times). Her RPs and reading journal show an attention to detail and completeness.

Musashi Miyamoto: was a 16 year old male student whose first language was Japanese. His VLT scores suggest he would know about 90% of the words in the first 1000 word list and 63% in the second 1000 word list. ST's perception of him was that he was self-conscious, reserved and lacked confidence in this school setting.

My impression of him was that he was an extremely shy person, and a dedicated student who took very seriously his familial responsibility to be a good student. He worked hard in class to complete all the tasks ST set, and he appeared to derive some enjoyment out of the class despite being separated from the other two Japanese students in the class.

Although he did not complete any key texts, this was almost certainly due to my not adequately explaining the research to him. He almost always borrowed and brought books to the Friday reading periods.

Rick: was a 16 year old male student whose first language was Japanese. His VLT scores suggest that he would know about 83% of the words in the first 1000 word list and 40% of the words in the second 1000 word list. ST's perception of him was that he was a bit of a clown and probably would be a bit mischievous in his Japanese school.

My impression of Rick was that school held little academic interest for him, but it was a significant source of social engagement. He appeared to be a happy-go-lucky, convivial student. He seemed reluctant to do the tasks set in class, however his limited English proficiency could have made understanding task instructions difficult. Alternatively, his need for sleep may have impeded his desire to do more (he would often fall asleep in class, particularly during extensive reading time on Fridays, or when ST read to the students a text they were studying intensively).

The above brief and selective descriptions of the ESL participants in this research provide some limited context for JB's experience of that class. The class was a heterogeneous mix

of languages, cultures and personalities, and at any given point in the academic year the relationships between all the participants (including those with ST and myself) varied. Participation in the research and activity pursued in associated tasks understandably also varied.

Although the ESL participants and the native English speaking (NES) participants had no interactions with each other (either in classes or outside classes) and thus the NES participants do not form part of JB's immediate context, I do occasionally draw on analysis of their data when discussing JB's data (in Chapters 5, 6 and 7). Thus it is appropriate to provide a brief description of the NES participants.

4.3.3.2.3 NES Participants

Not all the data making tasks were used with the NES participants. For example no classroom observations were made about NES participants' experience of reading intensively in class, NES participants did not complete the 'About Reading' and 'My Reading in 2006' questionnaires, NES participants did not participate in the end of year Final Interview and two of the three NES participants did not complete reading journals. Although this could be considered a limitation to the research, the volume of additional data would have exceeded the capacities of one researcher.

Genevieve Javal: was a 14 year old female native speaker of English from New Zealand. She had attended the high school in 2005 and returned in 2006. She was a student in ST's mainstream Year 10 English class and responded to ST's class announcement toward the end of March 2006 for participants in this research. ST viewed Genevieve Javal as one of the 'better' students both in terms of classroom participation and ability in reading English literature.

Despite an on-going family health crisis which started in second term, Genevieve Javal read six of the seven key texts and completed all of the RPs, the reading journal and interview for each text. She declined to read the last text (*Don't Look Now* [du Maurier / Strange 1970/1992]) because she wanted to study for the junior exams.

Although she was asked to adopt a normal reading for pleasure stance, it is clear from her reading journal and interviews that she had in mind her participation in research designed to assess fiction texts for ESL readers. For example, her reading journal entry for *Just Like a Movie* (Leather 2000) includes this: "Just Like a Movie is the best of the books I've read for people learning English." Given that Genevieve Javal had not read modified texts before this research and had no significant experience of ESL learners (notes March 24), we can conclude that her comment was sparked by the present research. It is unlikely she would make such comments about texts she reads normally for pleasure (in general or for the Year 10 Reading Log / task), thus I assume she is mindful of the fact that she is participating in research and this influences her comments about the books.

I would describe Genevieve Javal's participation in the interviews as confident and self-assured. She seemed happy to voice opinions and comments about the texts even when they contradicted mine.

Jane Doe: was a 14 year old female native speaker of English from New Zealand. She had attended the high school in 2005 and returned in 2006. She was a student in ST's mainstream Year 10 English class and responded to ST's class announcement toward the end of March 2006 for participants in this research. ST viewed Jane Doe as one of the 'better' students both in terms of classroom participation and ability in reading English literature and commented that she is involved in 'everything' (for example, extracurricular activities such as choir and rowing).

Although Jane Doe led a busy school and extra-curricular life, she read all seven of the key texts. She completed all of the RPs and the interviews but after an initial confusion about whether she should be doing a reading journal she was given the option of doing a reading journal or not and chose not to.

Although she was asked to adopt a normal reading for pleasure stance, there were occasions when the nature of the books she was reading for this research became noticeably different to the kinds of books she had read for pleasure previously. For example, during the interview for *Billy Budd* (Melville / Tarner 2005) (November 9) Jane Doe was asked what about the book did she not like, to which she replied "just that it was

like the shortened version of the real book", she felt that the thickness of the text, the pictures, and the limited information made the book seem like it was not written for native English speaking readers.

Similarly to Genevieve Javal I would describe Jane Doe's participation in the interviews as confident, forthright and self-assured. She seemed happy to voice opinions and comments about the texts and did not appear to be 'led' by my comments about comprehending or interpreting the text.

Al Bino: was a 14 year old male native speaker of English and a New Zealand permanent resident. He had attended the high school in 2005 and returned in 2006. He was a student in ST's mainstream Year 10 English class and responded to ST's direct approach at the start of May for a male participant in this research. ST viewed Al Bino as one of the 'better' male students both in terms of classroom participation and ability in reading English literature and she commented that his mum was very involved in his education. ST commented that Al Bino 'put on a bit of a front about not wanting to seem keen about school work, but he was actually a very bright student who just did not work hard' (notes May 5).

Al Bino read the seven key texts and participated in an interview for each text (except the last text *Don't Look Now* (du Maurier / Strange 1970/1992) – see below). However his approach to completing the RPs was inconsistent and very brief. For example, for *Just Like a Movie* (Leather 2000) he wrote two versions on each RP, a very brief one in pencil and a tidier, slightly elaborated one in blue texta on the same page. When I enquired about this he replied that his mum had read his RPs (and the text) and "thought it was pretty messy" and she "said that I hadn't done enough […]" (interview July 26) so he rewrote his RPs more neatly adding additional material (in blue texta). I replied that I did not expect him to write neatly and that from my point of view as a researcher "what you put down is what you put down".

His reason for participating at all, and participating the way he did remains a mystery to me. As already noted ST had stated that Al Bino 'put on a bit of a front about not wanting to seem keen about school work' (implying that he is keen, but will not show it). If not for

this comment I would probably not have accepted him into the research for he really seemed indifferent to participating. Notwithstanding his apparent indifference and seemingly perfunctory efforts, his data are still an important source of information derived from, perhaps, an example of a reader who is precisely perfunctory and indifferent to school-inspired extensive reading / reading for pleasure programs.

Al Bino participated in an interview for each of the texts he read except the last one – *Don't Look Now* (du Maurier / Strange 1970/1992). On the day we had arranged to meet for that interview, he decided that the weather was too good to miss and decided to forgo the interview for a game of basketball outdoors. I would describe his participation in the interviews as shallow and indifferent. Although he seemed confident in voicing opinions and comments where he had them about the texts, he seemed uncommunicative in a dialogue. His stated approach to completing the RPs probably sums up his whole approach to the research, namely "probably just [do] as little as possible" (interview June 14).

4.4 SUMMARY

In the preceding sections I have provided a detailed description of the case study participant (JB), and descriptions of the research site and other participants. The aim was to provide a solid descriptive context from which analysis and discussion of data in the subsequent chapters can be viewed.

Although there are differences between the ESL and native English speaking participants as two 'groups', there are also striking similarities. For example, all the participants at least sometimes appeared to have difficulty crafting short summaries of the stories. Indeed Jane Doe commented after her Summary for *The Withered Arm* "I sort of explained the story I didn't [quiet laugh] <summarise>".

Moreover there are differences and similarities between individuals (regardless of linguistic 'group'). For example James Bond and Al Bino took very different approaches to completing the RP tasks. JB wrote as much as he could remember and that he thought was important to the story, but Al Bino wrote 'as little as possible'. However James Bond

and Jane Doe both appeared confident about voicing opinions during the interviews and exerting some control over how they completed the research tasks. Moreover, as I shall show in subsequent chapters of this thesis, in terms of the meanings made of texts and the processes utilised, there are similarities and differences between participants seemingly regardless of their being ESL or NES readers. Indeed I have frequently questioned the usefulness of the categories 'ESL' and 'NES' in the context of this research.

These comments are not intended to imply that JB is comparable with or the 'same' as anyone else as a reader, but rather, that in attempting to understand his processes and products of making meaning with texts, it may be insightful to consider what other participants in this research did.

It is to the central task of this thesis – exploring, analysing and discussing JB's meaning making processes and products with two texts he read for pleasure – that I now turn.

5

MAKING MEANING WITH TEXTS - *THE WITHERED ARM*

5.1 INTRODUCTION

I have chosen to report the data and analysis in a way which will "account for and describe [my] progressive understanding of [the] data and the processes of [data analysis]" (Morse and Richards 2002: 7). This is important because it reinforces the complexity of researching a concept like 'reading', and therefore can assist readers of this thesis to understand the concepts abstracted up from the data.

This chapter focuses on a detailed analysis and discussion of James Bond's 'The Withered Arm' (for description, publisher's overview and researcher's synopsis of the text see Appendix I). The aim of this chapter is to investigate what meanings he made and how he made those meanings.

In order to provide an entry point into the data, I will take an initial look at excerpts from his RP data, and his Summary data. Analysis reveals three general processes which can be seen in all his RP and Summary data for all key texts and thus appear to be foundational. I will then provide a detailed analysis of selected elements of the content of his RPs and Summary revealing aspects of other processes and products in JB's meaning making transactions with *The Withered Arm* (*TWA)*. Exploratory discussion of these processes and products is provided and where appropriate this exploration will draw on data generated by other readers, and occasionally data generated by JB for other texts. Finally, I will analyse and discuss data generated during JB's Q & R to reveal further meanings and layers of complexity in his meaning making processes.

In Chapter 6 I will analyse JB's data for *Jojo's Story* (*JJS)* using the framework taken to *TWA*, and having in mind the processes he apparently utilized for *TWA*. Thus I will be analysing what meanings he made in *JJS*, and whether the processes identified from the *TWA* data also account for his *JJS* data.

In Chapter 7 the discussion of JB's processes and products of making meaning with *TWA* and *JJS* will be focused and deepened. The pedagogical implications of his apparent processes and products will then be discussed in Chapter 8.

5.2 JB'S PURPOSE AND CONTEXT

As explained in Chapter 2, a transactional approach to reading fiction assumes an equal relationship between reader and text, where the text is both a prompt for and a constraint on a reader's reading experience. A reader uses processes (for example predicting possible plot outcomes) to make meaning with a text, however the processes they adopt, and how the processes are applied are influenced by, amongst other things, the reader's purposes and contexts for reading. Thus it is necessary to consider a reader's context and purpose in order to understand the processes and products of a reader's reading experience.

As explained and discussed in Section 4.3.3.2.1, JB's purposes in reading *TWA* were likely to be influenced by aspects of his context. He had instrumental purposes, for example that he read in English in order to improve his English. In particular, he was a school student in an ESL class, and was asked to read extensively for the reason that this was 'the second best way to improve his English'. However he also had 'aesthetic' purposes in that he enjoyed reading the 'ghost' genre, and the text was there to be read for pleasure. Additionally, the text was usually read away from the ESL classroom, thus the physical setting may have facilitated an aesthetic stance. These features of his context suggest that it is likely that his reading stance fluctuated along the aesthetic - efferent continuum as different aspects of his purposes and contexts became salient for him. For example, his purpose of 'improving his English' in one moment becoming salient (perhaps because he encountered an unknown word) and thus influencing his stance toward the efferent end, but then being excited by the plot at another moment and influencing his stance toward the aesthetic end. JB's reading journal entry about *TWA* suggests exactly this fluctuating stance:

> I love this book. It's interesting. […] I have some difficulty in understanding some word. But it can't prevent me to keep reading the book. […] I want read lots of books just like it.

Furthermore, this same observation can be made with regard to JB's stance toward the tasks (recall protocols, reading journal and interview). For example, although aspects of the RP task were likely done from a efferent stance, his knowing that I was not concerned about his English may have shifted his stance away from the predominantly efferent end of the continuum. Moreover, as I shall discuss, JB's activity in completing the RP tasks may have occasionally facilitated aesthetic ends.

From this brief recapitulation of JB's purpose and context for reading the text I now want to look at data which sheds light on three aspects of his processes and products (selecting, altering, and using a linear chronological narrative) which seem to provide the foundation from which he creates his emerging story, and, creates the story at the end of reading the text.

5.3 SELECTING, ALTERING, AND LINEAR CHRONOLOGICAL NARRATIVE

5.3.1 Recall Protocols (RPs)

JB was asked to write what he could remember at the end of each chapter as he read the text. In this section I will use his first RP for *The Withered Arm* (see Table 5.1 below) to illustrate three aspects of his processes, and their apparently resultant product which can be found in all his RPs for *TWA*.

Table 5.1

RP 1 for Chapter One of *The Withered Arm* [a]

line	**Recall Protocol 1**
1	There is a big farm. The farmer Lodge married a new wife. She is very
2	pretty. The milkmaid Rhoda told her son to look carefully at the new wife.
3	She was jealous of the new wife.

[a] Care was taken to incorporate the stylistic idiosyncrasies of JB's RPs, however not all features were able to be incorporated (JB's RPs for *TWA* are included in Appendix E)

The content of his RP can be viewed as some of the 'product' of his initial meaning-making activity. Comparing the text (*TWA* 1-7[14]) with JB's product, reveals that JB noted

[14] To economize space and for ease of reading, references to pages in the text *The Withered Arm* (Hardy / Bassett 2004) will be made by using the abbreviation '*TWA'* followed by the page numbers.

some aspects offered by the text, but not all. In this thesis the phrase 'aspects of the text' includes such things as ideas, events and characters offered by the text. Thus JB has noted aspects offered by the text such as the 'idea' that Lodge's new wife 'is very pretty' (Table 5.1 lines 1-2), the 'event' of Lodge marrying (Table 5.1 line 1), and the characters 'Lodge', 'new wife', 'Rhoda' and her 'son' (Table 5.1 lines 1-3). JB has not noted aspects offered by the text such as the idea that the milkmaids feel sorry for Rhoda (*TWA* 1), or events such as Rhoda walking home instead of going into the village with the other milkmaids (*TWA* 1), or characters such as the other milkmaids (*TWA* 1).

Thus one of JB's foundational processes may be described as: selecting some of the aspects offered by the text but not all. This may seem too obvious to be worth noting because to recall the entire text would be miraculous. However this process is important to note because it raises questions about what he noted, and why those aspects and not others.

These questions will be explored in Section 5.4 when explanations will be suggested based on the content of JB's story. However, there is also a partial but important explanation for what he chose to write in his RPs based on JB's interpretation of the task which will be introduced here. In his Final Interview (November) when he was asked how he did the RPs, he replied that he wrote what he could recall *and* what he considered to be important to the story – that is, he chose from amongst all his recollections only those things he considered important to the story. This is significant because the instruction was to 'write down as much as you can remember from the pages you just read'. Whereas some participants stated they took this instruction at face value and wrote everything they could recall (for example Oscar), JB interpreted this task as being everything he could remember that was important to the story (Al Bino also adopted a similar approach but with very different effect). JB was not asked how he determined what was 'important' (and thus to be included in his RP), nor was the cognitive efficiency of his memory gauged. The data are insufficient for me to state whether aspects offered by the text not in his RPs were in fact deemed 'not important' to his story, or were not recalled at the time of writing the RP, or a combination of both. This task-based, partial explanation for JB's activity in completing his RPs will be explored in Chapter 7 (see Section 7.2).

That JB selects only some aspects from all that the text offers is an element of a process that Rosenblatt described as 'foregrounding' (Rosenblatt 2005: 6-10). In JB's case, he foregrounds only those aspects important to his story. However it is crucial to note that a story evolves over the course of making meaning with the entire text: a reader's story does not usually spring fully formed into being by the end of chapter one. Thus an aspect deemed important at the end of chapter one may be deemed unimportant by the end of chapter two, or chapter three and so on. Conversely, an aspect which had been deemed unimportant (therefore not included in his RP) at an earlier point in his meaning making could take on importance later in the story. Since JB completed each RP as he came to it (that is, did not retrospectively complete them), I argue the content of his RPs reflect what he considers to be important to his *emerging* story (that is, important by the end of each chapter). What JB writes in his RPs are the foregrounded aspects as at the end of each chapter.

Another process can be seen when comparing JB's product (RP content) with the text. That is, in noting aspects in the RP he often alters his representation of them, from the representation of them offered by the text. I will refer to this as: altering the representation of aspects. Again this seems an obvious thing to do – to do otherwise would be to note the text verbatim. But again in noting that he often alters the representation of aspects, the question must be asked, what, how, and why does he represent the aspects differently from the text. For example, in Table 5.1 line 3 JB states that she (Rhoda) is jealous of the new wife. The text does not explicitly describe Rhoda as jealous, however such an inference is valid based on what the text offers, and modern western beliefs about what makes women jealous.

Whereas a large body of reading theory and research seeks to explain that process of altering the representation of aspects offered by a text, by describing it in terms of cognitive processes (for example, schema theory - Carrell 1987b) or textual influences (for example, an 'inherent' emotional flavour or character of words - Whissell 2000), this thesis will consider that process from a transactional point of view. The aim in doing so is not to replace other explanations for this process, but to augment them by offering an alternative view point.

The third process is that JB appears to craft what he writes as a narrative of interesting, causally connected events told in their time sequence (Cortazzi 1993: 84-116). For brevity I will refer to this as a: linear chronological narrative. JB begins with a setting (Table 5.1 line 1), an event (Table 5.1 line 1, Lodge marries), notes an idea which supplies part of what makes the story so far 'interesting' (Table 5.1 lines 1-2) a subsequent event (Table 5.1 line 2, Rhoda telling her son to look at the new wife) and a character's response to the events (Table 5.1 line 3) suggesting causation and reinforcing the potential interestingness of the narrative.

There are several possible explanations for JB adopting a linear chronological narrative in his RPs. Firstly, elements of JB's context likely influenced his choice (Coughlan and Duff 1994; Doyle 1992: 508). However we cannot be sure which elements, or which elements at what point in time. Although JB had been told I was not concerned about how his recollections were noted on the RP page, or how much he could recall, or the grammar he used, he still chose to write what he could recall, and thought was important, by using a linear chronological narrative. This is the style predominantly used in the text (see Appendix I) and it is also the style of the exemplar recall protocol participants were given when introduced to the RPs. Thus JB may have used this style in the RPs because: (a) it mirrored the writing style of the text (cf. Chapter 6 data for *Jojo's Story*), (b) it was how he understood RPs should be completed, (c) it fitted with his sociocultural conceptions of this context of writing what he could recall from the text, or (d) a combination of all these.

His use of this narrative style is noteworthy because from my perspective readers were free to do the RP task as they saw fit. They could conceivably, for example, use dot points to randomly list ideas, characters, events, guesses, feelings and so on as they came to mind. But JB used a linear chronological narrative in the RPs.

On this initial analysis of JB's RP data then, there are three processes: **selecting** some of the aspects offered by the text, but not all; **altering** the representation of aspects; and, using a **linear chronological narrative**. These three very general, seemingly foundational aspects of his processes in his emerging story-making are important to highlight because

they appear in all his RPs for *TWA*, and they raise further questions about his meaning-making processes. However before investigating those processes I want to consider JB's story as he made it by the end of reading the text.

In addition to completing the RPs, JB was asked to orally tell what the story was about after reading the text: his Summary. Theoretically, in his Summary JB is drawing on the text, his meanings made of it and his RPs (another text) to construct his story. Frequently in research investigating readers reading a text, only one source of 'product' is analysed - usually a summary or recollection of the text constructed at the end of the text. The assumption in such studies seems to be that what the participant produces at that time is somehow *the* meaning they made of the text. However, by adopting a transactional view of reading, this assumption is necessarily called into question. Instead it is assumed that the meanings readers make of texts change over time, and are dependent on the contexts of their telling / re-telling. It is therefore interesting at this initial stage of data analysis to see if the three foundational processes noted above are apparent in his Summary.

5.3.2 JB's Summary

JB and I met during his lunch hour and after a short casual conversation he was given his RPs to refresh his memory. After he had finished reviewing them we had a short discussion about his lunch, that I was going to ask him some questions about the book and his RPs, and that I was not concerned about what he could remember from the book. He was then asked 'What is this story about?'. Table 5.2 below shows the beginning of his response.

Table 5.2

Extract from JB's Summary for *The Withered Arm*

line	**Summary**
23 24	about ahh farmer his name is Lodge he married a new wife and his first wife and he forgot the first wife and her son

Similarly to the processes for crafting his RPs, a comparison of the *TWA* text with JB's Summary shows that some of the aspects offered by the text are noted in his Summary, but not all. And as with the RP analysis above we could ask what does he note and why

those things. Additionally, comparing his Summary (Table 5.2) with his RP content (Table 5.1) we can see that only some of the aspects noted in his RP are noted in his Summary. For example, both sources note 'Lodge', but JB's Summary does not note that Rhoda is a milkmaid (noted in his RP see Table 5.1 line 2). Again, why those aspects and not others? This question will be addressed in detail in Section 5.4, however the issue to note at this point is that his Summary product can be described as containing some of the aspects offered by the text, but not all of the aspects offered by the text, and his RPs.

The second process I identified in his RPs is also evident in his Summary. Namely that he alters the representation of aspects, both from the presentation of them offered by the text and his representation of them in his RP. For example, JB begins his RP (Table 5.1 line 1) with a setting, but he begins his Summary (Table 5.2 line 23) with a character and an event. Again this will be further explored in Section 5.4, the point I wish to make here is that we see this process of altering the representation of aspects of the text, and his RPs, in his Summary data.

The third process is also evident, namely JB adopts a linear chronological narrative to retell his story. Although he was free to tell his 'story' any way he wished, he in fact followed the linear chronology of the text, as he had done in his RPs. This is noteworthy because although JB had reread his RPs before commencing the Summary, the RPs contain his unfolding story which is not necessarily the same story he made of the text by the end of the text. Thus although he refreshes his memory of his unfolding story (RP content), his Summary may theoretically be different in content and structure (see for example Chapter 6 *Jojo's Story*).

I want to suggest that we can analyze his Summary response by dividing it and comparing it with the text 'chapter by chapter', and his RPs 'RP by RP'. In one sense, I argue that lines 23-24 of his Summary (Table 5.2 above) corresponds with RP 1 (Table 5.1), and chapter one of the text. This division allows a comparison of the meanings he made as he was reading and evoking the story chapter by chapter (RP data), with the meanings he made by the end of the story chapter by chapter (Summary data). I will analyse his RP and Summary data on this assumption of comparability.

In this section I briefly looked at three general, apparently foundational processes JB adopted whilst making meaning with *TWA* as he read the text, and after finishing the text. Those processes are;

- selecting some of the aspects offered by the text (and his RP) but not all
- altering the representation of aspects (from their representation offered by the text, and his RP)
- adopting a linear chronological narrative to write his RPs and tell his Summary

Although I used only one RP and one excerpt from his Summary to illustrate those processes, all of JB's RPs and his whole Summary for *TWA* were analyzed and those processes appear throughout (indeed they appear throughout his data for all seven key texts). In looking at these three processes I justified their importance by linking them to some of the questions they raise. Although I will discuss these three processes in Chapter 7, no further analysis will be made of them in this chapter. However, responding to the questions they raise will form the bulk of the following analysis and discussion. It is to this endeavour that I now turn.

5.4 CONSTRUCTING A STORY FROM THE MEANINGS MADE

I briefly analyzed RP 1 and an extract from JB's Summary in the section above to reveal three processes which occur throughout his RP and Summary data. In this section I will make a much more detailed analysis of the comparison of those two data sources in order to suggest processes which may occur in the remainder of his RPs or Summary. In so doing I will begin the discussion of their implications for the meanings JB made.

While the focus of this section is on a comparative analysis of JB's RP data with his Summary data, the analysis will be supported, where appropriate, through discussion of the text, his reading journal and Q & R responses, and data from other readers.

5.4.1 Chapter One

In Section 5.3.1 above I argued that JB's RP data foregrounded important aspects of an *emerging* story. From a transactional theory perspective, making meaning with a text -

evoking a story and interpreting those evocations - is a dynamic, feed forward and feed back process. Thus even though we have RP data derived from JB's as-he-was-reading experience of the text, this is not necessarily his story by the time he finished reading the text. Rosenblatt claimed that readers invariably review earlier predictions or assumptions about aspects of an emerging story, and therefore foregrounded aspects may be backgrounded from one chapter or moment to another. Thus it is not safe to conclude that just because JB foregrounded (or backgrounded) an aspect from *TWA* chapter one, he will still foreground (or background) it in his story by the end of the text.

Still we might anticipate that at least some aspects would appear in both RP and Summary and we can see evidence of this in JB's data (see Table 5.3). For example, the event: 'Lodge married a new wife' appears in both sources (Table 5.3 RP 1, line 1; Summary line 23). The characters 'farmer Lodge', 'new wife', 'Rhoda' and 'her son' appear in both sources (Table 5.3 RP 1, lines 1-3; Summary lines 23-24). Thus I argue that these aspects are ostensibly the same in JB's RP and Summary data.

Table 5.3

JB's RP and Summary for Chapter One of *The Withered Arm*

line	**Recall Protocol 1**
1 2 3	There is a big farm. The farmer Lodge married a new wife. She is very pretty. The milkmaid Rhoda told her son to look carefully at the new wife. She was jealous of the new wife.
line	**Summary**
23 24	about ahh farmer his name is Lodge he married a new wife and his first wife and he forgot the first wife and her son

For the purposes of this thesis, a broad and generous judgement was applied when deciding that an aspect noted in an RP is ostensibly the 'same' as an aspect noted in the Summary. That is to say, often readers expressed what appears to me to be the same aspect using different vocabulary or syntax in the two data sources. Thus although the name 'Lodge' is repeated verbatim in the RP and Summary (the same word is used to denote the character Lodge), the character 'Rhoda' is referred to as 'Rhoda' in the RP (Table 5.3 line 2), but 'first wife' in the Summary (Table 5.3 lines 23 and 24). Under a

broad and generous judgement, 'Rhoda' and 'first wife' refer to ostensibly the same character. In this case I suggest JB intends 'Rhoda' to be co-extensive with 'first wife' and indeed he links these two terms later in his Summary (see Table 5.4, line 25 below).

There is however a sense in which 'Rhoda' and 'first wife' may not be considered the same thing, nor indeed is 'Lodge' in the RP the same 'Lodge' in the Summary. Because a reader constructs a more complex understanding of, and reactions to characters (for example) as the story unfolds, what a reader understands or feels about a character at the beginning is not usually the same as at the end of reading. Thus the understanding JB has of 'Lodge' at the end of chapter one is not the same as at the end of the text. Examples of this will be noted as they arise, however further discussion of this issue will be deferred until Chapter 7, and the phrase 'ostensibly the same' used to denote 'sameness' in the context of this data analysis. Although 'sameness' is a problematic concept, it has a practical function in the present analysis in that it allows a distinction to be drawn between aspects of a text which are repeatedly foregrounded, and aspects which are at some time foregrounded but later backgrounded, or aspects which are newly foregrounded.

That the RP and Summary foreground some aspects which are ostensibly the same appears to be a process in making meaning with a text. An event such as Lodge marrying a new wife is foregrounded in both the RP and the Summary. We can surmise that JB considered this event important to his story by the end of chapter one, and still considered it important by the end of the text. As a process I will refer to it as: RP and Summary foreground some aspects which are ostensibly the same.

However not all aspects are foregrounded in both data sources. For example, the idea that Rhoda is jealous of Lodge's pretty new wife is foregrounded in his story by the end of chapter one (Table 5.3 RP 1 line 3), but by the time JB has finished reading the text, the idea is absent from his Summary. Although there are many reasons which might explain why an aspect appears in one data source, but not another (for example, the aspect might simply have been forgotten) I want to tentatively suggest that JB has backgrounded

Rhoda's jealousy of the new wife. I will refer to this process as: Backgrounding from the Summary previously foregrounded aspects. I will justify this particular analysis shortly.

That two sources of data derived from two different points in the reading experience foreground different aspects fits with transactional theory's claim that a reader's initial guesses, predictions and so on about a story may change as the story is created. One way that JB appears to change his story (from RPs to Summary) is that he reduces the diversity of aspects noted from RP to Summary. The aspects in the RP (Table 5.3) seem quite diverse. Aspects such as a 'big farm'; the new wife is 'pretty'; Rhoda is a milkmaid; Rhoda tells her son to look carefully at the new wife; and, that Rhoda was jealous of the new wife, are diverse ideas and events which are all backgrounded from his Summary. By the time of his Summary he appears to reduce the diversity of aspects important to his story to Lodge marrying a new wife and forgetting his first wife and son (Table 5.3 Summary lines 23-24). By backgrounding from his Summary an idea such as that the farm is big, JB appears to reduce the diversity or range of aspects he foregrounds in his Summary. I will refer to this process as: Reducing the range of aspects from RP to Summary. This is a complex issue and will receive further discussion as we proceed through JB's data.

My argument at this stage is that the differences between the content of JB's RP and Summary (Table 5.3) can be largely accounted for in terms of the foregrounding and backgrounding of aspects offered by the text (and his RP) in JB's story at different points in time. What he foregrounds as his story unfolds (in the RPs) is not necessarily what he foregrounds by the 'end' of the story making process (in the Summary).

Interestingly, this process includes foregrounding aspects in his Summary which had not been foregrounded in his RP. For example, JB foregrounds the idea that Lodge forgot his first wife and son (Table 5.3 Summary line 24). This is not noted in RP 1. The idea that Lodge forgot his first wife and son is an intriguing idea to foreground by the end of the story, and it is unknown which part(s) of the text JB has relied on to make that meaning. He may have made it from what the text offers in chapter one (the text offers inferential clues to the relationship between Rhoda and Lodge in chapters one, three, and four), but

not foregrounded it in his emerging story (that is, in his RPs) until the idea became important enough to his story (in this case, at the end of the text). As a process I will refer to it as: Foregrounding aspects in the Summary not previously noted in the RP.

Because JB adopts a linear chronological narrative in his Summary we can assume that he has not randomly inserted a reference at the beginning of his Summary, to Lodge forgetting his first wife and son. Rather, I argue, the idea holds an important meaning for the beginning of his story as he constructed it having read the whole the text (that is, not the beginning of the emerging story). Thus he has intentionally inserted that idea in its 'appropriate' place in the narrative chronology of ideas, despite the idea possibly not being deemed 'important' when he read *TWA* chapter one.

If I am correct then this shows support for two of Rosenblatt's ideas about reading. Firstly, that what JB foregrounds as he reads the story (that is, RP data), is not necessarily what he foregrounds by the end of the text. In this case, JB initially foregrounded the idea that Rhoda was jealous of the new wife (Table 5.3 RP line 3) – this was important to his story at that time. However, by the end of the text, Rhoda's jealousy is no longer important – Lodge forgetting his first wife and son has become important.

Secondly, deciding what is 'important' to one's story involves a process of constructing a story through the emerging thoughts, images and evocations one has over the course of making meaning with a text. Later thoughts, images and evocations may at least sometimes feed back into earlier elements of one's story and in so doing alter it. Thus an apparently 'new' idea (Lodge forgetting his first wife and son) is foregrounded in the Summary from the beginning of his story. I will refer to this process as 'Foregrounding 'new' aspects in the Summary through feedback'.

JB was not asked why he foregrounded Lodge forgetting his first wife and son in the Summary but not in the RP, and there are many possible reasons (including that he simply forgot to note it in the RP). However in JB's Q & R he states that his least liked character was Farmer Lodge and gave as the reason that Lodge forgot his first wife and son (Q & R lines 110-112, see Section 5.6.3, Extract 5.3). I suggest that JB's lived-through

feelings and thoughts about Lodge, which made Lodge the least liked character in the whole story for JB, at least partly suggests why the idea of Lodge forgetting his first wife and son might be foregrounded at the beginning of his Summary. JB probably formed his perception of Lodge over the course of the whole text. However, that Lodge forgot his first wife and son is an event inferable from and relevant to chapter one of the text. Thus in a re-telling of the story, an idea which formed in the reader's mind over the whole text is legitimately placed where it first began. JB's evocations and the meanings made from the whole text concerning Lodge 'fed back' to make what at first seemed an unimportant idea, important when he retells the story.

The adjunct, or perhaps concomitant, of this is that JB backgrounded Rhoda's jealousy of Gertrude because it was less important to his story than Lodge forgetting Rhoda and their son. This too could be an example of 'feedback'. Thoughts, images and evocations generated by what the text offers in later chapters 'fed back' onto JB's earlier story, making earlier foregrounded aspects seem less important (thus backgrounded).

It is also possible that JB's understanding of the Summary task determined what information he foregrounded and / or backgrounded. Whereas this is certainly an important influence, I suggest that in the case of the event of Lodge forgetting his first wife and son, the more powerful influence is JB's aesthetic evocations from his story. Thus I argue that what we see in comparing his Summary with RP 1 is a rinsing away of what are for him backgrounded aspects (for example, the big farm, Gertrude's beauty) and the foregrounding of aspects (by the end of the text), because of their aesthetic or evoked meaning for him. This particular example will be further discussed in Section 5.6 (see also Chapter 7).

From the above analysis and discussion I want to suggest that in addition to the three foundational aspects there are five processes revealed in a comparison of JB's RP 1 and Summary extract:

- RP and Summary foreground some aspects which are ostensibly the same
- Backgrounding from the Summary previously foregrounded aspects
- Reducing the range of aspects foregrounded from RP to Summary

- Foregrounding aspects in the Summary not previously noted in the RP
- Foregrounding new aspects in the Summary through feedback

I will now analyse the remainder of JB's RPs and Summary data to see how these meaning making process are used, look for evidence of other processes, and consider the effect of these on the meanings JB made from *TWA*.

5.4.2 Chapter Two

Similar to his data for chapter one (Section 5.4.1), we can see all five processes summarised above in his chapter two data (Table 5.4). For example, both his RP and Summary data foreground at least some aspects which are ostensibly the same. For example, that Rhoda has a dream (Table 5.4 RP 2 line 4; Summary line 25), and that the new wife's arm has a yellow-brown mark on it (Table 5.4 RP lines 7-8; Summary line 30).

Table 5.4

JB's RP and Summary for Chapter Two of *The Withered Arm*

line	**Recall Protocol 2**
4 5 6 7 8 9	At night Rhoda had a dream. She saw a phantom on ~~his~~ her bed. Then the phantom fall off, it's a true thing not a dream! She become pale after than. One day, the new wife come. She give the son shoes and shirt. And she told Rhoda that her arm have some strange things on it. It like a mark, yellow-brown like a finger. and she had a dream, too. At two o'clock the same day, same time.
line	**Summary**
25 26 27 28 29 30	and one day the his first wife Rhoda have a dream about the new wife and his dream her dream is the new wife is arm her body is heavier and heavier [interruption to ask a guitarist to stop] heavier and heavier and Rhoda was afraid and he [she] grabbed the phantoms arm left arm and pulled her down yeh, in another day the new wife come to Rhoda's house and told Rhoda that his [her] left arm has had yellow-brown mark and this mark only witch can do it.

JB has backgrounded in his Summary aspects which had been foregrounded in his RP. For example, Rhoda becoming pale after the dream (Table 5.4 RP lines 5-6), Gertrude's gift of shoes and shirt (Table 5.4 RP line 6), and the temporal details of the dream (Table 5.4 RP lines 8-9). On my argument, these aspects are not important to his story by the end of the text and so they have been backgrounded. Whereas this seems a plausible

explanation for backgrounding Rhoda becoming pale, and the gift of shoes and shirt, the backgrounding of the temporal details of the dream may have a different explanation and I will return to this point in the discussion of the process of 'elaboration' below.

By backgrounding Rhoda becoming pale and Gertrude's gift, JB appears to be reducing the range of aspects foregrounded in JB's Summary. Although as I will argue, he appears to increase the number of aspects he includes in his Summary, the range of aspects is narrowed.

Again, JB has foregrounded in his Summary aspects not noted in his RP. For example, the new wife came *to Rhoda's house* (Table 5.4 Summary line 29), the yellow-brown mark appeared on Gertrude's *left* arm (Summary line 28), and only witches can make the mark on Gertrude's arm (Summary line 30).

In the data analysis for chapter one I suggested that what might account for foregrounding aspects not noted in his RP was a process of 'feedback'. That is, something JB read later in the text altered his earlier (chapter one) perceptions of what was 'important' for his story. However other explanations are possible, including that JB simply forgot to mention something in his RP but remembered it at the time of his Summary. In his data for chapter two the complexity of the issue is illustrated if we look at the three newly foregrounded aspects.

Firstly, JB newly foregrounds the fact that Gertrude comes to Rhoda's house ('Rhoda's house' being the new aspect) (Table 5.4 Summary line 29). Although I do not know what importance JB gave this piece of information, from an audience's point of view it seems not to add anything significant to his story if you view his story as an exciting, horror ghost story about a yellow-brown mark (reading journal entry). It is hard to see the relevance of Gertrude's coming to Rhoda's house because JB does not seem to link that setting as necessary to another aspect (in any of his subsequent data sources).

In his RP he says that Gertrude comes, and gives Rhoda's son shoes and a shirt (Table 5.4 RP line 6). Where this giving occurs is more than likely not important to JB's story (he

makes no further mention of it in any of his data sources). Thus I want to suggest that this newly foregrounded idea is added to his Summary perhaps because of its function in the overall story-telling process occurring in telling a summary (not because it was 'important' but 'forgotten' in his RP, or newly foregrounded because he came to realise its importance later in the story). That is, the location 'Rhoda's house' serves a narrative function (supplying a setting) which could equally have been left out (as it was in the RP line 6) without significantly altering his story.

This is an important point because it has implications for the assumption that all that one mentions is 'important' to the story – perhaps some things are there because of the story telling activity one undertakes. That is, the context of one's (re)telling influences to some extent what one foregrounds. In this case a seemingly trivial aspect (Rhoda's house) was foregrounded. I will refer to this possible explanation for some 'newly' foregrounded aspects as: Foregrounding new aspects for narrative purposes.

The second example of a new aspect in his Summary is that the yellow-brown mark is on Gertrude's *left* arm. JB makes no further mention of the marked arm being Gertrude's left arm in his remaining RPs or Summary, or Q & R data. However he does repeat this idea in his reading journal (completed after reading the text, but before the interview):

> […] . A farmer – Lodge married a new wife. She is young and beautiful. Then Lodge forgot his first wife for a long time. The first wife is Rhoda. She had a son. One night she dream about the new wife – Gertrude. She saw Gertrude sit on her body, really heavy. She was afraid, then she grab the phantom's **left** arm and pull her down the bed. […] After few days Gertrude talked to Rhoda about her **left** arm's mark […] (emphasis added).

JB's repetition in his reading journal and Summary of the fact that it was Gertrude's *left* arm that was marked, suggests that by the end of the text it matters which arm was marked. I suggest that specifying which arm took on importance as he read more of the text and created his story (hence through the process of 'feedback'). Although the text states which arm was marked in chapter two (caption under the graphic, *TWA* 9) there are

also references to it in later chapters, and we cannot be sure which part(s) of the text JB relied on.

Although, like the 'setting' aspect discussed above, it may seem irrelevant which arm was marked, we get an idea of its potential relevance when we understand that a wedding ring is usually worn on the left hand (thus arm). This in turn takes on relevance for JB's story when we consider that he made numerous meanings about Lodge, Rhoda, and Gertrude in terms of 'marriage'. I will return to this point when discussing JB's least, and most liked characters (see Section 5.6). Thus in contrast to the first newly foregrounded aspect ('Rhoda's house') where what may be an insignificant detail was included apparently for story-telling purposes, the seemingly irrelevant new idea (Gertrude's *left* arm) may well be an important idea to his story because it links with the meanings JB made of relationships and marriage in his story.

Likewise, the new aspect (Table 5.4 Summary line 30) that only witches can make the yellow-brown mark on Gertrude's arm. That detail was available to JB from the text at the time he wrote the RP (*TWA* 14), but he did not foreground it in his RP. I suggest that although it is possible he simply forgot the detail when he wrote the RP, but remembered it when he told his Summary, it is more likely that this newly foregrounded idea was foregrounded because of 'feedback'. That is, over the course of making meaning, a process of building up what the work means for him occurred and this 'fed back' to the chronologically appropriate place in the narrative when retelling his story. Thus the ideas interpretable from the text (and therefore possibly built up by a reader) that Rhoda possibly caused the mark, only witches can make the mark, therefore Rhoda may be a witch, occurs over the course of several chapters of the text (*TWA* chapters two, three, and four). The meanings he made with these ideas and the importance to JB's story of the idea that Rhoda may be a witch likely emerges over a number of chapters.

The above discussion of the three newly foregrounded ideas shows that there is not just one possible explanation for why aspects might be foregrounded in retelling a story at the end of the text, compared with what was foregrounded as the text was read. Although an aspect might take on importance through a process of feedback, I have suggested that an

aspect might also be newly foregrounded because of its function in narrating a story (for example, supplying a setting). Thus the context of the task can influence the narrative one constructs (I will explore this further in Chapter 7).

In addition to the five processes noted above, and now adding the process of foregrounding a new aspect for narrative purposes, I want to suggest that a new aspect of the foregrounding process appears in JB's data for this chapter. JB has *elaborated* in his Summary on aspects of an event – Rhoda's dream of the phantom – which was foregrounded in both the RP (Table 5.4 lines 4-6) and Summary (Table 5.4 lines 25-28). In the Summary JB tells us that 'the new wife's arm her body is heavier and heavier…and Rhoda was afraid and [she] grabbed the phantom's left arm and pulled her down' (Table 5.4 Summary lines 26-28) – although the dream is foregrounded in his RP, these particular aspects of Rhoda's dream are not (see Table 5.4 RP lines 4-6). JB has elaborated on the dream event when he talks about it in the Summary by foregrounding additional information (for example, "Rhoda was afraid" [Table 5.4 Summary line 27]), and expanding from an idea noted in the RP (for example, "Then the phantom fall off…" [Table 5.4 RP lines 4-5] expanded to: "…grabbed the phantom's left arm and pulled her down" [Table 5.4 Summary line 28]).

I have already described the addition in his Summary of 'new' aspects as a process of 'foregrounding new aspects', and it may be wondered what the difference is between a 'new' aspect and an elaboration of an existing aspect. The principal difficulty in answering this question is that we do not know what JB considers is 'new' or 'elaboration'. Notwithstanding we do not have his perspective on the issue, I want to suggest we can view 'elaboration' as adding to (elaborating) an aspect which had been foregrounded in his RP. Although somewhat artificial and speculative, there seems some logic in viewing the details JB adds in his Summary about the dream, as an elaboration of the dream event. This seems different to instances where JB adds an aspect which seems to have no precursor (that is, it is new: for example, that Lodge forgot his first wife and son [see Table 5.3]). I will return to this issue in the analysis and discussion of *JJS* (Chapter 6) and in Chapter 7.

Curiously, although JB appears to elaborate on aspects of the dream, not all aspects of the dream noted in the RP are elaborated or even included in his Summary. As noted earlier (see analysis of Table 5.4 above) in the discussion of the process of backgrounding in the Summary aspects foregrounded in the RP – JB backgrounds the temporal details of the dream (it happened at 2 o'clock the same day and time [Table 5.4 RP lines 8-9]). This is curious because the temporal details are an aspect which supports the notion that through Rhoda's and Gertrude's contemporaneous dream, Gertrude's arm was cursed. Thus temporal aspects are details which could understandably feature in an elaboration of the dream event. JB was not asked about his backgrounding of the temporal details, and there are many possible explanations including that he forgot. For now I will leave this simply as an observation that just because an event is elaborated, does not mean all the initial meanings made of it will be used in a narrative retelling it. The process of elaborating an already foregrounded aspect will be referred to as: Elaboration of foregrounded aspects in the Summary.

Despite the impossibility of knowing precisely why anyone does anything, there are at least several possible reasons why JB elaborated in his Summary an aspect foregrounded in his RP (the dream). First, in his Final Interview (November 29) he stated that he found the RPs sometimes annoying for the reason they interrupted his reading, and if he was reading a good book he just wanted to keep reading (although when he was asked about the RPs in the Q & R [lines 186 – 188] for *TWA* he said he did not mind filling them in). Thus at the time JB wrote RP 2 he could have been so interested and excited about what the next chapter might contain that he wanted to write as many things as he could recall and thought were important, but make them as brief as possible so he could quickly move on to the next chapter. Thus he foregrounds the dream but does not elaborate on it.

That JB was excited by the story he was evoking in chapter two is supported by a curious feature of his RP (Table 5.4 line 5). Here JB appears to paraphrase the text and adopt from it the use of an exclamation mark which emphasizes the scary phantom's presence. In JB's *TWA* RP 2 data (Table 5.4 line 5):
"...its a true thing not a dream!"
The text offers:

"'That was not a dream – she was here!'" (*TWA* 9)

JB occasionally uses quotes and paraphrases from chapters and texts (for example 'Jojo's Story', RPs 1 and 8 contain paraphrases) and he uses exclamation marks in his RPs for two other texts (*The Woman in Black* and *Don't Look Now*) in places where high tension events are taking place. JB was not asked why he used the exclamation mark (in his data for this or the other texts) but it is possible that he has simply adopted in his RP a written stylistic feature which conveniently represented his excitement for the story. On JB's Likert scale for chapter one he was unsure if he liked the story, but by the end of chapter two, JB indicated that he liked the story. Thus something in chapter two caused him to like the story. In his Q & R (lines 55-58) JB revealed that he liked *TWA* and liked being scared when reading about 'ghosts', thus we can speculate that events surrounding the phantom and the dream were scary and exciting for JB. If so this is an interesting example of a reader adopting a stylistic feature from the text (an exclamation mark), which potentially represents their feelings evoked from the story.

A second possible reason why JB elaborated in his Summary an aspect foregrounded in his RP, is that in re-telling the story (as one does in the Summary) the teller potentially experiences the excitement of the story again and therefore may choose to prolong the enjoyment of living the story again through elaborating foregrounded events (Enciso 1992; Hade 1992).

Thirdly, JB's understanding of and activity in completing the RP task undoubtedly influences what he includes. Because the chapter contains many other ideas and events (some of which he foregrounds in the RP – for example, the gift of shoes and shirt, Table 5.4 line 6), and given the instruction to write everything he can remember, he may consider it appropriate to note a range of other aspects. That is, even though he says he writes only that which is 'important', his criteria determining what is 'important' likely change as his story emerges, thus he included a variety of aspects on the assumption that they may be important later. For this reason he may have limited his writing about the exciting details (for example, the dream) in the RP in order to include other details before he forgot them.

In other words, his activity in the RP task was influenced by the challenges of 'remembering as much as he could', plus, selecting what was important from those remembrances given that he may not have had a firm idea of what will be important to his story by the end of chapter two. By contrast, his activity in telling what the story is about in the context of the Summary does not require him to recall everything he can, and gives him more latitude to select from all that is offered by the text to only include details of what for him, by the end of the text, is the foregrounded story.

JB's reading journal entry sheds some light on this issue. JB begins his entry by stating what the story is about for him:

> "It's about a mark. A yellow-brown mark. Just like a hand shape. It's a horror and ghost story. It's interesting and exciting."

By the end of the text then, JB's 'TWA' is an interesting and exciting horror and ghost story: I argue that this is the crux of his foregrounded story. Much of JB's aesthetic response, his interest and excitement, derives predominantly from the horror and ghost aspects of the story. We can speculate then, that he has backgrounded in the Summary some of the aspects foregrounded in his RP because they are not what make the story exciting and interesting for him, or at least are not supporting elements of that foregrounded story (I will return to this issue in Section 5.6, and Chapter 7). Since the context of his reading this text is reading for *his* pleasure, I argue that he has oriented his evocations and interpretations to what he finds pleasurable (horror and ghost aspects of a horror and ghost story). In this he appears to adopt a predominantly aesthetic stance to making meaning with the text: constructing a lived-through experience with a text in which he attends to feelings, thoughts and evocations revolving around 'horror' and 'ghost' ideas.

5.4.3 Chapter Three

Again, by comparing what JB notes in his RP with what he says in his Summary (Table 5.5), we can consider aspects of his meaning making processes noted above. JB's data shows that his RP and Summary foreground some aspects which are ostensibly the same.

For example, the event wherein Rhoda and Gertrude go together to see the Wise Man is foregrounded in the RP (Table 5.5 line 12-13) and the Summary (Table 5.5 line 31), as is the idea that the mark on Gertrude's arm is from an enemy (Table 5.5 RP line 13; Summary line 32). Again I argue that these foregrounded aspects are important to both his emerging story and his story at the end of the text.

Table 5.5

JB's RP and Summary for Chapter Three of *The Withered Arm*

line	**Recall Protocol 3**
10	Rhoda became afrid to meet Gertrude – the new wife. But they meet in the
11	village. They talked about ~~th Ger~~ the mark. One day, Gertrude said there
12	was a wise man can solve this kind of problem. In another afternoon, they
13	walked their. The man said this is the mark from enemy. Than he ~~prou~~ ~~poru~~
14	~~pure~~ pour some water in a glass and broke an egg and pour the egg into the
15	glass and told Gertrude to look into the water than she will see the face of the
16	enemy. After that Gertrude's face turn to white. One day Rhoda and her son
17	move away.
line	**Summary**
31	And they want to solve it and they go to see the wise man, and the wise man
32	say this mark is the enemy [unclear] enemy made it and they and he pulled the
33	eggs broke the eggs into a cup and let new wife see it and he can and she can see
34	the enemy's face. When she see saw it he's [her] face become cold and after that
35	Rhoda was afraid to see the new wife and he her she and her son go away

It can also be seen that he backgrounds from the Summary previously foregrounded aspects. For example, that Rhoda was afraid of Gertrude but met her in the village, and the prelude to going to the wise man (Table 5.5 RP lines 10-13) are ideas and events which have been backgrounded by the time of the Summary. Again we can speculate that these backgrounded aspects are not central to JB's foregrounded 'interesting and exciting' story by the end of the text. In other words, for example, it is not important to JB's story that Rhoda was initially afraid to meet Gertrude, but met her in the village. What is important, and therefore foregrounded in the Summary, are the events at the wise man's house, and the consequences of that encounter for these feed directly into his 'horror and ghost story' of 'the yellow brown mark'.

Evidence supporting this claim derives from the fact that JB was apparently intrigued by the events at the Wise Man's house. JB nominated the event of Gertrude and Rhoda going to see the Wise Man as the part of his story he remembered best because he wanted "to know what Gertrude saw" (Q & R lines 170-174). We can infer then, that JB found this series of events suspenseful ('interesting and exciting' to use his words), and in fact it kept him guessing well after he finished the story. In his Questions for the Author sheet he listed the following: "What did Gertrude see into the cup?" and "Is Rhoda really a witch?" He also asked me about these questions in the Q & R (lines 281-282). Given his interest in the events at the Wise Man's house it is perhaps unsurprising that he backgrounded the events leading to Gertrude and Rhoda going there, and foregrounded the events in the house.

Another interesting aspect of his data for this chapter relates to amount of detail in the RP compared with the Summary. In the discussion of JB's second RP (Section 5.4.2) I suggested that one possible explanation for the brevity of the description of the dream in the RP compared with the elaboration of that same event in his Summary, was because JB was eager to read the next chapter. That is, because he was keen to read the next chapter perhaps he mentioned only a few of the 'important' things he recalled. If that were the case then you might expect that he would approach RP 3 in a similar manner. That is, he would be eager to read on in order to possibly discover whose face Gertrude saw in the cup, thus he would want to spend as little time writing the RP as possible (that is, limit the aspects noted) in order to read on. However, he appears to provide more detail in RP 3 than in his Summary (for example that Rhoda was afraid to meet Gertrude, and the process of concocting the egg/water mixture – Table 5.5 RP lines 10, 13-16). The inclusion of this kind of detail leaves one wondering whether if by writing the RP JB was mulling over the contents of the chapter trying to figure out whose face Gertrude saw (Blakeney-Williams 2003). No data exist which can shed light on this possibility.

Even though the explanation offered in Section 5.4.2 that JB was keen to read on therefore limiting his RPs, may account for that data, it does not appear to explain his data for chapter three. Thus we cannot necessarily generalize one explanation accounting for what he writes in his RPs across other RPs - it is not always the case that JB succinctly

writes in his RPs the aspects he finds 'exciting' in order to quickly move on to the next chapter. That JB apparently does not consistently approach the task of completing RPs is not a trivial point, or a 'variable' to be controlled. Rather, I suggest that his variable activity would be expected in a transactional theory of reading. A reader's stance along the aesthetic - efferent continuum varies across any reading experience, and the activity of completing tasks. It varies because, amongst other things, the reader's purpose and context varies (often subtly and often unconsciously). No data were made about when or where JB read the various chapters of the text, however he borrowed the book at the beginning of a class (March 16). Although he began reading the text in class, there were no further opportunities for him to read in class before he completed the text (March 24). We can state that at the very least his physical location for reading this text changed, and this may account for some of the variability in his approach to the RPs. He may have been inclined to write more at some points in time in some locations, but not other times because extraneous circumstances intruded in his reading experience or task activity (for example, he may have been too tired to write much).

Although this is perhaps a methodological weakness, it may be unavoidable when investigating reading for pleasure. Even if observational data were able to be made finely detailing his contexts and purposes, thus providing some explanation for some of what he notes in his RPs, JB may not know or be able to explain why he foregrounded and / or backgrounded the aspects he did (Rosenblatt 1978: 52; Nisbett and Wilson 1977). Explanations will always be partial because some things remain unknowable.

Returning to the task of analysing his data, we can see evidence of the process of reducing the range of aspects from RP to Summary. For example, that Rhoda and Gertrude met in the village (Table 5.5 RP 3, line 10) is backgrounded from his Summary. However, in terms of the process of foregrounding aspects in the Summary not previously noted in the RP, the data are less clear. Although on the surface the Summary does not appear to foreground any new aspects, I want to suggest that it probably does. However the new aspect is probably inserted for narrative purposes, rather than through 'feedback'. Comparing RP lines 16-17 (Table 5.5), with Summary lines 34-35, we can see an important difference. In his RP, JB provides no link between Gertrude's face turning white, and the

next event of Rhoda and her son moving away. In fact he separates the two events with a period. However, in his Summary (Table 5.5 lines 34-35) JB links the two events with conjunctions and a new idea: Gertrude's face "[…] become cold **and after that Rhoda was afraid** to see the new wife **and** […] she and her son go away" (emphasis added). According to his Summary, Rhoda was afraid to see Gertrude after the event at the Wise Man's house, and she and her son moved away.

We cannot be certain that at the time JB wrote his RP for this chapter he had inferred the causal connection between what Gertrude saw in the glass at the Wise Man's house, Rhoda's fear at seeing Gertrude afterwards, and Rhoda and her son moving away. However, these events are not referred to in the text again and so it seems unlikely that 'feedback' could have given those ideas and events new importance. It seems more likely that JB has inserted new information in his Summary (Rhoda was afraid to see Gertrude) and used conjunctions in order to facilitate the narrative.

Although new aspects do appear in JB's Summary, I have suggested they occur for narrative reasons. Indeed even describing Gertrude's face as 'turn to white' in his RP (Table 5.5 RP line 16), which is changed to Gertrude's face 'become cold' in his Summary (Table 5.5 Summary line 34) likely occurs as a result of the intention to tell a story rather than repeat the text literally.

The new aspects noted above elaborate the events at and after the visit to the Wise Man's house, hence this is evidence of the process of elaboration in the Summary of a foregrounded aspect. However, as with the inclusion of a setting in his data for chapter one, I suggest the elaboration of events at and after the Wise Man's house likely occurs because they facilitate JB's narrative.

5.4.4 Chapter Four

Again we see evidence of the six aspects of processes discussed above. JB's RP and Summary foreground some aspects which are ostensibly the same. For example, that Gertrude goes to see the Wise Man again (see below Table 5.6 RP 4 lines 19-20; Summary

line 37). Additionally it could be argued that the idea of the cure for her arm (in terms of putting her arm around a dead person's neck) is ostensibly the same in both data sources.

Table 5.6

JB's RP and Summary for Chapter Four of *The Withered Arm*

line	**Recall Protocol 4**
18 19 20 21 22	Lodge and Gertrude married six years but only few month love. Because Gertrude worried too much about her arm. One day she see the wise man again. The man said if you want cure it, you should put your arm around the hangman's neck before it become cold. She found a way and go to the jail.
line	**Summary**
36 37 38 39	and ahh day by day and ahh Gertrude the new wife, the new wife's arm had become worser worse and he [she] want he [she] go to see the wise man again. The wise man say you can go to the jail and do arm around dead people's neck and your blood turn and maybe it become better

However this illustrates the difficulty of claiming 'sameness' about aspects offered by a text, in large part because it is difficult (or perhaps impossible) to separate interconnected aspects. In this data, JB's linguistic construction of this idea of the cure is different in his RP compared with his Summary (Table 5.6 compare RP lines 20-21 with Summary line 38). For example, although we could argue that in the context of this story, a 'hang[ed]man's neck (Table 5.6 RP line 21) is ostensibly the same as 'dead people's neck' (Summary line 38), in the RP JB also notes that the neck needs to be touched before it becomes cold (Table 5.6 RP line 21). This idea is not in his Summary, so can we legitimately argue that the aspect of the story concerning the cure for Gertrude's arm is indeed ostensibly the same? This will be explored in Chapter 7.

JB's data also shows backgrounding from the Summary previously foregrounded aspects. For example, that Lodge and Gertrude had been married for six years but only had a few months of love is foregrounded in his RP (Table 5.6 line 18), but backgrounded by the time of his Summary. Again the argument is that this aspect is not important to JB's foregrounded story (however, see Section 5.6 for further discussion).

He also appears to have reduced the range of aspects from RP to Summary. Thus ideas about Gertrude's marriage do not make it into his Summary. Again, this is most probably because they are, by the end of the text, not central to his foregrounded story about ghosts and horror, and the yellow brown mark. For example, that Gertrude and Lodge's six year marriage had only a few months of love because Gertrude worried too much about her arm (Table 5.6 RP lines 18-19) is probably not that 'exciting and interesting' by the end of the reading experience for his foregrounded 'horror' story. That Gertrude 'found a way' to go to the jail (Table 5.6 RP line 22) is also not that important compared with aspects of the suggested gruesome cure.

I will discuss together the processes of: foregrounding aspects in the Summary not previously noted in the RP; foregrounding in the Summary through feedback, and, elaboration in the Summary of a foregrounded aspect. A striking example of these processes occurs at line 39 (Table 5.6 Summary). Although JB foregrounds in his RP (Table 5.6 lines 20-21) that the cure is to put one's arm around a hanged man's neck before it becomes cold, JB foregrounds a new idea in the description of how the cure works – 'your blood turn' (Table 5.6 Summary line 39). The idea of one's blood turning is not noted in his RP, only the steps involved in the cure.

I argue that the most likely reason for his elaboration of the foregrounded idea of the cure ('your blood turn') is that as he reads chapter four of the text, he is not fully aware of the significance of the phrase 'the blood turns' hence it does not appear in his RP. The text uses that phrase only once in chapter four (*TWA* 27). However, by the end of the story he has made a meaning with it, and so the phrase appears in his Summary, in the correct chronological place of first appearance (that is, when it is first offered by the text with the other events in chapter four. This then is an example of feedback. JB possibly made meaning with the phrase in chapters five (one use, *TWA* 34) and six (two uses *TWA* 36 and 38) and it 'fed-back' on his understanding of its use in chapter four.

Evidence that JB was engaged with the idea of 'your blood turning' comes from his reading journal where he states "The ending is cool cause Gertrude just 'turn the blood'. I

think it means rebirth." I asked him what he meant by that in the Q & R and he responded:

251 JB: <why say that> because he [she] never wake up, or or he he [she] died {1} he's [her]
252 blood turns another people

253 Me: mhm

254 JB: rebirth {1} then another life

255 Me: ahhh reincarnation right, yes that's interesting. and do you think that's because
256 of that phrase ahhh 'turn the blood' that's what makes you think that that that part
257 is about her dying and coming back as something else?

258 JB: <yep>

JB's linking of Gertrude never waking up (from her attempt at the cure), with the phrase 'blood turns' seems to echo parts of the text. After Gertrude placed her arm across the neck of the hanged man, and she sees Rhoda and Lodge looking at her, she faints:

> She never opened her eyes again. […] Perhaps it was the 'turning of the blood', perhaps it was her withered arm, perhaps it was her terror in the jail when she turned and saw Rhoda behind her. Doctors came and looked at her […] three days later she died (*TWA* 38).

So the phrase is foregrounded in his Summary, but not in his RP for chapter four because at the time of writing the RP it did not have the meaning for him it has by the end of the text in chapter six (when he realizes that Gertrude dies and he makes the meaning that she is potentially going to be reincarnated). By the end of chapter six he had made a meaning of it which was important - 'cool' - for his story.

5.4.5 Chapter Five

The data for this chapter are interesting because we can see evidence of only three of the six processes JB has previously used in making meaning with *TWA*. JB's data shows that his RP and Summary foreground some aspects which are ostensibly the same. For example, that Gertrude goes to a jail, and finds a hangman (see below Table 5.7 RP line 23; Summary line 40). Again, I am assuming that 'he is a hangman' (Table 5.7 RP line 24), is

ostensibly the same as 'a hung man'. The difference is one of spelling (in the RP) versus pronunciation (in the Summary), and I assume JB intended to refer in both sources to the same person – the hangman. As we will see in his data for chapter six (see Section 5.4.6 Table 5.8 below), when JB refers to the hanged man there, he uses the term 'body' perhaps as the easiest way to linguistically distinguish between 'hangman' and 'hanged man'.

Table 5.7

JB's RP and Summary for Chapter Five of *The Withered Arm*

line	**Recall Protocol 5**
23 24 25	Gertrude arrived the jail. She found some to help her. His name is Davies he is a hangman. He told her to wait in the back door of the jail at one o'clock.
line	**Summary**
40	and he [she] left and go to the jail and he [she] find a hung man

JB also backgrounds from the Summary previously foregrounded aspects. For example, the name of the hangman, and the idea that he will help her (Table 5.7 RP line 23) are backgrounded by the time of his Summary.

The third process apparent in his data is a reduction in the range of aspects from RP to Summary. For example, by backgrounding the ideas that Gertrude found someone to help her, and his name is Davies, and that he told her certain things (Table 5.7 RP lines 23-25) JB has effectively reduced the range of aspects noted.

However, the data do not seem to suggest the following processes were used: foregrounding aspects in the Summary not previously noted in the RP; foregrounding in the Summary through feedback; or, elaboration in the Summary of foregrounded aspects.

Although in his previous RPs JB has omitted many of the diverse aspects offered by the text, his RP data for this chapter is notable for its brevity. However I do not think his apparent backgrounding of many of the aspects offered by the text is explained by a sudden lapse in recall, or diminishment in his ability to make meaning with the text. Nor do I believe he suddenly lost interest in the text and his story. My basis for this belief is

based on his Likert scale data. At the end of chapter five he indicated that he understood the story very well, and that he liked the story so far. If he had had difficulty understanding the text he would have ticked that option (as he did in other texts), and if he was not enjoying it, he could have indicated his displeasure (as he did in other texts).

Rather I suggest that by the end of chapter five JB has a firm idea of the story he is creating and in his RP he has foregrounded from the chapter what he considers important to his story at that point in time. That is, by the time JB has read chapter five, only aspects directly germane to the cure for Gertrude's withered arm are noted in his RP. In other words he reduces the range of aspects he notes in his RP. Prior to chapter five JB foregrounds aspects he can recall and that seem important to his story, although his 'story' is not entirely clear to him. But by the end of chapter five he probably had a firm idea of what was 'important' for his story (compared with, for example, chapter one where he likely was not sure exactly what aspects would be important). Therefore in RP 1 JB notes a wide range of aspects, for example appearances and feelings of the characters (for example, Gertrude 'is very pretty', Table 5.3 RP, lines 1-2). However, by RP 5 such things offered by the text are not included in his RP. I argue that by the end of chapter five, appearances and feelings which do not directly relate to what the story is for JB (that is, what he foregrounds) do not make it into his later RPs (that is, RPs 5 and 6). Thus although the text in chapter five provides several times that the hangman observes how pretty Gertrude is (*TWA* 34), this is not by this time a foregrounded aspect of JB's story and is therefore omitted from his RP and Summary.

This appears to be a new process: namely, that by chapter five JB has reduced the range of aspects he notes in his RP. I will refer to this process as: An eventual reduction in the range of aspects noted in his RPs.

If I am correct, then this may have an impact on the meanings he makes of the story. Tentative support for this suggestion comes from his Q & R data. As we will see in JB's data from the Q & R (see Section 5.6), he is generally able to recall more details offered by the text (more meanings made), than he foregrounds in either the RPs or Summary. However the only question he was asked which referred to other details from chapter five

referred to the crime the hanged man had allegedly committed. JB was unable to recall that detail and speculated that he might have stolen something (Q & R lines 222-226). Moreover when I asked him if knowing what the deceased did, was important to the story he replied 'not really' (Q & R line 230). Based on his responses to those questions I tentatively suggest that the whole of chapter five held (at the time of reading) and holds (in subsequent contexts of re-telling and discussing) little relevance for his foregrounded story – perhaps most aspects of chapter five are 'not really' important.

If correct, then this suggests that sometimes the content of the RP and the Summary do reveal all that a reader can recall and made meaning with from the text. This suggests that JB may have evoked fewer meanings for the chapter in comparison with earlier chapters. Again there are many potential reasons for JB's brief RP and Summary, however I suspect that JB's predominantly aesthetic stance and the processes of foregrounding a story he enjoys reading, account for much.

5.4.6 Chapter Six

This is the final chapter of the text and is the climax of *The Withered Arm*. JB's data suggests he has used some of the processes revealed above but not all. His data shows that his RP and Summary foreground some aspects which are ostensibly the same (see below Table 5.8). In fact what is striking about JB's data for this chapter is that, using a broad and generous criterion of sameness, virtually all aspects foregrounded in his RP are also foregrounded in his Summary. Previously, JB's RPs and Summary shared only *some* of the same aspects, but in this final chapter, his two sources of data share almost all the same aspects. In spite of significant differences in the vocabulary and syntax I suggest that, for example, 'the hangman bring a body to her' (Table 5.8 RP 6 line 26) was intended by JB to have the same meaning as 'hangman let her bring a body here' (Table 5.8 Summary line 41).

There seem to be only three ideas not foregrounded in the Summary that appear in the RP (shaded segments in Table 5.8 RP 6 lines 26-27, 31). Thus JB has backgrounded from his Summary these aspects. This may be considered a reduction of the range of aspects from RP to Summary. Notwithstanding that the range of aspects noted appears extremely

similar in both data sources, still the three RP foregrounded aspects (see highlighted sections in Table 5.8) need to be explained.

Table 5.8

JB's RP and Summary for Chapter Six of *The Withered Arm*

line	**Recall Protocol - 6**
26 27 28 29 30 31 32	Gertrude got into the jail. The hangman bring a body to her. She was afried and she nearly can't move. The hangman helped her put her arm around the body's neck. Suddenly, there was two scream. One is Gertrude. One is Rhoda. The body is Rhoda's son and Lodge is behind Rhoda. Rhoda pull Gertrude's arm out of her son but Gertrude fall off and never wake up again. Lodge is died someday. Rhoda got some money and she worked milking again.
line	**Summary**
41 42 43 44 45 46	hangman helped her, hangman let her bring a body here and put the new wife's arm around the body's neck and suddenly there were two scream one is the new wife and one is Rhoda and the dead body is Rhoda's son and her husband is behind her and Rhoda pulled the new wife away and and then she throw off and never wake up and after a few days she died. Then then after that Rhoda ahh go to the farmer and and do her job again the milk maid and her husband dead

I suggest that of the three backgrounded aspects, the idea that Gertrude got into the jail (Table 5.8 RP 6 line 26) is probably assumed as a given in his Summary (Table 5.8 Summary line 41) when JB says that the hangman helps her. Thus although the idea as stated in his RP is backgrounded, I suggest it is implicit in his Summary and therefore it is not a reduction in the range of aspects (the idea that Gertrude goes into the jail is foregrounded in both data sources).

However, the aspect that Gertrude was afraid and almost could not move (Table 5.8 RP 6 lines 26-27), and that Rhoda received some money (Table 5.8 RP 6 line 31) are ideas that are not foregrounded in his Summary, and they represent a reduction in the range of aspects. There is nothing in JB's Summary which suggests Gertrude's emotional state before she screams, and there is no reference to Rhoda's financial affairs. These aspects then, have been backgrounded from his Summary, and this backgrounding results in a reduction in the range of aspects.

Since this was the last chapter of the text, it is perhaps unsurprising that there is no evidence of the process of 'foregrounding aspects in the Summary not previously noted in the RP'. On the one hand it is unsurprising because both the RP and the Summary were completed after having finished reading the text and therefore are based on all of the text and his meanings made. However, it may be surprising in that because there is a change of context between writing the RP and doing the Summary, there was opportunity for JB to think about the story he made, and in so doing make further meanings which would be 'new' in the Summary. However, this does not appear to have occurred in this case (cf. JB's data for *Jojo's Story* – Section 6.3).

Since there were no newly foregrounded aspects in the Summary, the process of 'foregrounding in the Summary through feedback' obviously is not evident. Moreover there was no evidence of the process of 'elaboration in the Summary of a foregrounded aspect'.

In terms of the process of 'an eventual reduction in the range of aspects noted in his RPs', it is difficult to consider this process here in part because the text seems to confine itself to the cure and its aftermath. JB's RP data may then simply reflect the focus of the text. Even the three RP-foregrounded aspects backgrounded by the time of the Summary (see Table 5.8 highlighted segments) relate to either the cure or its aftermath. However the text does include several aspects (for example, the last two paragraphs of the text *TWA* 40) which perhaps at least some readers might not interpret as central to their stories. For example, perhaps it is not central to a horror story that "Most people knew Rhoda's story, and sometimes they watched her at milking time" (*TWA* 40). Thus it is understandable that JB does not note these few ideas and events in his RP (or Summary). Perhaps he has backgrounded them because he has intentionally reduced the range of aspects he will foreground in his RPs.

5.5 SUMMARY – DATA ANALYSIS SO FAR

By comparing JB's RP data with his Summary data, and drawing on other sources (such as the text, his reading journal and several Q & R responses) I argued that we could see

eleven processes he used to make meaning with *TWA*. Table 5.9 lists the processes and the chapters in which there is evidence of them.

Table 5.9

Processes and the Chapters in Which They Appear [a]

Processes	Ch 1	Ch 2	Ch 3	Ch 4	Ch 5	Ch 6
Selecting some of the aspects offered by the text, but not all	✓	✓	✓	✓	✓	✓
Altering the representation of aspects	✓	✓	✓	✓	✓	✓
Linear chronological narrative	✓	✓	✓	✓	✓	✓
Foregrounding in both RP and Summary some aspects which are ostensibly the same	✓	✓	✓	✓	✓	✓
Backgrounding from the Summary previously foregrounded aspects	✓	✓	✓	✓	✓	✓
Reducing the range of aspects from RP to Summary	✓	✓	✓	✓	✓	✓
Foregrounding new aspects in the Summary	✓	✓	✓	✓		
Foregrounding through feedback	✓	✓		✓		
Foregrounding for narrative purposes			✓	✓		
Elaboration of foregrounded aspects in the Summary		✓	✓	✓		
An eventual reduction in the range of aspects noted in his RPs					✓	?

[a] '✓' indicates appearance, '?' indicates debatable appearance and a space indicates no evidence of that process in the data.

Data analysis so far supports the claim that JB transactionally constructed meaning with the text. That is, JB's reading and meaning making with *TWA* is a "dynamic, fluid process in time" (Rosenblatt 2005: xxv) which involves feed-back, feed-forward, selective processes synthesizing aspects of the text, the reader and the context of reading resulting in the creation of a unique story. Undoubtedly these eleven processes are not the only processes JB used.

Meaning-making for JB, for *TWA*, involves processes that result in aspects offered by the text being fed-forward and fed-back, processes of foregrounding, backgrounding and elaborating his evocations and interpretations, coalescing into a story he enjoyed. My analysis and discussion of his data indicates that his processes are complex, difficult to

fully comprehend (consider the difficulty of what constitutes ostensibly the 'same' aspects) and are likely influenced by aspects of the text, his experiential matrix and the context of his reading experience – most of which we cannot know, some of which he does not know.

Additionally, JB's activity in doing the tasks (RPs, reading journal and Summary) is a result of his interpretation of how the tasks should be done and most likely varies according to aspects of his context (for example, how tired he is at the time he reads a chapter and writes the RP for it). Thus on top of complex processes of reading, our sources of information about those processes are themselves complex because, like any text, their meaning is constructed by a unique reader (I will explore this issue in Chapter 7).

Importantly, what neither the content of his RPs nor his Summary explicitly tell us are the evocations he made from his story. Although several inferences were made based on his data, we do not know how he felt about aspects of his story. Moreover, although his RP and Summary content indicate the aspects of the text (and his story) he felt were important (in the contexts of my asking – RPs and Summary) we do not know what, if any, other meanings he made. Addressing these issues is important because understanding the evocations derived from a reading experience, and what other meanings he made (but did not foreground in his RPs or Summary) helps us understand more fully what it means to make meaning with a text. That is, in order to appreciate what is 'his story', we need to know how he feels about aspects of the story, and what he does not tell us about his story: what JB deemed to be, in some sense, 'irrelevant' (Rosenblatt 1978: 68-69).

Therefore I will now turn to JB's Q & R data in order to further illustrate the complexity of JB's making meaning with a text and story. As discussed in Chapter 3, RPs provide a window on the foregrounded unfolding story and the Summary provides a window on the foregrounded story by the end of the text. The Q & R allows for further exploration of the reader's lived experience of reading the text, and is an opportunity for the reader to explore new and / or different meanings in dialogue with another.

The whole interview lasted twenty one minutes and his Summary took up five and a half minutes of that. Because of the limited time remaining in his lunch hour to discuss his story (roughly fifteen minutes), my desire to follow a semi-structured interview format, and my intention to not appear critical, the questions asked and my responses to JB's comments represent only an initial and quite limited discussion about his evocations and interpretations. Further discussion and exploration was certainly possible but precluded by time and research constraints.

5.6 Q & R – Other Evocations, Other Meanings

Two approaches to data analysis were utilised in this section. Firstly, analysis and discussion of the content of his responses to the interview questions. This analysis reveals meanings made in addition to those suggested by his RPs and Summary. Secondly, analysis of the length of the pauses JB takes in responding to prompts. Pause analysis is used to argue that JB could both bring to mind ideas he had previously had (suggested through his use of a short pause 1 second or less) but backgrounded in the RP and/or Summary, and make new meanings as the interview progressed (suggested through his use of a longer pause before or during a response indicating 'thinking time') (see Section 3.4.5.1 Q & R).

During the interview JB was asked a number of questions (see Appendix F Semi-structured Interview schedule). Amongst these were questions which required him:

- To nominate which characters he liked the best, the least and why;
- To describe his best and least liked characters;
- To suggest how the story could be improved; and,
- To comment on the coincidence of the hanged man being Rhoda and Lodge's son.

These questions have been selected for analysis and discussion because they draw on evocations and meanings made from a predominantly aesthetic stance toward the text. The questions rely on a personal, affective response: potentially those evoked at the time of reading. Importantly, by asking JB these questions he is having to consider his story as a *story* for *him* (which character did *he* like best / least and why; how could the *story* be

improved). As I will argue, an important aspect of understanding JB's processes of making meaning with a fiction text is understanding what he does aesthetically when he constructs a story.

JB's responses to the questions have been extracted from the rest of his Q & R data and are presented in Extracts 5.1 – 5.5 (note order of presentation and discussion here is not necessarily the actual order of questions in the interview – line numbers refer to the actual order).

5.6.1 Best liked character and why

I will argue that in this extract (Extract 5.1 below) we can see evidence of meanings made from the text and his story which are not apparent in his RP and Summary data, and new meanings made because of our discussion.

Extract 5.1

Which Character Do You Like the Best and Why?[a]

line	Extract
78	JB: {1} hmmm {3.5} m a y b e *R* {1} *R* {3} maybe Rhoda?
79	Me: why?
80	JB: cos he [she] he is strange because I dunno if she is really a witch or not
81 82	Me: yeah and that was one of your questions too in your reading log I think questions for the author? [sounds of paper shuffling] is Rhoda really a witch
83	JB: yeh
84	Me: yeah that's a very good question what do you think
85	JB: {1} umm maybe not because she she don't know he can make the mark
86 87 88	Me: yeah she didn't know she could make the mark, so why do you think Gertrude got the withered arm? {1} why do you think that mark on her arm and it made it smaller why do you think that happened
89	JB: //because ahh the dream
90	Me: uhuh

91	JB: and the Rhoda grabbed the phantom's left arm
92	Me: mhm
93	JB: make the mark

[a] See Appendix L for Transcription conventions

5.6.1.1 Content Analysis

JB stated that he liked Rhoda the best because he did not know if she was really a witch or not, and then he speculated that maybe she was not a witch because she did not *know* she could make Gertrude's arm wither (Extract 5.1 lines 80-85). JB maintained that Rhoda was still the cause of the withering arm which happened because of Rhoda's dream wherein she grabbed phantom Gertrude's left arm (Extract 5.1 lines 89-93). This implies that JB believes that Rhoda was responsible, but not intentionally so, for Gertrude's withered arm. Although the withered arm was caused through Rhoda's dream, Rhoda did not know that she had the power to cause a withered arm through her dreams. Therefore for JB, Rhoda might not properly be called a witch because she did not knowingly or intentionally cause the arm to wither. This seems to be an important issue for JB since he listed 'was Rhoda really a witch' in his Questions for the Author, and he suggested that knowing the answer would improve the story (see Extract 5.4 below). He also asked me this question in the Q & R (line 282).

The question of Rhoda's intentionality in causing Gertrude's withered arm is made more complex by the Wise Man's declaration that in his glass of egg and water Gertrude will see the face of an 'enemy' (who caused the cursed arm, thus the withering) (*TWA* 20). This declaration was foregrounded by JB in RP 3 (Table 5.5 lines 15-16) and Summary (Table 5.5 lines 33-34). The word 'enemy' potentially implies that one's harmful actions are intentional. Although we do not know what JB made of this word (enemy), he thought it significant enough to his story to use the word twice (Table 5.5 RP line 16 and Summary line 34). The text does not offer up whose face Gertrude sees. When I asked him whose face he thought Gertrude saw in the cup at the Wise Man's house, he replied "maybe Rhoda's face?" (Q & R line 176). Importantly, his use of the hedge 'maybe', and a high rising terminal indicates he still is, by the end of the text, not sure. Interestingly, JB's

RP and Summary seem to reflect the same kind of ambiguity used by the text to tell of the events at and after Gertrude and Rhoda visit the Wise Man. This was not the case for all participants (for example Oscar wrote in RP 3 that he thought Gertrude saw Rhoda's face in the glass).

Despite the superficially simple reply (that JB likes Rhoda because she is strange and he does not know if she is really a witch), I argue he is relying on sophisticated observations and interpretations of the text and his story - Rhoda's role and responsibility for what occurs in the story raises issues of intentionality, consequences (of (un)intentional acts) and so on. That JB liked Rhoda the most suggests that he found these kinds of ideas engaging and intriguing – was she a witch? Did she cause Gertrude's arm to wither? Is she an enemy of Gertrude? The fact that JB still had questions at the end of the book about those ideas, and that he would like to have known if Rhoda was a witch, and whose face Gertrude saw in the cup shows firstly that he clearly has access to those events even though they were not foregrounded in his RP or Summary. These two data sources do not reveal the complexity of the meanings made which lie beneath his foregrounded story.

It also shows that he has made more evocations and interpretations from the text than are revealed in his RPs and Summary. Although he foregrounds Rhoda's dream and consequent withering of Gertrude's arm in his RPs and Summary, it is clear he has also thought about Rhoda, her intentionality (in causing the ailment) and responsibility (given she probably did not intentionally cause the arm to wither). As I will argue below, JB's pause times suggest he had thought about Rhoda's role and responsibility whilst reading the text. If my argument is accepted, his intrigue about Rhoda occurred as he was reading through some process in evoking a story, not because of my questions. Moreover, since he did not know he would be asked these questions, he cannot have had in mind the prospect of such questions as he was reading the text (thus affecting his stance and what he attended to). I want to suggest that one aspect of creating a 'story', for JB, is that it has coherence. By leaving open the issue of whether Rhoda was really a witch, the text and therefore JB's story (JB's 'TWA'), lack a certain coherence which he would prefer to have addressed.

5.6.1.2 Pause Analysis

When JB was asked why he liked Rhoda the best (Extract 5.1 line 79) he replied immediately without a pause (Extract 5.1 line 80). Although, as I will discuss below, he took a lengthy time to select a best liked character (Extract 5.1 line 78), he was quick to explain why. Similarly when I asked if he thought Rhoda really was a witch (Extract 5.1, line 82) he began his reply (Extract 5.1 line 85) with a short pause and short filler ('umm'). I suggest that the lack of a pause in response to the 'why' question, and the short pause (and short filler) before his response to the 'is Rhoda a witch' question, indicate that he had already thought about why he liked Rhoda, and whether she really was a witch (that is, as he read the text). Thus he could draw on those previous thoughts to respond to my prompt. Note that in this particular example, Gerrig, Love and McKoon (2008) would suggest that the question of whether Rhoda really was a witch was an example of a 'small mystery' which therefore remained accessible to JB in anticipation of a resolution by the end of the text. His swift response is due to the accessibility of his curiosity concerning Rhoda (that is, he has thought about this previously).

As explained in Chapter 3, the basis for my contention that a short pause (around one second or less) suggests that he had already thought of the issue being raised, is derived from cognitive psychological research (Glenberg, Meyer and Lindem 1987; Long, Oppy and Seely 1997; Gerrig, Love and McKoon 2008). A longer pause (> 1 second) can indicate 'thinking time' and suggests that JB had not had that thought previously, or for some time (for example since he first began the text, in this case possibly twelve days previously), or it was not a foregrounded thought.

By contrast when I asked him which character he liked the best his response (Extract 5.1, line 78) has the following discourse features: one second pause, filler 'hmmm', three and a half second pause, drawn out hedge 'maybe', guttural vocalisation of the letter 'R', further pauses totalling four seconds and a high rising terminal. Together, I argue these features suggest he has not consciously considered which character he liked best before I asked him. This then is a question which JB answers by continuing his meaning-making processes (drawing on the text and his story) in the context of our interview.

Now, it is possible that in thinking about which character he liked the best, JB is thinking about what the characters did. On this assumption, the long pause before deciding which character he liked best clearly indicates thinking time. It may also be the case that the short pause preceding a response to the question 'why' he liked Rhoda the best, is short because he had just recalled her role in the story. That is, the short pause occurred because he had just thought about aspects of the text and his story in order to answer my question about which character he liked the most, not because he had thought about those aspects as he was reading the text.

However I want to suggest that JB had thought about Rhoda's actions and evoked feelings about her as he read the text (and evoked his story), and it is these responses he is drawing on when answering the question of why he liked Rhoda the best. Evidence that JB was intellectually exercised by Rhoda come from both his 'Questions for the Author' (written at the end of the text) and his reading journal (completed before the interview). In his 'Questions for the Author' JB writes: "Why Rhoda hold the phantom's (Gertrude) arm and Gertrude got the mark on it? Is Rhoda really a witch?" In his reading journal he writes: "I feel strange about the arm. I think Rhoda is not a witch but why she make the mark?"

Note that JB's comment in his reading journal is similar to his response (Extract 5.1 line 80 above). It is likely then, that what he writes in the 'Questions for the Author' sheet, and his reading journal, is prompted by evocations and responses he had to aspects of the text and his story as he read the text. Thus in responding to the question in the Q & R about why he liked Rhoda the best, JB is likely to be recalling evocations and responses he had whilst reading the text, rather than thinking of this response for the first time in our interview (as per Gerrig, Love and McKoon's [2008] argument).

If this analysis is accepted then it points to an interesting distinction between the two questions asked: Which character do you like the best?, and, Why that character? JB appears to have evoked responses to, and thought about, aspects of Rhoda in terms of her ongoing, active role in the story. This is perhaps an example of what Rosenblatt (1978: 68-

69) referred to as the 'concurrent stream of responses' readers have whilst reading. That is, readers evoking and responding (consciously and unconsciously) to multiple aspects (ideas, events and characters) of a text and story in a concurrent stream of thought. However, JB has not thought about how he likes Rhoda compared with the other characters. This is perhaps more evidence of his predominantly aesthetic stance to the text and story – he is at times immersed in the story with the characters, evoking feelings and reactions to them. He is not standing back considering them at arm's length (an efferent activity – see Wiseman and Many 1992 who make a similar claim).

5.6.2 Describing Rhoda's Personality

Again in this data we can see evidence of meanings made from the text and his story which are not apparent in his RP and Summary data, and new meanings made because of our discussion.

Extract 5.2

Describe Rhoda's Personality

line	Extract
133	JB: {1} she she was {1.5} <she was> {1.5} she wasssss {1} kind?
134	Me: mhm//
135	JB: //because she want to help Gertrude
136	Me: yep
137 138	JB: {.5} <and she> he [she] was a little bit afraid about how the phantom {3} yeh and he [she] was little bit jealous
139 140 141 142	Me: she yes, she was a bit jealous yes and I think that's one of the questions I have for you why was Rhoda jealous? {2} yeah, on your first recall protocol your first one you say that Rhoda was jealous of Lodge's new wife why do you think she was jealous
143	JB: because the new wife was beaut more beautiful than her
144 145	Me: right yeah that would do it yep. {1.5} so Rhoda's personality a bit jealous, ye, she's a bit caring
146	JB: ye

147	Me: yeh
148	JB: kind
149	Me: and kind, what else?
150	JB: {2} mmmm {2} maybe sad? about her husband

5.6.2.1 Content Analysis

Because this was JB's first interview, he did not have access to the translated adjective sheet (see Appendix H). Despite the seemingly few adjectives JB uses to describe Rhoda's personality ('kind', 'afraid', 'jealous' and 'sad'), JB's description suggests complex processing of the meanings made from the text. My question requires JB to sift through evocations and interpret the meanings he made of various passages from the text (and his story) in order to give a description of Rhoda. Moreover, he appears to have supplied a balanced description, not just a description supporting his foregrounded story (that is, Rhoda's role in the horror and ghost story [cf. JB's data for *JJS* – Section 6.6.2]). That Rhoda is kind to Gertrude, but also jealous of her is part of what made it difficult for JB to decide if Rhoda was really a witch or not.

However the complexity of his thinking about Rhoda is not readily evident in his RP and Summary data. In JB's Summary (Tables 5.3 – 5.8: lines 23-46), the relationships Rhoda has with Gertrude and Lodge are limited or not foregrounded at all. References to feelings are generally confined to 'fear' (for example, Rhoda's fear at seeing the phantom [Table 5.4 Summary line 27]) and this makes sense in the context of his foregrounded ghost story. However in the subsequent discussion in his Q & R we see that JB has noted Rhoda is both jealous of Gertrude but also kind toward her, and sad about Lodge (perhaps because Lodge and Rhoda's relationship failed). Again, like the question of 'responsibility' and 'consequences', the relationships between the characters and the emotions running through these utterances are rich fields available for further discussion and show that JB has made richer evocations and meanings (even though backgrounded) with the text than his RPs or Summary reveal.

Moreover as I shall argue below, his use of modifiers and pause times suggest he is also at this time (in the interview) constructing meanings of the text and his story in order to respond to my question.

5.6.2.2 Pause Analysis

In describing Rhoda's personality JB has taken long pauses (Extract 5.2, line 133), and fills more time by extending the utterance of the third 'was', suggesting he had not consciously considered this question before. This is not to say he did not evoke any reaction or response to Rhoda as he read, but rather, that he did not consciously attend to those responses in terms of describing her (to someone else): his evocations and responses to Rhoda were probably amongst a stream of (unconscious) concurrent responses. Again, being asked to describe a character's personality is an efferent kind of question even though it requires the reader to reflect on and interpret their evocations (aesthetic responses).

However, it is possible that his lack of vocabulary has made the task more challenging. That is, he pauses while he tries to recall the adjectives he would like to use (Hieke 1981; White and Lightbown 1984). This is a complex issue which is difficult to determine because JB's pause times vary when asked to describe characters in other texts and contexts. For example, he takes short pauses when describing Gertrude (data not included) and this may suggest he had either thought about describing Gertrude before, or, his vocabulary was sparked by the description of Rhoda (and Lodge).

It is noteworthy also that when I asked why JB thought Rhoda was jealous of Gertrude (Extract 5.2 lines 141-143) he immediately responded (line 143) that it was because Gertrude was more beautiful than Rhoda. This is interesting because Gertrude's beauty was a foregrounded idea in RP 1 (see Table 5.3 lines 1-2), but backgrounded in the Summary. Despite it being a backgrounded idea by the end of the text, the immediate response suggests he had ready access to it.

5.6.3 Least Liked Character and Why, Describe Them

In this data we see only a few additional ideas which were not already foregrounded in his RP and / or Summary data. However this extract is worth exploring for what it suggests about aspects of JB's meaning making processes.

Extract 5.3

Which Character Do You Like the Least, Why, and Describe Them

line	Extract
110	JB: {1} farmer Lodge
111	Me: okay, why not, why didn't you like him?
112	JB: because he forgot her [his] first wife and his son
113	Me: okay, were they married?
114	JB: yep
115	Me: so Rhoda and Farmer Lodge were married?//
116	JB: //<ye>
117	Me: yeh and you didn't like him because he left his first wife//
118	JB: //yeh
	[…]
122	Me: […] what do you think farmer Lodge's personality is like
123	JB: {1.5} like mm {2} <like> {2.5} not very happy
124	Me: mhm
125	JB: and he is {2} not not care about ahh her [his] first wife
126	Me: mm
127	JB: he's forgotten
128	Me: mm
129	JB: {6} yeh

130	Me: yep?
131	JB: yeh

5.6.3.1 Content Analysis

JB nominated Farmer Lodge as the character he liked the least because "he forgot his first wife and his son" (Extract 5.3 line 112). Although not foregrounded in his RP data this idea was foregrounded in his Summary (Table 5.3 Summary line 24). Thus it is not a new meaning revealed or made in his Q & R. Interestingly, that Lodge and Rhoda were once married is an inference that all participants (except Genevieve Javal) made despite the text not stating it. Because the text does not state whether Rhoda and Lodge had been married, using a generous criterion of validity means that we can regard JB's (and the other participants') interpretation that they were married as valid because to make such an interpretation does not contradict anything in the text (the text does not say they were or were not married), and the interpretation does have some textual basis. Although JB was not asked why he thought Rhoda and Lodge were married, other participants were. It appears participants relied on their experiences of life, and assumed that since Rhoda and Lodge had a child they must have been married. Slim though this reasoning may appear to some, it does nonetheless provide a basis for making such an interpretation and is considered a valid interpretation in the context of this research.

Married or not, JB liked Lodge the least for his behaviour toward Rhoda and her son. As with aspects of JB's opinion about Rhoda (for example that she was maybe sad about her husband [Extract 5.2 line 150]), that JB likes Lodge the least because of his treatment of Rhoda and their son seems counterintuitive given his foregrounded story. If JB exclusively focused on what he apparently foregrounded (the 'horror' story), then issues about Rhoda and Lodge's prior relationship is, at most, backgrounded information and not particularly 'interesting and exciting' for him. Yet JB affectively reacted to Lodge in terms of Lodge's treatment of his 'first wife and son' (see also Extract 5.3 line 125), and took little time to answer why he did not like Lodge.

Although no data explains JB's choice of least liked character, or the reason for that choice, it may be an instance of a reader's experiential matrix colouring their evocations from a text.[15] I will return to this issue below and explore it further in Chapter 7.

5.6.3.2 Pause Analysis

Notice that JB takes only one second to nominate his least liked character, and replies immediately to the questions of why JB liked him least, and the idea that Rhoda and Lodge had been married (Extract 5.3 lines 110-112). Again I suggest that this is because he had thought about these things whilst reading the text and constructing a story. Certainly the Summary data (Table 5.3 line 24) shows that he had previously foregrounded the idea that Lodge and Rhoda had been married and that Lodge had forgotten about her and their son.

By contrast, JB's pauses when describing Lodge's personality (Extract 5.3 lines 123 and 125) are quite lengthy. Moreover his description of Lodge appears quite limited – Lodge is not very happy (which appears to be the only 'new' meaning in the Q & R context), does not care about and has forgotten Rhoda. JB has taken six seconds (Extract 5.3 line 129) to decide that he has no further description to offer about Lodge. A variety of explanations for the lengthy pause and possibly limited response are possible (for example, the text offers meagre descriptions; JB does not have the vocabulary to adequately describe what he thinks about Lodge and so on). It is also possible that JB's evocations about Lodge (forgetting and not caring about Rhoda and their son) have caused an 'emotional fixation' (Rosenblatt 1938/1995: 108) or 'tangential preoccupation' (Rosenblatt 1978: 38). That is, JB's evocations about Lodge's treatment of Rhoda and her son have resulted in him fixating on, or being preoccupied about, that aspect of Lodge to the exclusion of other aspects of Lodge potentially interpretable from the text.

Extract 5.3 is included here to show that sometimes the RP and Summary data do reveal the majority of the meanings made of the text and story. My discussion of the extract also suggests the potential influence of a reader's experiential matrix. Perhaps JB fixated on aspects of Lodge because of JB's life experiences, and this has influenced his meaning-

[15] For reasons of privacy this suggestion will not be elaborated.

making processes and products with regard to that character. In other words, another aspect of creating a story, for JB, is that he sometimes focuses on aspects which resonate with a personal significance for him. This is important to consider because it provides an alternative to the SLA 'deficit' model of explanation for his (ESL) 'product'. That is, we can view JB's description of Lodge in terms of his emotional fixation about one aspect of Lodge, rather than view it as 'deficient' because JB did not possess a schema for Hardyesque paternal main characters. Again, the processes and the products which lie beneath the stated meanings revealed to researchers (and teachers) through their tasks are vital aspects of our understanding of what it means to make meaning with a text.

There are two further extracts I would like to analyse and discuss for what they reveal about aspects of JB's reading for pleasure and meaning making processes. I have argued that JB often adopted a predominantly aesthetic stance to making meaning with this text. I have suggested that evidence of his aesthetic stance can be seen in both his foregrounded story, and in his evocations about aspects of the story (for example, JB's evocations about Lodge). The last two extracts considered here relate to what JB would like the text to have offered, and his ability to remain immersed in the story regardless of a break with the believability of what the text offers (his 'suspension of disbelief'). These are important because I will argue that they suggest another process - a process of 'storying' – which is a critical element of understanding how readers make meaning with texts.

5.6.4 How Could the Story Be Improved?

This question draws on aspects of JB's story that he would like to have constructed differently under the sway of the text.

Extract 5.4

How Could the Story Be Improved?

line	Extract
271	JB: {3} maybe at the end you can say what the Rhoda [Gertrude] saw in the cup
272	Me: ahhh

273	JB: ah what Gertrude saw
274	Me: Gertrude saw in the cup yes. yeah, anything else?
275	JB: {1} and Rhoda is really a witch

As noted previously JB wanted to know whose face Gertrude saw in the cup at the Wise Man's house and whether Rhoda really was a witch. Knowing these things would 'maybe' improve the story for him. Not all participants wanted to have these mysteries revealed – the not knowing was part of what made the story engaging (for example Jane Doe). Again this question is probably not something JB thought of whilst he read the text (based on the three second pause JB takes before responding – Extract 5.4 line 271), but it implies thwarted predictions, guesses or expectations he would have had whilst reading. I argue he probably expected the text would eventually reveal whose face Gertrude saw, and whether Rhoda was really a witch. We can speculate that for JB a story should not leave unanswered questions by the end of it. Stories for JB should preferably have a level of coherence wherein all predictions, guesses or expectations which emerged during his reading, are addressed by the time of the last sentence.

However, even though his expectations were not fulfilled (at least in respect of the two aspects JB wanted answers to) JB did not dislike the story. As we will see below, his ability to set aside unfulfilled expectations in the construction of a story he loved is an important aspect of creating a story when he reads for pleasure.

5.6.5 Comment on the Coincidence of the Hanged Man

The influence of JB's predominantly aesthetic stance, can be seen through an analysis of pause times in Extract 5.5. In the context of an interview - a predominantly efferent activity - JB did not believe aspects of the story, namely it was 'unbelievable' that the hanged man turned out to be Rhoda's son. It was too coincidental that Rhoda's son went away to the same place that Gertrude eventually went to in search of her cure. Additionally he thought it was strange (perhaps JB means he was unclear about) why the boy was hanged. Based on pause lengths (four seconds at line 234; and three seconds, a

quiet filler, two seconds at line 244 – see Extract 5.5 below), these appear to be events which he has not consciously thought about prior to being asked in the Q & R.

Extract 5.5

The Coincidence of the Hanged Man Being Rhoda and Lodge's Son

line	Extract
231 232 233	Me: In order to cure Gertrude's arm she had to wipe it across the neck of a hanged man before his blood turned cold, that man happened to be Rhoda's son, do you think that's strange?
234	JB: {4} yeah [quiet laugh]
235	Me: why
236	JB: //because its too too ahh {1} unbelievable its Rhoda's son {2}
237	Me: yeah, what's unbelievable about it, its Rhoda's son
238	JB: {1} because {1} they they go away {1} and they go to the same place
239 240	Me: mhm {2.4} so you're saying Rhoda and her son left, they went away and then suddenly he's in a jail
241	JB: ye and they go the same way // same place//
242 243	Me: //yeah//, its back to the same place that Gertrude walk or Gertrude goes to this place as well, yep. Anything else strange about that?
244	JB: {3} <mm> {2} <strange is> why he got hanged
245	Me: mhm, why did he get hanged, yeh
246	JB: {2} yeh that's all {1}

I suggest that JB's predominantly aesthetic stance whilst reading and experiencing the text has facilitated a suspension of disbelief (Rosenblatt 1978: 39), and helped maintain his aesthetic engagement with the text and story. However, when asked in the interview to reflect (that is, adopt an efferent stance) on the coincidences and unbelievability of aspects of his story, these aspects are described by him as unbelievable. This was not the case for all readers (Genevieve Javal found this coincidence unbelievable *and* it interrupted her

reading of the text). It is worth noting that reading from a predominantly aesthetic stance does not necessarily mean reading naively or gullibly, but rather, that the lived through experience one chooses (to varying extents) to seek, influences how and what one will 'believe' from a text (I will return to this point in 5.7.2 and Chapter 7).

Along with his reading journal comment that his difficulty in understanding some words did not prevent him from enjoying the text (and story), he appears to have no difficulty overlooking a potential source of unbelievability offered by the text. Indeed I argue that he was so aesthetically immersed in his story, that he did not even notice the 'unbelievability' at the time he was reading. Again we could argue that being able to suspend his disbelief is an important aspect of creating a story.

5.7 DISCUSSION

In this section I want to provide a preliminary, clarifying discussion of my data analysis for this first key text read. In Chapter 6 I will continue the aim of exploring what it means for JB to make meaning with texts read for pleasure, through a detailed analysis and discussion of JB's data for another text (*Jojo's Story*). Chapter 7 will then provide responses to the research questions through a focused and deepened discussion of the data for both texts. I will organise the present preliminary discussion for *TWA* by considering: (a) the meanings JB made; (b) the processes JB appeared to use; and (c) the kinds of things that might have influenced the processes he used.

5.7.1 The Meanings JB Made

This issue can be addressed at two levels. Firstly, we could consider in fine detail, literally each and every meaning made. Thus we could scrutinize the unique meanings JB made of Rhoda, Lodge or the cure for Gertrude's withered arm. However, by aiming to understand what it means for JB to make meaning with texts he reads for pleasure, it is perhaps more profitable in this section, to consider the meanings he made in terms of the foregrounded and backgrounded meanings. That is, not focusing so much on the specific meanings, but rather the meanings he chooses to foreground or background. This focus allows us to make comparisons with what he foregrounds and backgrounds in other texts

(the aim in Chapters 6 and 7), and moves us beyond focusing on JB's meaning making with one text, as though it were an island. By considering which meanings he foregrounds or backgrounds, and why and how he appears to change what he foregrounds or backgrounds, the stage is set to explore his processes of foregrounding and backgrounding for other texts and contexts.

One of the first things to be noted is that what JB reveals as a 'foregrounded meaning' depends on when and how he is asked. JB chose to write his RPs by selecting from all that he could recall, only those things important to his story. His Summary was given in response to the prompt 'tell me what this story is about'. The content of both the RP and Summary were argued to be the foregrounded aspects of the text and his story. However, the aspects of the text and his story which JB foregrounds, is only one part of the many meanings he made of *TWA*. JB has thought about complex and subtle relationship issues between characters and the emotional undercurrents provided by the text, despite some of these not being foregrounded ideas for him. That is, either no evidence of them exists in his RP or Summary data, or the idea is not an obvious aspect of his 'horror' story (for example, Lodge forgetting about Rhoda and their son). However the evidence can be found in his Q & R responses. Extrapolating from those we can see that as he read the text he has evoked responses to characters and their relationships (Lodge and Gertrude; Rhoda and Gertrude; Lodge and Rhoda), thought about responsibility (for unintentional curses), and consequences of (un)intended acts, and so on. I suggest this is evidence of what Rosenblatt referred to as 'concurrent streams of response' and is a critical element of creating a story – storying (see below Section 5.7.2). Sometimes these support and explain why JB found the story exciting (for example, the issue of whether Rhoda really was a witch). However sometimes there seems to be no obvious or necessary connection to his foregrounded story (for example, the idea that Lodge forgot his first wife and son does seem particularly necessary to his foregrounded story).

I argued that JB focused on reading *TWA* for its 'ghostly scary' story and therefore the events and characters which feed into that story are foregrounded, and other ideas, events and characters (such as the relationships between characters) are generally backgrounded.

However, and this should not be underestimated, his backgrounded meanings, at least in the case of 'TWA' are an important part of JB's storying (see Section 5.7.2).

Additionally, the foregrounded meanings revealed in JB's RPs did not include his evocations (feelings about characters and so on) but seemed to focus on the foregrounded 'plot'. What he indicated he 'remembered' (and was important to his story) were aspects of the text which supported his foregrounded story, not his reactions or emotions to aspects of his story. This was the case too, when asked to tell what his story was about (his Summary). However, the feelings and reactions to characters and events were shown to be crucial aspects of both the foregrounded and backgrounded meanings he made of the text and story. Therefore a crucial source of data about the meanings JB made of *TWA*, particularly his backgrounded meanings and evocations about his story, was his Q & R data. JB's favourite character – Rhoda – evoked in him rich ideas about relationships and responsibility which were not apparent in his other data sources.

Exploring the kinds of meanings made is a complex activity. JB's data suggests many meanings were made, but only a small selection of those were foregrounded at any given time. Of interest then, is the question of what processes he used to make meaning, and to foreground particular meanings in particular contexts.

5.7.2 Processes JB Apparently Used To Make Meaning

Revealing and discussing JB's meaning making processes formed the bulk of the analysis in this chapter. From the analysis of the RP and Summary data I described eleven processes (see Table 5.9) relating to his processes of making meaning with *TWA*. Table 5.9 indicated which chapters JB appeared to use these processes in. The first six processes were used throughout his *TWA* data, and we might tentatively conclude that these processes are processes JB constantly uses when making meaning with a text read for pleasure. Thus, for example, for all chapters in all such texts he will foreground in both RP and Summary data, some aspects which are ostensibly the same. Other processes are drawn on only occasionally (for example, elaborating on a foregrounded aspect in the Summary). As with the issue of the foregrounding and backgrounding of meanings, it is

vital to explore JB's meaning making with other texts in order to better understand all the processes he used for *TWA*.

One additional process, perhaps best thought of as an organising or driving process, became apparent to me only through the analysis of JB's Q & R data (Extracts 5.1 to 5.5)[16]. Here, elements of what I referred to as a process of 'storying' were revealed. Storying is an active, although largely unconscious process in which JB's 'narrative of interesting, causally connected events constructed in their time sequence' is infused with his aesthetic reactions to the unfolding foregrounded and backgrounded story: he is aesthetically immersed not in a temporal series of plot points, but immersed in a *story* through a process of storying. Whereas we could view his RP and Summary data almost as though they only record a temporal series of plot points, his Q & R data clearly show his feelings and evocations for the story as a lived through experience. I argue that JB is actively *storying* through such things as:

- Drawing on his life experiences (for example, assuming that Lodge and Rhoda had been married);
- Focusing on aspects of his story which resonate with personal significance (for example, that Lodge ignored his first wife and son);
- Suspending his disbelief (for example, in terms of the coincidence of the hanged man being Rhoda and Lodge's son);
- Deriving pleasure (for example, the excitement of his horror story); and
- Seeking coherence (for example, was Rhoda really a witch?).

This is a psychologically and philosophically complex claim to make, which although commensurate with Rosenblatt's notions of a lived-through experience, aesthetic stance, evocation and interpretation, is nonetheless not coextensive with them. Aesthetic responses are a necessary but not sufficient condition for storying.

The difference between the concept of a 'lived-through experience' and the concept of 'storying' turns on understanding that an 'experience' must be made sense of in order to have meaning for a person. Thus a process such as storying is posited in order to provide

[16] Although with hindsight elements of this process of 'storying' are evident in his RPs and Summary too.

a conceptual explanation for how lived-through experiences are made sense of. Moreover, the particular notion of storying I will describe counters Rosenblatt's tendency to describe the activity of reading as a thing somehow adjunct to, separable from or different from our making sense of everyday life. This perceived tendency may occur because of her focus on the teaching of literature: thus her main goal is to discuss the teaching of literature, not the nature of how we make meaning in everyday life (in spite of her occasional and brief forays into philosophical topics such as the 'self', 'consciousness' and 'reality' [see for example Rosenblatt 2005: 80-81]). Thus she talks of "the child's entrance into the world of the printed page" (Rosenblatt 1938/1995: 24), or the "special nature of the literary experience" (Rosenblatt 1938/1995: 31), or that, notwithstanding one's actual life experiences "literature possesses the greatest potential for … assimilation of ideas and attitudes" (Rosenblatt 1938/1995: 173). I do not mean to argue that Rosenblatt saw the processes and products of reading literature as being different to the process and products of making meaning in everyday life, rather her published works do not give an adequate explanation of how the processes and products of making meaning with literature (texts) are different from or similar to how we make meaning in everyday life. She does not explain how a 'lived-through' experience draws on and becomes a part of a person, despite claiming that "literary transactions are woven into the fabric of individual lives" (Rosenblatt 1978: 157) (see also Connell 1996 for a discussion of related and other tensions in the philosophical dimensions of Rosenblatt's theory). This is an important issue in a theory which aimed to describe how reading literature can be "an emotionally cogent means of insight into human differences as part of a basic human unity" (Rosenblatt 2005: 53). That she did not elaborate on this question is not a criticism of her theory per se, but is a question which can be fruitfully responded to by considering the concept of storying as a process which facilitates, organises and influences the 'lived-through' experience.

The argument for storying as a crucial, organising process in making meaning with a fiction text begins by positing that "each of us is a character in a network of stories: our own biographies and those of the people who matter to us" (Morton 1992). 'Storying' is essentially how we make sense of everyday life, including the reading of texts. This kind of proposition views 'stories' and 'lives' as being inextricably interconnected, and

structured through recurring patterns made possible by the narratives we grow up with (Morton 1992; Ochs and Capps 2001; Bruner 1987, 1990, 1991; Hardy 1977; Sarbin 1986; Wallace 2006; Schaafsma, Pagnucci, Wallace and Stock 2007). JB's processes of making meaning with the multifaceted aspects of *TWA* – constructing his 'TWA' – are as a story which resembles other stories he encounters in his life. It is not sufficient to simply view JB's experience of 'TWA' as a lived-through experience (full stop), I argue that it is better viewed as a multidimensional experience which has cohesion, connection and meaning for him because of his process of storying. As I will discuss in Chapter 7, the claim that JB is storying, helps us make sense of and elaborates Rosenblatt's claim that through literature readers are exposed to a vast array of possible lives, choices and their consequences (Rosenblatt 1978; 1938/1995).

5.7.3 The Kinds of Things That Might Have Influenced JB's Processes

Three key elements of our inquiry into how readers make meaning with texts were discussed in Chapter 2: namely, the text, the reader, and the context. Part of the context is the tasks given to a reader to reveal the meanings made. Thus we can consider the potential influences on JB's processes of meaning making by considering: the text, JB's experiential matrix, his sociocultural context, and his interpretation of the tasks (RPs, Summary, Q & R and reading journal). During my data analysis and discussion I drew on data made about these influences to provide at least partial explanations for some of the meanings he made, and the processes he used. For example, that *TWA* is written in a linear chronological narrative (a feature of the text) might have influenced JB's adoption of that style when writing his RPs and telling his Summary. Thus his process of using a linear chronological narrative could be explained as influenced by the text.

Additionally, JB's sociocultural context of writing and talking about stories in a school context could have influenced what he chose to write in his RPs (only the important things from all that he could remember) and say in his Summary (his foregrounded story, exclusive of backgrounded meanings and aesthetic reactions). Thus a process such as 'selecting some of the aspects offered by the text but not all' is likely influenced by the text (it would be impossible to recall the entire text), and JB's sociocultural history of talking about texts and stories in a high school setting (only the important aspects of a text need

be noted). A process such as storying is influenced by such things as JB's cumulative experience of making meaning of his own life, including previous experience with narratives in general, and reading similar genres in particular.

This discussion section has briefly explored some of the analysis and discussion of the data presented in this chapter, and shed some light on what it means for JB to make meaning with a single fiction text read for pleasure. However, no story sits by itself, and although JB's 'TWA' is unique to the contexts of his experience of it, greater clarity about what it means for him to make meaning with texts may be obtained by analysing another text. What I want to do now is take these observations of JB's processes and products of making meaning with *TWA* and see if, and how, they fit in another context, for another text – *Jojo's Story*.

6

MAKING MEANING WITH TEXTS - *JOJO'S STORY* (*JJS*)

6.1 INTRODUCTION

As with JB's data for *TWA*, I will analyse his data for *JJS* by first recapitulating aspects of his purpose and context of reading *JJS* (see Appendix I for a description, publisher's overview and researcher's synopsis of *JJS*). Then I will show that the three apparently foundational process and products (selecting some of the aspects offered by the text, but not all; altering the representation of aspects; and, using a linear chronological narrative) observed in his RPs and Summary data for *TWA* are also apparent in his *JJS* data. From there I will proceed to a comparative analysis and discussion of his RP and Summary data and consider the eight additional processes I identified in his *TWA* data. Again where appropriate this discussion will draw on data generated by other readers, and occasionally data generated by JB for other texts. His Q & R data will then be analysed and discussed in terms of meanings made and JB's process of storying. A focused and deeper discussion of significant aspects of JB's meaning making processes and products in both *TWA* and *JJS* will be pursued in Chapter 7.

6.2 JB'S PURPOSE AND CONTEXT

As explained in Section 5.2 JB likely had a mix of aesthetic and efferent purposes for selecting and reading *Jojo's Story*. Additionally, his stances toward the tasks (RPs, reading journal and interview) whilst probably being predominantly efferent, possibly also had elements of an aesthetic stance. In addition to what was described and discussed in Section 5.2 for *TWA*, the following aspects of JB's context can be added for *JJS*:

- he had read five other key texts and completed all RPs, Interviews and reading journal entries for each by the time he chose this text;
- he believed the prospect of an interview did not alter the way he read the text; and,
- this text was possibly not of a genre he liked to read.

Thus there are three significant differences in the context of his reading *JJS* compared with *TWA*. By the time he came to read *JJS* he was familiar with doing RPs, reading journal

entries and participating in the interviews. Knowing what one will have to do post reading, may influence the stance one adopts toward the text (that is, influence one to adopt a stance which will facilitate doing the post-reading tasks). However, when interviewed in November JB stated that he did not believe the prospect of an interview, or the completion of RPs altered the way (the stance) he read the text: he still read to improve his English. Additionally, as I will show in Section 6.6, his past experiences with responding to questions such as how the story could be improved, had not 'primed' him for responding to those questions in the interview with *JJS*. That is, his pauses suggest he had not considered the question before I asked it in the interview, despite having been asked that question in his five previous interviews. To some extent this observation reinforces JB's claim that the prospect of an interview did not alter the way he read the text.

Additionally, that he likely would not enjoy the genre was based on his responses to his 'About You' questionnaire (completed in February). However by the end of the year JB suggested that he would include in a class library, books of a similar genre to *JJS* ('adventure' books). It is unknown when or why JB apparently changed his mind about such books, but it is possible that it occurred as a result of reading texts such as *Moonfleet* (Falkner 2004) (May) and *Billy Budd* (Melville / Tarner 2005) (June). Thus by August (when he selected *JJS*) JB may have found adventure books interesting.

It is probably safe to assume that his purpose and context for reading *JJS* is generally quite similar to *TWA*: his purpose and context reveals a mix of efferent and aesthetic ends. Still wanting to improve his English, yet finding in the story aspects he liked. By contrast with the exciting and interesting *TWA* however, JB seems to have liked *JJS* for its moral aspects: "It tells us to have our own judgment. […] I like Jojo, too. He is a brave boy […]" (reading journal).

In JB's data for *TWA* I identified three apparently foundational processes which occurred throughout his RP and Summary data for that text. I will begin analysis of JB's *JJS* data by considering if these three processes can be found here too.

6.3 SELECTING, ALTERING AND LINEAR CHRONOLOGICAL NARRATIVE

6.3.1 Recall Protocols (RPs)

Recall that JB's stated approach to completing the RPs was to note only what was important to his story from everything he could remember (Final Interview). Thus I argued that his RPs contain the foregrounded elements of his emerging story.

By comparing his RP (Table 6.1) with the text (*JJS* 5-9) it is obvious that JB has noted some of the aspects offered by the text, and he has omitted many others. For example he has omitted the beginning of the text wherein Jojo is introspecting about the passage of time and what day of the week it is (*JJS* 5).

Table 6.1

RP 1 for Chapter One of *Jojo's Story*

line	**Recall Protocol 1**
1	A ten-year-old boy Jojo saw his family died on the floor. He was
2	outside the house so he didn't die. His family are nice. He wonder why
3	the men killed them. He is hungary and heared a sound. A lorry is
4	coming. He must be quiet ~~The~~ Maybe they won't find him.

Such comparison also reveals that JB's representation of aspects in his RP is different from their representation offered by the text. Moreover it is reasonably clear that, in representing the text, JB applies a linear chronology to the text. For example, in RP 1 (Table 6.1 line 1) JB has noted details which are scattered throughout chapter one of the text, and combines them into one introductory, scene-setting sentence. That Jojo is 10 years old is noted on page seven of the text, that his family is dead is implied on page five, that his family are dead *on the floor* and Jojo *saw* this is noted on page six of the text.

Thus JB has synthesized details from a variety of places in chapter one, and crafted them into the form of, represented them as, a linear chronological narrative. JB begins with a setting (Table 6.1 line 1), an event with explanation (Table 6.1 lines 1-2), a reference to how Jojo felt about his family and a question Jojo has about their death which doubles as a causal explanation for how his family came to be dead – 'the men killed them' (Table 6.1

lines 2-3), a reference to Jojo's current state (Table 6.1 line 3), then another event (Table 6.1 lines 3-4) and finally a suspenseful outline of what might happen next (Table 6.1 line 4).

It appears then, that in constructing 'JJS' JB draws on the three foundational aspects of processes he used for *TWA*. However their use and resultant product seems to be subtly different. In the data analysis for *TWA* I suggested one reason JB adopted the linear chronological narrative was because that was the style the text used, thus he was mirroring it. As a process, one could argue it simply required JB to select aspects in the same order they appeared in the text and repeat these in his RPs. However *JJS* is written using a predominantly stream of consciousness style. JB does not mirror the style of the text in his RP. By applying a linear chronological narrative to what he reads and foregrounds as important, JB seems to be having to do more work. He rearranges and synthesizes aspects very differently to how the text offers them. From this observation we can suggest two things. Firstly, for JB, making meaning with a text written in a stream of consciousness style involves rearranging what the text offers into a linear chronological narrative. Secondly, at least for *JJS* there must be some other reason(s) which accounts for the style of his RP content (that is, he is not mirroring the style of the text).

In *TWA* I offered the additional possible reasons that he mirrored the style of the exemplar RP, or the style fitted with his sociocultural conceptions of this context of writing (RPs). To these possibilities we can also add that he had received no comments about or suggestions of alternative writing styles from me about his RPs for the previous five key texts (this could be taken as tacit support for the style he adopted with *TWA*).

However I want to suggest another, more likely reason is that a linear chronological narrative facilitates JB's telling of his emerging story: in other words JB uses this process because it is an efficient way of noting the emerging story. This suggestion is supported by the arguments of researchers such as Frawley and Lantolf (1985), Black and Seifert (1985), Ochs and Capps (2001) and theorists like Hardy (1977), Bruner (1990) and Eakin (1999) who argue that the typical way people organize their experience of the world is through narrative – that is, 'storying' (I will discuss this issue in Chapter 7).

JB has taken a text often written using a non-linear stream of thoughts and applied a linear chronological coherence to the text (and his story), in so doing he changes the representation of the aspects. For example in RP 1 (Table 6.1 lines 2-3), JB appears to provide one overarching thought Jojo has "He [Jojo] wonder why the men killed them". Indeed the text offers readers many things Jojo wonders related to that overarching thought:

'Why aren't I dead, too?' (*JJS* 5)

'Why wasn't I in the house with my family?' (*JJS* 5)

'I don't understand why the men came to our village' (*JJS* 7)

'Why didn't my brother stay in the town?' (*JJS* 8)

'Why did he die?' (*JJS* 8)

'Why did the men hurt her [Jojo's sister]?' (*JJS* 8)

Thus although we can claim to observe the three foundational processes in his RPs for *JJS* as we observed in *TWA*, their appearance seems to have more obviously affected the product of his meaning making. In *TWA* it perhaps seemed trivial to note he used a linear chronological narrative, but in *JJS*, because this process requires JB to select and alter his representation of the (stream of consciousness) text, the process is revealed as important. It has implications for the meanings he made, and as I will show, the other processes he used.

Let us now see if those three foundational processes can be observed in his Summary data.

6.3.2 JB's Summary

Again JB was given his RPs to refresh his memory before he was prompted with 'what is this story about, can you tell me your summary'. Table 6.2 below shows the beginning of his response.

Table 6.2

Extract from JB's Summary for *Jojo's Story*

line	**Summary**
5	oh. so a ten years old boy Jojo, mm, alived in ahh ah killed his village and
6	his family all died. Some men ahh from another country killed all the people in
7	the village. Only Jojo alived so he's not in the house, not in the house, ah,
8	and he he walk back to the home and he saw his family lying on the ground,
9	blood is everywhere. He found his chicken Whitetail didn't die he hide with his
10	chicken together, suddenly he heard a sound a big machine sound and he hide in
11	the under the stable, some men comes,

As with the processes for crafting his RPs we can see that in his Summary some of the aspects offered by the text are noted in his Summary, but not all (for example he has omitted Jojo's initial introspections about the passage of time). Additionally, comparing his Summary with his RP (Table 6.1) we can see almost all the aspects noted in his RP are also noted in his Summary. This will be more fully explored below, but the point to make at this stage is that his Summary product can be described as containing some but not all the aspects offered by the text, and his RPs.

The second process (altering the representation of aspects) is also evident in his Summary. He significantly alters the representation of aspects from the representation offered by the text, and also from his RP. Again this will be further explored in Section 6.4.

Lastly, we can see evidence of the process of using a linear chronological narrative to tell his summary. As with the analysis of RP 1 above, I suggest his adoption of this style of narrating his story has implications for both the processes of making meaning, and the meanings he made with the text. This will be further discussed in the next section and Chapter 7.

In *TWA* I argued that we could analyse JB's data by comparing his RPs with comparable sections of his Summary on a 'chapter' by 'chapter' basis because his Summary data closely follows his RP data derived from each chapter in the text. However, at least for this chapter in this text, JB departs slightly from this trend. That is, his Summary includes events and a character not noted in RP 1, nor is it offered by the text in chapter one (it

appears at the start of chapter two). In his Summary JB foregrounds (Table 6.2 lines 9-10) Jojo's chicken (Whitetail), that the chicken did not die, and that Jojo hides with Whitetail. JB places these aspects immediately before the events wherein Jojo hears the sound of a big machine and hides under the stable, some men are coming (Table 6.2 Summary lines 10-11) which are aspects supplied at the end of chapter one of the text and are foregrounded in JB's RP 1 (Table 6.1 lines 3-4). JB has inserted the character Whitetail, that Whitetail did not die and the event of hiding with it, before the ideas concerning Jojo's worry over the imminent arrival of a lorry and needing to be quiet. To this extent he does not follow the sequence of events offered by the text for chapter one (or his RP). He has inserted events and a character from chapter two before the last events and ideas of chapter one.

I will discuss this feature of JB's data in Chapter 7 when I look at the possible impact of textual features on JB's processes and products of making meaning with texts. However, for now, I want to suggest that it is still informative to conduct the same kind of comparison in *JJS* that was done in *TWA* (comparing RPs with Summary data on a 'chapter' by 'chapter' basis). For although, at least in the case of the first chapter of *JJS*, JB's Summary segment does not strictly follow the text's chapter break, it raises interesting questions about the changes he makes, and why.

It appears then that JB uses the three foundational processes in making meaning with *JJS* that I observed in his data for *TWA*. However, their application during the reading experience, and the effect of using them is somewhat different. By rearranging what the text offers and crafting his story into a linear chronological narrative, JB appears to be doing more work. He is not 'simply' regurgitating the text (if in fact that is what he did in *TWA*), he is crafting a story out of all that passes through his field of attention. As with my initial analysis of his *TWA* data, his use of these foundational processes raises many questions. I will now analyse his RPs and Summary data in order to address some of those questions.

6.4 CONSTRUCTING A STORY FROM THE MEANINGS MADE

In the preceding section I argued that we could see evidence of the three foundational processes in *JJS* that we saw in *TWA*, but that these processes had different implications for the meanings made of *JJS*. In this section I want to make a detailed analysis of the comparison of JB's RP and Summary data in order to see if the eight other processes observed in *TWA* can also be seen here. In so doing I will begin the discussion of their implications for the meanings JB made, and his meaning making processes.

6.4.1 Chapter One

In Section 5.3 I argued that JB's RPs contain aspects which are considered by him to be important to the emerging story, whereas his Summary contains aspects which constitute his story having read the whole text. In a transactional theory of reading, we would expect to see some similarities and differences in aspects noted from RP to Summary (as we did in *TWA*). And indeed we can see this in Table 6.3 (see below). Both his RP and Summary foreground some aspects which are ostensibly the same. Both sources foreground a character (Jojo) and that Jojo is 10 years old (Table 6.3 RP line 1; Summary line 5), his family is dead (Table 6.3 RP line 1; Summary line 6) and so on. We can again surmise that these details were important to JB's story by the end of chapter one, and were still considered important by the end of the text.

Table 6.3

JB's RP and Summary for Chapter One of *Jojo's Story*

line	**Recall Protocol 1**
1	A ten-year-old boy Jojo saw his family died on the floor. He was
2	outside the house so he didn't die. His family are nice. He wonder why
3	the men killed them. He is hungary and heared a sound. A lorry is
4	coming. He must be quiet ~~The~~ Maybe they won't find him.
line	**Summary**
5	oh. so a ten years old boy Jojo, mm, alived in ahh ah killed his village and
6	his family all died. Some men ahh from another country killed all the people in
7	the village. Only Jojo alived so he's not in the house, not in the house, ah,
8	and he he walk back to the home and he saw his family lying on the ground,
9	blood is everywhere. He found his chicken Whitetail didn't die he hide with his
10	chicken together, suddenly he heard a sound a big machine sound and he hide in
11	the under the stable, some men comes,

We can also see that JB backgrounds from the Summary previously foregrounded aspects. For example, in RP 1 (Table 6.3 lines 2-3) JB foregrounds Jojo's wondering why the men killed his family. However this wondering is not foregrounded in JB's Summary. Additionally, the idea that Jojo's family are nice (Table 6.3 RP 1 line 2), he is hungry (RP 1 line 3) and two apparently paraphrased sentences (RP 1 line 4)[17] are backgrounded by the time of the Summary (the issue of JB's apparent use of paraphrases and adoption of stylistic features of the text is discussed in Chapter 7). JB was not asked why these ideas were not foregrounded in his Summary.

Our earlier explanation (see Section 5.3) for his backgrounding of aspects in the Summary was that in JB's RP he foregrounds what he thinks is important to his *emerging* story. Since one's emerging story may be different to the story one creates by the end of the text, we would expect to see at least some formerly foregrounded ideas (in the RPs) being backgrounded by the end of the text when one's story, and the aspects important to it have likely changed. On this explanation then, things like Jojo's wondering about why the men killed his family, that he is hungry and that 'he must be quiet, maybe they won't find him' are no longer important to JB's foregrounded story by the end of the text.

That these aspects are not important to his foregrounded story is still a potential explanation for JB's backgrounding of them. For example, by the end of chapter one, JB is potentially in suspense about the lorry coming (Table 6.3 RP lines 3-4), and whether they (the killers) will find Jojo (and perhaps kill him too) (Table 6.3 RP line 4). However, part way through chapter two the text reveals that the lorry contains United Nations (UN) troops, not the killers, and thus JB's suspense is relieved. That Jojo has to be quiet in order to avoid detection by the killers is, by chapter two, not a foregrounded idea in his story, and therefore it is backgrounded from his Summary.

The process of reducing the range of aspects from RP to Summary does not seem evident here despite JB backgrounding in his Summary aspects that were previously foregrounded. In fact the opposite occurs: a greater range of aspects is noted in his

[17] The text supplies: "I'll be very quiet. Perhaps they won't find me" (JJS 9).

Summary than in his RP. By the end of the text JB foregrounds such things as the killers were from another country (Table 6.3 Summary line 6), Jojo's whole village is dead, blood is everywhere (Summary lines 8-9). JB appears to be creating a more complex story from this chapter by the end of the text, than he did as he created his emerging story.

Indeed comparing JB's RP with his Summary one could speculate that he put the bare essentials in his RP, and fleshed out at least some of the details in the Summary. Again JB was not asked about this, but perhaps one aspect influencing him was his inability to decide if he liked the text or not (Likert scale data). In fact he did not decide if he liked the text until the end of the last chapter (chapter eight, Likert scale data). Perhaps then, by the end of the text, having decided he liked the story he evoked, he gave more than the bare essential aspects in his Summary. Although we cannot know JB's thinking here, we can analyse the kinds of details he added to his Summary.

Instead of reducing the range of aspects from RP to Summary (as he appeared to do in *TWA*), JB increases the range by foregrounding aspects in his Summary which were not in his RP (nor in the case of Whitetail [Table 6.3 Summary lines 9-10] were they offered by the text for that chapter). For example, the idea that the men who killed his family came from another country is a new aspect. However, contrary to his *TWA* data where sometimes 'newly' foregrounded aspects did appear to be 'new', and not elaborations on RP foregrounded aspects, JB's 'new' aspects in his Summary might be better thought of as elaborated aspects.

Whereas what we saw in JB's *TWA* data was elaboration of particular events by the time of his Summary (for example the dream of the phantom – see Section 5.4.2), what we see in his data for *JJS* chapter one is elaboration of all the aspects foregrounded in both RP and Summary.

The idea foregrounded in his RP (Table 6.3 line 1) that Jojo's family is dead on the floor is elaborated in his Summary. He tells us that they, and indeed the whole village, were killed by men from another country (Table 6.3 Summary lines 5-6), that Jojo was not in the house when they came (Table 6.3 Summary line 7) and that there is 'blood everywhere'

(Table 6.3 Summary lines 8-9). Compared with his RP, the content of JB's Summary provides a richer picture for the listener (of his story). Perhaps then, one reason for JB's elaboration here is the descriptive function it performs in his story (that is a facilitation of his narrative).

Another interesting elaboration in JB's data is that although JB states in his Summary that the murderers came from another country, the text does not suggest where the murderers come from, only that they came to Jojo's village, left, and Jojo fears they may return. Indeed throughout the text, the issue of where the story is set, and who the murderers are (men, soldiers), is not disclosed. The text offers readers references to the idea that the men who killed Jojo's family and villagers come 'from across the river' (*JJS* 10, 21, 26, 29, 35, 40), and that there is another country 'on the other side of the river' (*JJS* 35). Thus although JB may have connected these disjointed and scattered references offered by the text to the soldiers coming from another country, it is perhaps more likely that JB drew on his current world knowledge of mass murder (often between countries).

JB suggested that the story may be set in Iraq or Pakistan or Israel (Q & R lines 108, 110, 134). Iraq and Israel are embroiled in conflicts with other countries, and Pakistan is troubled by both internal conflicts with separatist factions, and border issues with India. Thus the idea that the killers are from another country makes sense. If JB did draw on this kind of world knowledge and used it in creating his story, then the process of elaboration includes both elaborating on aspects encountered within the text, and, elaborating by drawing on extra-textual knowledge (that is, world knowledge) (see Carrell 1983a; Steffensen, Joag-Dev & Anderson 1979; Porat 2004). Other readers suggested other settings: Zimbabwe, Colombia, the USA (Al Bino); the Middle East (Genevieve Javal and Oscar); England (Ezy-Pac); Turkey or an imaginary country (Jane Doe).

From our analysis and discussion of JB's data for *JJS* chapter one, we can see the processes described in the *TWA* analysis are evident, but they seem to be used differently and have different effects on the meanings made (the process described as an eventual reduction in the range of aspects from RP 1 to RP 8 cannot be discussed yet). Perhaps one of the biggest differences between the *TWA* data and *JJS* data is that in *JJS*, JB seems to limit

what he writes in his RP to 'the bare essentials', but elaborates significantly in the Summary.

One effect of JB's possibly 'bare essentials' foregrounding in his RPs is illustrated when his RPs are compared with his Summary. The distinction between 'newly' foregrounded aspects, and 'elaborated' previously foregrounded aspects becomes a difficult distinction to maintain. Thus although the same processes could be said to be used in both *TWA* and *JJS* (for example, 'RP and Summary foreground some aspects which are ostensibly the same'), the product generated appears to be different.

6.4.2 Chapter Two

In JB's data for this chapter we can see evidence of his process of foregrounding in his RP and Summary some aspects which are ostensibly the same. For example, the character 'Chris' (see below Table 6.4 RP line 6; Summary line 14), that he is a journalist (Table 6.4 RP line 6; Summary line 14) and the idea that Chris befriends Jojo (Table 6.4 RP lines 6-7; Summary lines 14-15) are ostensibly the same aspects.

Table 6.4

JB's RP and Summary for Chapter Two of *Jojo's Story*

line	**Recall Protocol 2**
5 6 7	Jojo hide in the stable with his chicken – whitetail. Lot of soilders come in to the village. They found Jojo. Chris – the journalist ~~helped~~ be friend with Jojo.
line	**Summary**
12 13 14 15 16	they speak their language and, yes, but white tail run away because its scared. but Jojo don't doesn't want his chicken died so he run around the stable and he saw that those men there and ahh, a reporter a journalist named is Chris, he can speak some Jojo's language and then he becomes friend, Chris said he will take Jojo to a children's house where children all live in the house.

However there is little evidence of the process of backgrounding from the Summary previously foregrounded aspects. Indeed the idea that 'a lot of soldiers' came (Table 6.4 RP line 5) may in fact be part of what JB intends when he refers to 'they' (Table 6.4 Summary line 12), and 'those men' (Table 6.4 Summary line 14). It is possible then that

everything JB foregrounded in his RP is also foregrounded in his Summary. As noted in the analysis of chapter one data (Section 6.4.1), JB's apparent foregrounding of 'the bare essentials' in his RP seems to result in his foregrounding almost everything from his RP, in his Summary.

In the discussion of his process of backgrounding from the Summary previously foregrounded aspects in *TWA,* I suggested that a reader's story emerges over the course of the whole text. Therefore it is understandable that at least some aspects foregrounded in an emerging story (RP data) may be backgrounded by the time the whole text has been read. However, in JB's data for *JJS* chapter two, it seems all of the aspects in the RP seem to be foregrounded in the Summary. Three things may account for this.

Firstly, by the end of chapter two JB may have had a firm idea of what his story is and will be, thus he only notes in his RP what is important to this story. He maintains this story throughout his reading of the text. This means that although as he reads the text he adds new aspects to his story, the foregrounded, organising aspects of his story – the 'bare essentials' - remain the same.

Secondly, rather than having already decided what his 'Jojo's Story' is and will be, JB may simply have been far more selective about what he notes in his RP for this text, compared with *TWA*. Thus he limits what he notes to very general aspects, and in being so general he coincidentally notes all the aspects which he uses in his story at the end of the text. JB could have had various motivations for being more selective about what he includes in the RPs for *JJS* (compared with *TWA*). It is possible that the differences between RP and Summary are largely explained by JB's uncommitted interest in the story chapter by chapter (thus limiting what he writes in the RP, but after he decides he likes it, expanding his story in the Summary). JB's inability to decide if he liked the story as he read it (up until the end of the text) might have discouraged him from writing much detail in the RPs, and / or, might have limited the complexity of the story he foregrounded as he made meaning with the text. However, having decided he liked the story (by the end of it) he elaborated in the Summary on the aspects foregrounded in his RPs.

Thirdly, as noted above, *JJS* utilizes a stream of consciousness style of writing. However, JB has adopted a linear chronological narrative in both his RPs and Summary data. He may have had difficulty in transposing or extracting aspects written in a stream of consciousness style into his preferred linear chronological narrative. Interestingly, none of the readers (except Jane Doe) intentionally included the stream of consciousness ideations. One participant (Vivien) appeared to inadvertently include stream of consciousness text as a result of her choice of task activity (see Section 7.3.2). Almost all participants crafted *JJS* into a linear chronological narrative.

JB was not asked about the stylistic features of the text, or their impact on him and so no data was made which could shed light on the relevance or effect of stream of consciousness on him. However, even if he had been asked he may not have been able to respond because he may not have noticed any effect.

Analysis of the data in Table 6.4 also suggests that far from reducing the range of aspects from RP to Summary, JB has increased the range of aspects. For example, the idea that Chris can speak Jojo's language is foregrounded (Table 6.4 Summary lines 14-15). Though again, as with the analysis of *JJS* chapter one it is unclear if the 'new' aspects are not better described as an increase in the range, or, elaboration of existing aspects. Although an idea such as that Chris speaks some of Jojo's language (Table 6.4 Summary lines 14-15) is in some sense a 'new' idea, what is perhaps of more interest is how these new aspects elaborate the story JB initially foregrounds in his RPs.

As with his data for chapter one, JB appears to elaborate substantially in his Summary. For example, in the RP (Table 6.4 line 5) JB simply notes that Jojo is hiding in the stable with his chicken, but he elaborates on this in his Summary by describing Whitetail's role in Jojo's rescue (Table 6.4 Summary lines 12-14). Additionally, in his RP (lines 6-7) JB notes that Chris befriends Jojo, but possibly elaborates on what 'befriending' him includes – namely taking Jojo to a children's house (Table 6.4 Summary lines 15-16). I suggest that what accounts for this significant elaboration is JB's process of 'feedback'.

By the end of chapter two JB does not know what role Chris will have in Jojo's story. The complexity of their relationship is developed by the text over the course of the subsequent chapters. Interestingly, JB initially seemed about to write that Chris 'helped' Jojo (Table 6.4 RP lines 6-7), but then changed his mind to 'be friend with Jojo'. The text does not explicitly describe Chris as either helping or being a friend of (or 'befriend') Jojo. The text does, however, offer numerous examples of what Chris does for Jojo which could validly be inferred as either helping, or being a friend of. Interestingly, perhaps JB's crossing out 'helped' and writing 'be friend' (Table 6.4 RP line 6) is evidence of JB thinking as he writes the RP about what the text means for him ('on-line editing' [Roebuck 1998: 58-60]). In other words, JB is thinking as he writes the RP how best to describe what Chris is for Jojo.

In any event, by the Summary, aspects of Chris' relationship with Jojo have been elaborated on and the details that Chris can speak some of Jojo's language (thus facilitating a friendship), and that Chris will take Jojo to a children's house are foregrounded. Both speaking Jojo's language and the children's house are aspects that feature in the subsequent chapters of the text. Thus I argue that these aspects take on significance for JB's 'JJS', and this significance feeds back to his Summary data for chapter two.

It might be thought that a second language learner would naturally notice aspects of a text which draw attention to the potential problems of intercultural communication. However out of the five ESL participants who read this text, only JB explicitly referred to Chris speaking some of Jojo's language. Interestingly all three native English speaking participants noted that Chris could speak some of Jojo's language.

6.4.3 Chapters Three, Four and Five

The data for these three chapters will be considered together since they share a significant similarity – namely, the lack of a comparable Summary section. Thus the process of foregrounding some aspects which are ostensibly the same in both RP and Summary is not evident here. This suggests that by the end of the text nothing from these chapters has been foregrounded in JB's 'JJS'. This implies that the meanings JB made in subsequent

chapters, in a sense, 'fed back' onto his emerging story to background the aspects foregrounded in his RPs.

Table 6.5

JB's RP and Summary for Chapter Three of *Jojo's Story*

line	**Recall Protocol 3**
8 9 10 11	The soildiers buried all the died body. Jojo asked to ~~put~~ bury one family together so they won't alone. The school is down. The teacher's dog alived. ~~The so~~ Jojo gave the dog food and water. When Jojo talked to his died grandmother he heared a sound of the gun fire
line	**Summary**
	[no comparable section]

Table 6.6

JB's RP and Summary for Chapter Four of *Jojo's Story*

line	**Recall Protocol 4**
12 13 14	Chris drive his jeep. With Jojo. They are getting away. Jojo and chris talked to each other ~~who~~ about the wall outside their village and they past another village of ghosts.
line	**Summary**
	[no comparable section]

Table 6.7

JB's RP and Summary for Chapter Five of *Jojo's Story*

line	**Recall Protocol 5**
15 16 17	Jojo told the stories about the river and Jojo asked Chris if he have some……. stories. he told Jojo two stories. Jojo want to live with Chris but Chris didn't agree because he always travelling.
line	**Summary**
	[no comparable section]

The text in chapters three, four and five continues the stream of consciousness style and it is through this device that readers are offered the tragedy and pathos of Jojo's circumstances. JB has foregrounded some aspects from the text in his RPs, but he has not therein included anything written in the stream of consciousness style. Moreover, by the

Summary, all aspects from the chapters have been backgrounded, and nothing in the last three chapters of the text (that is, chapters six, seven or eight) fed back to the aspects in chapters three, four and five to make them important to his foregrounded story by the end of the text.

Again I argue that what accounts for JB's omission of details from chapters three, four and five in his Summary is that none of those aspects are relevant to his foregrounded story, nor to his narrative activity in retelling his story to me. I do not think that JB's memory, or a lack of attention to the story accounts for either the brevity of the RPs, or the lack of reference to aspects from those chapters in his Summary. For if either of those were the case he would probably not be able to discuss the backgrounded aspects of those chapters in his Q & R. However he was able to do this. For example, during the Q & R (lines 183-185) I asked JB to explain his RP 4 reference 'about the wall outside their village' (Table 6.6 line 13 above) and he replied:

188 JB: the wall and Jojo when he's young he ask what's the wall used for, and he said the
189 wall used for the rain so he won't get wet, now he is raining , go outside the wall and
190 he got wet [quiet laugh]

191 Me: so its kind of a funny [humorous] thing

192 JB: yeah

JB's ability to retell significant aspects of the story Jojo tells Chris, suggests that he has a good recollection of the text, the meaning he made of it, and his aesthetic response to it at the time he read it (he found it amusing). It seems then, that he chose not to include the additional recollections of this passage in the RP (potentially because they were not important to his emerging story) as opposed to: did not remember, did not attend to, or did not understand the story. Thus I would argue that JB has read, evoked responses and made meaning with at least some aspects of the text offered by chapters three, four, and five but he did not consider them 'important' for his story by the time of his Summary.

6.4.4 Chapter Six

JB's data for this chapter shows a return to the process of foregrounding some aspects which are ostensibly the same in the RP and in the Summary. For example, the idea that Chris takes Jojo to the children's house is foregrounded in both data sources (see below Table 6.8 RP line 18; Summary line 17). He also backgrounds from the Summary aspects which had previously been foregrounded. For example the character Red and events and ideas associated with him (Table 6.8 RP lines 19-21) are backgrounded.

Table 6.8

JB's RP and Summary for Chapter Six of *Jojo's Story*

line	**Recall Protocol 6**
18 19 20 21	Chris left Jojo at the children's house. They have a lot of children in it. Doctor Nicky ~~was~~ is a very friendly woman. She likes Jojo. Jojo talked to a boy people call him Red. Red didn't talk. Jojo talked to him. Red said that he had a goat. Next day, he left the house. Some children said he stepped on the landmine.
line	**Summary**
17 18 19	So Chris drives Jojo to the children's house but and they are they arrived there and the doctor doctor Nicky, is a woman who takes care of all the children, and Chris left

Unlike the data for chapters one and two where the RPs contain fewer aspects than the Summary, JB's data for chapter six shows that JB has included more aspects in the RP than the Summary. That is, the process of reducing the range of aspects from RP to Summary seems evident here (cf. Sections 6.4.1 and 6.4.2). Noticeably JB backgrounds all references to the character Red (Table 6.8 RP lines 19-21). Red's role as offered by the text could be described as a sub-plot, and he only appears in chapter six.

In my earlier discussion of the data I argued that if an aspect is foregrounded in the RP but backgrounded from the Summary, then that aspect is no longer foregrounded in the reader's story. On this view then, Red is not important to JB's 'JJS'. However, by drawing on JB's other data we can see that Red was actually important to JB, if not to the 'Jojo's Story' as he told it to me (or described it in his reading journal). Evidence supporting this claim comes in his interview.

JB enquired at the beginning of the interview session about whether his summary needed to include 'that whole stories' (interview line 3). This suggests that JB is unsure exactly what he should include in his Summary. I suggest that JB has omitted references to Red in his Summary because it is not part of his foregrounded story in the context of telling it to a researcher in a school context. Intriguingly, at the end of his Summary (interview lines 32-35) when I prompted him with 'anything else', JB replied:

32 JB: no and there's a boy called Red, but everyone don't know his name, but one
33 day he, Jojo talked to Red, but he asked Red was his goat's name and Jojo ss ah
34 no and Red he become really sad and he said my goats name, and the day after
35 that Red left, someone said he stepped on the landmine and died.

I suggest that JB's request for clarification at the beginning of the interview about what a summary encompasses, and his response to my 'anything else?' (that is, adding significant details about Red) indicates he is unsure what he should tell me – unsure what should be 'JJS' in this context.

Alternatively, perhaps JB is unsure about Red's role in his 'JJS': that is, despite having finished reading the text, JB may not have finished making meaning with it. As JB gives his 'summary' of what this story is about, he is sifting through a wealth of recollections, evocations and interpretations and providing only a portion of everything he could say about the text and his story. It seems as though JB is still creating his 'JJS' at the time of the interview, and the one he creates in the context of my asking him to tell me a summary is not necessarily the only story from all possible stories derivable from JB's experience of reading, and making meaning with, *JJS*. When I asked JB how *JJS* could be made better (Q & R line 307, see Section 6.6.4 below for analysis of JB's response), he suggested that he would like to have known what happened to Red. It seems likely that JB found Red and the ideas and events surrounding this character memorable, perhaps even intriguing – a 'small mystery' (Gerrig, Love and McKoon 2008) (since JB wanted to know more about him). However, in telling a summary of the story, this character is not at first included, and was only added because I prompted JB with 'anything else'.

This is important to note because in contrast to the many pieces of research which have assumed that what one recalls or retells as a 'summary' of the story is what one has understood from the text (see for example, Cullinan, Harwood & Galda 1983; Appel & Lantolf 1994), JB's data suggests he only tells a portion of what he recalls – one version of 'Jojo's Story'. And although we can refer to this as his 'foregrounded' story in this (interview) context, JB may have foregrounded a different story in a different context. Pedagogically this is extremely important to understand since it implies that changing the context of enquiry, potentially changes the story (re)told.

Continuing with our analysis of JB's data we can perhaps see some evidence of other processes revealed in *TWA*. JB foregrounds an aspect in the Summary which was possibly not foregrounded in his RP. However as with data analysis for chapter two, it is difficult to decide whether JB is elaborating on a foregrounded aspect, or, foregrounding a new aspect. In his RP (Table 6.8 lines 18-19), JB notes that Doctor Nicky is a very friendly woman, and she likes Jojo. That she 'takes care of all the children' (Table 6.8 Summary line 18), may or may not be part of JB's idea that she is a 'friendly woman'. Although Dr Nicky is foregrounded in his RP, an aspect of her character seems to be elaborated on by the addition of possibly a new idea (that she cares for the children).

Whether or not 'Dr Nicky cares for all the children' is a 'new' aspect or an elaboration of a foregrounded aspect, it is not there through a process feedback from reading subsequent chapters. That she cares for the children is offered by the text only in chapter six (although there are brief references to her in chapter eight). Thus it seems likely that what accounts for JB's foregrounding the fact Dr Nicky 'cares for the children' in his Summary is likely due to what JB recalls, selects and formulates as he tells his narrative in a given context (RP activity, Summary activity). Thus this may be evidence of foregrounding to facilitate his narrative.

6.4.5 Chapter Seven

In the data analysis in Section 6.3.1 I pointed out that JB incorporated chapter two ideas, events, and a character in his Summary section dealing mainly with chapter one aspects. Although that was the only data set in which that occurred, JB's data for this last chapter

illustrates the mental work he was doing in his Summary in order to arrange the aspects offered by the text into a coherent narrative.

Table 6.9

JB's RP and Summary for Chapter Seven of *Jojo's Story*

line	**Recall Protocol 7**
22 23 24 25 26	The soidiers and Chris come back again. Chris lived in the house for 2 weeks. They talk everyday. Jojo don't like the soildiers any more because he think the soildiers can come before their ~~fam~~ village destoried. The soildier 'Duck is jojo's friend, too. Jojo want to go ~~back to~~ to England with Chris. But Chris still not agree.
line	**Summary**
20 21 22 23 24	but when Chris left Jojo want to go to England with him, Chris said he can't because this is Jojo's country not England. and Chris ah Jojo lives there for four weeks, when they come back again they saw soldiers play football and he want, yeh plays football. And Chris took, Chris come back as well and he talked to Jojo everyday, but they left again

We can see evidence in his data that his RP and Summary foreground some aspects which are ostensibly the same. For example, that Jojo wants to go to England with Chris is found in both RP (Table 6.9 line 25) and the Summary (Table 6.9 line 20). Additionally we can see evidence of his process of backgrounding from the Summary previously foregrounded aspects. By backgrounding these aspects JB appears to reduce the range of aspects noted in his Summary. For example, that Duck is Jojo's friend too (Table 6.9 RP lines 24-25) is backgrounded by the time of the Summary. One idea in particular is notable for having been backgrounded, namely: Jojo's thinking that he does not like the UN soldiers anymore because they could have come before his village was destroyed (Table 6.9 RP lines 23-24).

It is interesting that JB has backgrounded Jojo's change of mind about how he views the soldiers because for JB this story was enjoyable because Jojo took it upon himself to fight for his country (Q & R line 62, reading journal). The primary reason given by JB for Jojo's decision to fight was that the UN did not and will not fight the men who killed Jojo's family and villagers (Q & R lines 294-295). Thus Jojo, according to JB, 'faces the truth' and

does not escape to England with Chris, but stays to fight the murderers (Q & R lines 69-71, 269-270, 284, 301-303).

Given JB enjoyed the story because Jojo decided to do a brave thing and fight, it seems odd for JB to background that part of the text and his RP when Jojo begins to dislike the UN soldiers and decides he must fight for his country himself. Perhaps, rather than this being a case of foregrounding and backgrounding, JB has simply forgotten to include the events leading to Jojo's decision when he tells his Summary.

Possible evidence supporting JB's having forgotten (rather than omitted through backgrounding) is his apparent difficulty in representing aspects offered by the text into his linear chronological narrative in his Summary. JB appears to be unsure about the comings and goings of Chris and the other UN soldiers to and from the Children's House. His Summary begins with an idea offered by the text toward the end of the chapter (Chris leaves the children's house to go to England and tells Jojo he can not come with him - *JJS* 41-42). At line 21 (Table 6.9 Summary) he self corrects who (Chris or Jojo) lives at the house for four weeks, begins to say that he [Jojo?] want to play football, pauses then proceeds (Table 6.9 lines 22-23). His last lines of the Summary commence with a restart about Chris at line 23 (Table 6.9 Summary) and draw on details offered at the beginning of the text (Chris returning to the children's house and talking to Jojo everyday - *JJS* 38). In perhaps the only potential example of an invalid meaning made from the text, JB states that Jojo lives there for four weeks (Table 6.9 Summary lines 21-22).

The criteria adopted in this thesis for what constitutes 'valid interpretations' were explained in Section 2.3.3.5. To be a valid interpretation nothing offered by the text can contradict the interpretation, and there must be a (textual) basis upon which the interpretation is made. The text offers no firm idea of how long Jojo lives at the children's house for, but provides indeterminate time markers. For example, from when Jojo arrives at the children's house (in chapter six) time references include "days go by" (*JJS* 34), "the next day" (*JJS* 37), "Chris talks to me everyday now" (*JJS* 40), "Chris has been here for two weeks now" (*JJS* 41), and "It's two weeks since Chris went away" (*JJS* 43). However the only time reference offered in chapter eight is "It's two weeks since […]" (*JJS* 43). Thus

JB's reference to four weeks is either not based on what is offered in the text for chapter eight (that is, he includes the passage of time noted in earlier chapters), or is simply an invalid meaning because it contradicts what is offered in chapter eight (that is, "two weeks").

Thus perhaps the intellectual work JB had to do to sort out the linear chronological details of characters' comings and goings caused him to temporarily forget Jojo's change of mind about the UN soldiers. This remains speculation however as it is also possible that JB intentionally backgrounds the reason (the UN's uselessness) Jojo decided to fight for his country and foregrounds / focuses on Jojo as a maturing freedom fighter ("he's not a boy anymore" Q & R line 274). Thus JB foregrounds aspects of Jojo's thinking "he think he should go to England […] but he was wrong he should protect his own country […]" (Q & R lines 69-70). On this view, it is less important to JB that Jojo thinks the UN is ineffective, than Jojo becoming a man by choosing to fight for his country.

We can also see in JB's data for this chapter evidence of his process of 'foregrounding aspects in the Summary not previously noted in the RP'. JB foregrounds the event that the soldiers are playing football (Table 6.9 Summary line 22). He also foregrounds the reason Chris does not take Jojo back to England with him (Table 6.9 Summary lines 20-21). Whereas the event of the soldiers playing football appears to be a newly foregrounded aspect, Chris' reason for leaving Jojo in his war torn country may be considered either a new, or an elaborated aspect.

Although JB foregrounds in both RP 7 and the Summary that Jojo wants to return to England with Chris, JB does not foreground a reason why Chris does not agree to this (in the RP). However, in the Summary (Table 6.9 Summary lines 20-21) JB notes that Chris says he can not take Jojo to England because England is not Jojo's country. The text offers that detail in chapter seven (*JJS* 42) so it is somewhat odd that JB did not foreground it in his RP as well as his Summary. However perhaps the idea of 'whose' country belongs to whom, and who is responsible for it is something that JB only gives weight to at the end of the text, when he has made the meaning that Jojo fights for *his* country. If so then this is potentially an example of feedback.

Possibly the additional or elaborated aspect of Chris telling Jojo why he can not take Jojo back to England is based on meanings JB made of the text in chapter eight. Therefore, the meanings he made in chapter eight fed back to JB's initial decision to background the reason Chris does not take Jojo to England, resulting in that reason being foregrounded in JB's Summary. The relevance of Jojo's sense of belonging in his war torn country is offered by the text for chapter eight. Again, like much of the text the style of writing uses stream of consciousness. Additionally the writer uses a simile which could be interpreted as a metaphor for Jojo's maturing sense of self and belonging in his country. Any or all of these potential sources of information about why Jojo does what he does could have fed back to JB's initial decision to background the reason Chris does not take Jojo to England (that is, England is not Jojo's country).

6.4.6 Chapter Eight

This is the final chapter of *JJS*. Again we can see evidence of most of the processes identified in *TWA*.

Table 6.10

JB's RP and Summary for Chapter Eight of *Jojo's Story*

line	**Recall Protocol 8**
27 28 29 30	After two weeks. The fighting is nearer. Soildiers come back again. They look tired. One of the soildiers is a friend of Jojo's brother. Jojo find himself again as Jojo. He took the old gun of the friend of his brother and they go away and no one can see them. Now, he is a man.
line	**Summary**
25 26 27 28 29 30	And, two days later so two weeks later, after Chris left soldiers come back and play football. And some some soldiers ah one soldier found old soldiers said he is Jojo's brother's friend, and they talked to each other and Jojo find himself back, he's not a snake and in he think he's Jojo he should protect his own country and he pick up the old gun and go with his brother's friend to fight and that's the end.

We can see apparent use of the process of foregrounding some aspects which are ostensibly the same in both the RP and Summary. For example, soldiers return (Table

6.10 RP line 27; Summary line 25), Jojo's brother's friend is amongst the soldiers (RP line 28; Summary lines 26-27); and Jojo finds himself again (RP line 28; Summary lines 27-28).

We can also see the process of backgrounding from the Summary previously foregrounded aspects. For example, JB appears to background the idea that the fighting is nearer (Table 6.10 RP line 27) that the soldiers look tired (RP lines 27-28), that no one can see Jojo when he leaves the children's house, and now he is a man (RP line 30).

However the process of reducing the range of aspects from RP to Summary is not evident. Indeed similar to his data for chapters one and two JB seems to increase (not reduce) the range of aspects he notes in his Summary.

Again the data is not sufficient to determine if JB foregrounds new aspects in the Summary not previously noted in the RP, or elaborates on previously foregrounded aspects. For example, JB tells that Chris and the soldiers (probably a reference to the UN soldiers) return and play football (Table 6.10 Summary lines 25-26). This seems more likely to be a newly foregrounded aspect, and moreover, foregrounded through feed back (see below). However, when JB reports what Jojo is thinking (Table 6.10 Summary lines 28-29), this may be considered either a new or an elaborated aspect. Since JB foregrounds in his RP (Table 6.10 lines 28-29) that Jojo finds himself again as Jojo, JB may have already had in mind Jojo's thoughts about protecting his country. That is, the idea of protecting one's own country is part of the aspect of finding oneself. Whether the idea is 'new' or an elaboration is indeterminable.

However a significant elaboration appears to occur when JB tells of Jojo's encounter with his brother's friend (Table 6.10 RP lines 28-30) in the Summary (Table 6.10 lines 26-30). JB elaborates by referring to Jojo and the brother's friend talking, and Jojo's thinking that he should protect his own country, and that when Jojo goes away, he goes away to fight. The end of the text offers the events wherein Jojo steals a UN soldier's weapon and boots (whilst the soldier was playing football), and gives them to his brother's friend. The brother's friend tells Jojo he can not stay at the children's house because of the theft and that Jojo can go with him and the other soldiers into the hills. The brother's friend gives

Jojo his old weapon, and the final sentence of the text is "Now I [Jojo] have a gun and I'm a man" (*JJS* 46).

JB appears to paraphrase the final sentences of the text in his RP (Table 6.10 line 30) and has interpreted this text in his Summary (Table 6.10 lines 28-29) to mean that Jojo has gone to fight (thus possibly an elaboration on the idea of simply 'going away'). He has interpreted the reason for this decision being Jojo's dislike of the UN soldiers who have not and will not fight the murderers (Q & R lines 294-295). This is perhaps another example of how RPs may not reveal everything in a reader's memory, and / or in JB's case, how what is 'important' to a story changes as you read and reflect on a text – what is foregrounded can change.

Interestingly, in both the RP and the Summary JB omits the event of Jojo stealing the UN soldiers' weapon and boots, but includes the event where Jojo accepts the 'old' weapon from his brother's friend (Table 6.10 RP line 29; Summary line 29). It is unclear why JB omitted that theft from both his RP and Summary data. Certainly JB is aware of the theft of the weapon because he went on to discuss that event in the Q & R (lines 288-295). It is tempting to wonder if JB overlooks this theft because it somehow tarnishes JB's image of Jojo as a hero.

Evidence that JB was challenged during his Summary activity, probably because he crafted a text predominantly using stream of consciousness into a linear chronological narrative, can be seen in his recasts, and non-distinction between UN soldiers and rebel soldiers. He begins his Summary (Table 6.10 line 25) with a recast altering the time frame of the soldiers leaving and coming back. Also, in lines 26-27 (Table 6.10 Summary) he appears to recast his efforts to introduce Jojo's brother's friend finding Jojo at the Children's House, and refers to the rebel soldiers simply as 'soldiers' (though the fact JB may have been looking for a different word to describe them perhaps accounts for the repetition of 'some', and the potential recast "ah one soldier found old soldiers said […]" (Table 6.10 Summary lines 26-27). These recasts could indicate that JB had trouble maintaining a linear chronology, and linguistically distinguishing between the UN soldiers and the rebel soldiers who befriend Jojo. Thus in his efforts to maintain the linear

chronological narrative, and distinguish between two types of soldiers, JB forgets the event of Jojo stealing the UN soldier's weapon and boots.

Also of interest is that JB appears to use a simile offered by the text in his Summary, although it is not clear if he is using it as it appears to be used by the text. The text offers Jojo's introspections about how he felt strange at the children's house because he does not feel himself there. That is because Jojo left some of himself in his village "I was like a ***snake***. I didn't have my old skin […]" (emphasis added, *JJS* 44). During JB's Summary (Table 6.10 lines 27-29) he says: "[…] they talked to each other and Jojo find himself back, he's not a ***snake*** and in he think he's Jojo he should protect his own country […]". It is unclear exactly how JB is drawing on the textual simile of the snake here, but it is interesting he has adopted the simile (the snake). In the analysis of JB's RP data for *TWA*, I noted instances of what could be described as paraphrasing from the text. JB's apparent use of a simile from the text here could be considered an example of that kind of 'co-opting from the text' feature (this idea will be discussed in Chapter 7).

By the end of a text it might be expected that a reader's final RP and their Summary would foreground predominantly the same aspects because both tasks are being done having read the whole text (as was suggested in *TWA*). In a sense the final RP is based on having completed the text. However, JB's RP and Summary data for the last chapter contain several aspects which are different. JB seems not to have foregrounded the fact of Jojo's fighting for his country in his RP and it is not apparently foregrounded until he has had time to consider the story (by the time of the Summary). I base this observation on two key differences between the RP and Summary. Firstly that in the RP no mention is made of the UN soldiers playing football, and secondly that in the Summary (Table 6.10 lines 28-29) JB includes the game of football, and offers a reason for Jojo's fighting for his country. So although by the time JB wrote the RP for that chapter he had finished reading the whole text, he had not finished making his 'Jojo's Story'. He had not made a meaning with the football game, or Jojo's 'heroic' reasons for fighting for his country. However by the time of the interview (two days later), JB had foregrounded aspects offered by the text which for JB made Jojo's decision to fight for his country the thing he liked about the story (Q & R line 61), and, the aspects underpinning the theme of JB's 'JJS' (Q & R lines 301-303).

Although we cannot be sure when JB came to the meaning he made of the text as told by him in the Summary, it is notable that it appears not to have been made at the time of writing the final RP (that is, immediately after reading the text).

In my analysis of the *TWA* data, I suggested that one process evident in JB's later RPs was that he reduced the range of aspects noted in his RPs, from the early RPs to the later RPs. Although it is possible JB used this process in *JJS*, it seems unlikely given that he appears from the start to have foregrounded in his RPs very general, perhaps superordinate aspects. Moreover, we do not see ostensibly the same aspects foregrounded in both RP and Summary in the later chapters which supported the notion (in *TWA*) of a reduction in his meaning making focus. Indeed there are aspects foregrounded in RP 8 which are backgrounded from his Summary, and new or perhaps elaborated aspects in his Summary. I suspect, therefore, he confined the range of aspects he foregrounded from the start (that is RP 1).

6.5 SUMMARY – DATA ANALYSIS SO FAR

By comparing JB's RP data with his Summary data, and drawing on other sources (such as the text and his Q & R) I argued that although we could see almost all of the processes identified in the *TWA* data (see below Table 6.11), these processes generated different product, or meant different things in terms of JB's meaning making processes. For example JB's process of selecting from the text some aspects but not all, can be seen in both RP data sets (*TWA* and *JJS*), but an underlying process which guided what aspects would be attended to generated different data. That is, from *JJS* he seemed to have selected fewer aspects, which were more general and perhaps superordinate than the aspects he notes in his RPs for *TWA*.

Additionally, the process of representing his story as a linear chronological narrative seemed less meaningful in the context of *TWA* (perhaps because it mirrored the style of the text), than it did for *JJS* (where JB seemed to have to do a lot of work to change the stream of consciousness text into his linear chronological narrative). In having to do this constructive work, the meanings JB made (both the foregrounded and backgrounded

content of his RPs and Summary) may have been affected too. I will further discuss these observations by comparing and contrasting JB's data for the two texts in Chapter 7.

Table 6.11
Processes and the Chapters in Which They Appear [a]

Aspects of Processes	Ch 1	Ch 2	Ch 3	Ch 4	Ch 5	Ch 6	Ch 7	Ch 8
Selecting some of the aspects offered by the text, but not all	✓	✓	✓	✓	✓	✓	✓	✓
Altering the representation of aspects	✓	✓	✓	✓	✓	✓	✓	✓
Linear chronological narrative	✓	✓	✓	✓	✓	✓	✓	✓
Foregrounding in both RP and Summary some aspects which are ostensibly the same	✓	✓				✓	✓	✓
Backgrounding from the Summary previously foregrounded aspects	✓					✓	✓	✓
Reducing the range of aspects from RP to Summary						✓	✓	
Foregrounding new aspects in the Summary	✓	?				?	✓/?	✓/?
Foregrounding through feedback	?	✓					✓	
Foregrounding for narrative purposes	?					?		
Elaboration of foregrounded aspects in the Summary	✓	✓				?	?	✓
An eventual reduction in the range of aspects noted in his RPs								

[a] '✓' indicates appearance, '?' indicates debatable appearance and a space indicates no evidence of that process.

Undoubtedly these are not the only processes JB used in constructing 'JJS'. I suggested above that the process of selecting some aspects from what a text offers implies other processes accounting for which aspects are chosen. The data analysis for *JJS* supports the claim made in *TWA* that JB's meaning making processes are complex and likely influenced by elements of the text, his experiential matrix and the context of his reading experience. JB has apparently not adopted a single set of processes, or consistently applied them to making meaning with the text or to the data making tasks. This variability is obvious when Tables 5.9 and 6.11 are compared. For example, the process I described as foregrounding some aspects which are ostensibly the same can be seen in JB's data for every chapter of *TWA*, but not *JJS* (it can not be seen in the data for chapters three, four and five). Although most of the processes observable in the *TWA* data are

observable in the *JJS* data, their manifestation is different. As noted above, that they are used differently has possibly influenced the meanings he made of the texts.

In JB's *TWA* data I analyzed his Q & R data to argue that he made more meanings of the text and his story than the RP and Summary data revealed. I also suggested that at least sometimes the aspects he backgrounded from one 'retelling' context to another could be important to his aesthetic experience of making meaning with the text. Additionally I suggested that the process of 'storying' provided an organising process in which his lived-through experience of the story makes sense in light of his processes of making sense of the world.

Given the apparent differences between JB's meaning making (processes and products) with *TWA* and *JJS*, it is worthwhile analyzing his Q & R data to see what processes, evocations and meanings he made during the remainder of the interview. Bear in mind that the whole interview lasted twenty four minutes and his summary took up roughly six minutes of that. Because of the limited time remaining in his lunch hour to discuss his story (roughly eighteen minutes), the need to follow a semi-structured interview format, and my desire to not appear critical or challenging, the questions asked and my responses to JB's comments represent only an initial and quite limited discussion about his interpretations. Further discussion and exploration was certainly possible but precluded by time and research constraints.

6.6 Q & R – Other Evocations, Other Meanings

As with analysis of his *TWA* data, two approaches to data analysis were utilized for *JJS*, namely, analysis and discussion of the content of his responses, and analysis of pause length. Again, during the interview JB was asked a number of questions (see Appendix F). Amongst these were questions which required him:

- To describe what he liked about the book and why;
- To nominate and describe his best liked character, justify why he was the most liked, and if JB knew anyone like that character;
- To comment on his RP 5 observation that Jojo wants to live with Chris, but Chris does not agree to that, and how JB thinks Jojo felt about that; and,

- To suggest how the story could be improved

These questions have been selected for analysis and discussion because they draw on evocations and meanings made from a predominantly aesthetic stance toward the text and story. Note that the questions concerning the best liked character and improvements to the story were also asked for *TWA* and analyzed in Section 5.6. However the predominant reason for selecting the above questions was for their usefulness in revealing both additional meanings made (particularly backgrounded meanings), and JB's process of storying.

JB's responses to these prompts have been extracted from the rest of his Q & R data and are presented in Extracts 6.1 – 6.4 below. Line numbers refer to the actual order of responses.

6.6.1 What JB Liked About the Book and Why

I will argue that in this data (see Extract 6.1) we can see evidence of meanings made from the text and his story which are not apparent in his RP and Summary data, but which were made before I asked him the question (that is, backgrounded meanings).

Extract 6.1

What About the Book Did You Like and Why?

line	
62	JB: {1} about fight their own country
63	Me: fighting for their own country mhm, so this is Jojo
64	JB: yeh
65	Me: yep, anything else?
66	JB: {3} no
67 68	Me: why do you think you liked that part, the part where the boys are going to fight for their own country
69 70 71	JB: {1} because {0.5} he find himself [unclear] Jojo think he should go to England and stay there but he was wrong he should protect his own country if he didn't do that all the children in the house will die {1} and {1} he will lost his country

72	Me: mhm, and you think thats the right thing to do?
73	JB: yeh
74	Me: is that what you would do?
75	JB: yep

6.6.1.1 Content Analysis

JB's response to why he liked the meaning he made of his story is an empathetic response – it is what JB would have done if he were Jojo (Extract 6.1 lines 74-75). Not only is this indicative of an aesthetic stance toward the story, but I argue it is indicative of JB's process of storying. JB transacts with the text, and in constructing a story that has meaning for him, he brings the story into his world, and brings his world into the story. This kind of 'incorporation' into JB's storehouse of narratives is partly what I mean by 'storying'. It is not terribly distant from several of Rosenblatt's comments that, for example, "Through the medium of literature we participate in imaginary situations, we look on at characters living through crises, we explore ourselves and the world about us" (Rosenblatt 1938/1995: 37). The concept of 'storying' however, removes the implied distinction between what is imaginary (for Rosenblatt) and what is simply how we make sense of the world. The distinction here, turns on the particular philosophical assumption one makes about 'reality', Self and Others (Bruner 1990). Whereas Rosenblatt skirted around this issue (see for example Rosenblatt 1978: 31-34), I want to suggest that the process of 'storying' avoids being mired in the argument about 'reality'. Although JB is not Jojo, nor is he experiencing Jojo's life first hand (he is not spatially and temporally there with Jojo), JB is making sense of the retelling of Jojo's experiences in ways he has learned to make sense of all retold experiences. This means that the multifarious ideas, aspects and evocations JB has from 'TWA' are both situated and distributed, and understood as being about an Other (Bruner 1990). Each aspect of JB's story fits into JB's situated and distributed knowledge about, for example, the social, moral, psychological and cultural dimensions of his life experience of Others. And at any given moment JB can move fluidly between aspects of his ('JJS') story in terms of those dimensions.

In the Q & R (Extract 6.1 lines 69-71) JB highlights Jojo's thought processes and elaborates the consequences of his decision: initially Jojo wanted to go to England but realizes he is wrong and should stay and fight in his own country because if he does not, all the children will die and he will lose his country. The text offers a subtle and complicated set of possible reasons why Jojo can not / does not go to England with Chris, and some of these were foregrounded in JB's RPs or Summary. In RP 5 (Table 6.7 line 17) JB foregrounds the reason that Chris is always travelling (implying that Chris would not be in England to look after Jojo). In his Summary (Table 6.9 Summary lines 20-21) JB foregrounds the reason that 'this' is Jojo's country not England. By the end of the text JB foregrounds the reason that Jojo realises he should stay in his country and protect it (Table 6.10 Summary lines 28-29).

JB elaborates in the Q & R on the reasons for Jojo staying, by saying that all the children in the children's house will die, and Jojo will lose his country if he does not stay and fight (Extract 6.1 lines 70-71). This is not stated or obviously implied by the text, however there is nothing offered by the text to contradict this possibility (indeed the text offers that: "the fighting is getting nearer" to the children's house [*JJS* 43]) and it is therefore a valid interpretation. Such an elaboration strongly suggests that JB is aesthetically engaged in the story making process, and it is possible that JB is foregrounding aspects of Jojo which make him an heroic character – someone that JB (whose pseudonym is the name of an eponymous hero figure) can, in some sense, identify with. Initially Jojo wants to travel with Chris to England because he feels safe with him, but gradually Jojo matures and realizes that he must stay and fight for his country.

In my analysis in Section 6.4.3 I argued that JB backgrounded all the details from the text and his RP because they were not foregrounded in his story by the end of the text (that is, it was not a case of JB forgetting, but actively backgrounding these aspects). Analysis of his Q & R data supports this claim in as much as JB's response to what he liked about the story focuses on Jojo's 'fighting for his own country', and the dire consequences if he does not. It is perhaps understandable then that JB would background the idea that Chris could not look after Jojo in England – that reason for Jojo staying in his country is less relevant to JB's foregrounded 'hero' story (and here it is possible to see how the aspects

from the text JB selects out, are 'filtered' through JB's orientation toward a 'hero figure' and his own arguable impetus toward being or constructing, in some sense, his own heroic Self).

JB did not decide if he liked the text until he came to the end of it (when Jojo resolves to fight for his country) (Likert scale data). This is noteworthy because perhaps if JB had felt empathy for Jojo earlier in the text (perhaps 'liking' the story he was making earlier) his activity in the RP task would have been different. That is, JB's empathetic response to Jojo likely occurred only at the end of the text when JB had made a meaning of the story he liked. If JB had felt empathy for Jojo earlier in the text this may have altered what he chose to foreground in his RPs and thus what he foregrounded in his Summary.

6.6.1.2 Pause Analysis

JB takes short pauses before responding to the majority of the prompts in this excerpt. Only one second to reply to the question (Extract 6.1 line 62), and a similar length of time to formulate and respond to the question why he liked that part best (Extract 6.1 lines 69-71). As I have argued previously, I take these short pauses as evidence that he has thought of what he liked about the book and why before I asked him. Certainly from JB's Summary (see Table 6.10 above) data we know that he at that stage considered Jojo's fighting to protect his country was important. Thus when it came to answering such a question in the Q & R he had a ready response. I would also argue that although the dire consequences ("all the children in the house will die" and he will lose his country) are not foregrounded in his Summary, they were something JB thought of before I asked him in the Q & R (based on the short pauses). By contrast he had to consider the question if there was anything else he liked about the story (Extract 6.1 line 65-66) – JB takes a three second pause before responding. This I suggest is a pause wherein he is thinking if there was another aspect he liked about the book.

This excerpt from JB's data is included here because it shows two things. Firstly that he made more meanings with the text than revealed in his RPs or Summary (for example, the consequences of Jojo not staying in his country). Secondly, that JB adopted a predominantly aesthetic stance toward constructing Jojo (possibly empathizing with him),

but that this likely happened toward the end of the text (chapter eight) or after thinking about his story after reading the text (by the time of the interview).

The next extract (Extract 6.2) also shows new meanings made in the context of my asking, and draws on meanings JB likely made before our interview and his process of storying.

6.6.2 Best Liked Character, Why, Description and Similarity to Friends

Although it might be unsurprising that the central character in a text told in first person would be chosen as the best liked character, not all readers selected Jojo (for example Genevieve Javal selected Whitetail, and Al Bino and Oscar selected Chris). However, given that JB's 'JJS' was about a boy fighting for his own country, and this was what JB liked about the story it is unsurprising that Jojo was his most liked character (see below Extract 6.2).

Extract 6.2

Which Character Do You Like the Best, Why, Describe Them, and Do You Know Anyone Like Them?

line	
89	JB: {0.5} Jojo
90	Me: okay, why
91	JB: coz he fight for his own country
92	Me: yep. Can you describe Jojo, what is he like
93	JB: mm {2}
94	JB: innocent innocent [repeats pronunciation]
95	Me: innocent?//
96	JB: //innocent{2} brave {3} friendly{2} kind {2} yep
97	Me: okay [I hand him the adjective list again]
98 99	JB: ummm maybe he's happy, coz he, no not really happy, calm poor likeable truthful unlucky yes

100	Me: cool, do you know anybody like Jojo
101	JB: {8} maybe Oscar [quiet laugh]

6.6.2.1 Content Analysis

JB's apparent focus in his story on Jojo as an emerging hero is supported by how JB chooses to describe Jojo. When asked to describe him, JB responds (Extract 6.2 lines 93-96) with what seem to be positive, heroic descriptors. There do not appear to be any adjectives offered which could describe how Jojo might be after having his family murdered – for example, 'afraid' or 'miserable'. Jojo's feeling of fear is a recurrent idea offered by the text. For example, 'The soldiers say that I am safe now. I want to believe them. But what's going to happen when they go away and I'm all alone again' (*JJS* 14); '[Jojo] can see lights a long way away and I can hear the guns, I'm afraid again' (*JJS* 32); 'I have Whitetail very close to me and move back to the jeep. "Don't worry," says a woman … "no-one's going to eat your chicken"' (*JJS* 33); Jojo has fear for the 'people who live on the other side of the river' (*JJS* 35); and he is 'afraid of the bombs and the guns and the sound they make' (*JJS* 37); Jojo wants 'to leave here. I want to go somewhere where there are no bombs and no men with guns' (*JJS* 41).

Indeed, JB begins to suggest, after he was given the translated adjective list, (Extract 6.2 line 98) that Jojo is 'happy', but changes his mind "no not really happy". Even with the adjective list JB selects predominantly positive adjectives, the exception is 'unlucky'. The translated adjective list contained 'afraid' and 'miserable', yet JB did not select those. In JB's foregrounded story as he tells it in the interview context, Jojo is neither afraid nor miserable, he is innocent and brave.

Given the number of repeated references offered by the text about Jojo's apprehensions and fears (see above) it appears that JB may be focusing on Jojo's strength, particularly at the end of the text in the last chapter, when Jojo chooses to join the rebels and fight for his country – Jojo is 'innocent', 'brave' and 'kind'. One explanation for why JB sees Jojo in this way arises from consideration of his RP and Summary data. Given that JB's RP 1, 2 and Summary (see Tables 6.3 and 6.4) data provide seemingly limited references to what Jojo sees at the beginning of the text, it is possible that JB has in some sense missed the

extent of the horror Jojo has endured. That is, JB's positive description of Jojo is not because JB chooses to construct him that way (Jojo as a hero), but because JB made little meaning with the first two chapters of the text.

However I want to suggest that is unlikely. When I asked JB (Q & R lines 139-140) which part of the story he remembered the best he nominated the beginning of the story explaining that everyone died (Q & R line 148), there was blood everywhere and it was horrible (Q & R lines 161-163). So despite not foregrounding many of the details offered in those chapters, JB claims to remember the beginning the best, and can provide more description than he foregrounded in his RPs. This suggests that JB, for whatever reasons, may have intentionally backgrounded the extent of the horrifying details implied in the early part of the text and foregrounded the 'heroic' aspects of Jojo in his later story, as he told it to me (see also Section 7.2.3).

6.6.2.2 Pause Analysis

JB takes a short pause (half a second) (Extract 6.2 line 89) before responding to the question of who he liked the best, and no pause (Extract 6.2 lines 90-91) before providing a reason why he liked Jojo the best. Based on the shortness of these pauses I argue that these are things which JB has previously thought about.

The longer pauses JB takes whilst describing Jojo (Extract 6.2 lines 94-96) may derive from a mixture of the difficulty of coming up with adjectives (although this was his fifth key text and he had seen the translated adjective sheet four times previously, thus his adjective lexicon may have grown), and how much thought he had done previously about exactly how to describe Jojo.

In any event JB has chosen interesting adjectives to describe Jojo. I argued above that JB seems to have focused on Jojo as he constructed him by the end of the text. He was not asked to explain any of his choices however it is tempting to wonder if JB chose 'innocent' because of his empathy with Jojo, or based on the kinds of things Jojo reflects on and introspects about offered through the stream of consciousness portions of the text. For example (*JJS* 6-7):

> Everyone in the village is dead. There's only me now and I don't know what to do. I'm not in our house. I went into our house after the men went away. So I saw my family. […] They were all dead. My mother, my father, my sister, my brother. My family.
> Jojo, don't think about that, I say to myself. Don't think about the blood. Don't think about those things. But I can't stop thinking about them. My mother had no clothes on. I've never seen my mother without clothes. Perhaps I will go into the house tomorrow and put some clothes on my mother. She must be cold without clothes.

The above excerpt could suggest Jojo's innocence. Jojo's family and village have been killed, he does not know what to do, he is trying to repress thoughts about blood and death, and images of his mother concern him. Although the text never uses the word 'innocent' (or a synonym) to describe Jojo, JB has inferred this from the totality of the text which relied heavily on stream of consciousness style to suggest the attributes of the character. It is at least possible that in generating a picture of Jojo, JB has drawn on the kinds of attitudes and personality revealed in the stream of consciousness portions of the text. This suggests that although JB has constructed his 'JJS' as a linear chronological narrative, he has read and made meaning with the stream of consciousness text.

There is also evidence here that JB seems to be thinking aloud and making new meanings in the context of the interview (Extract 6.2 lines 98-99). Initially JB says "maybe he's happy coz", but then changes his mind "he, no not really happy […]". I interpret this as evidence that JB is reflecting on his story and considering if 'happy' could be attributed to Jojo, and deciding that it could not be. This reinforces the idea that although JB omitted from his RPs and Summary virtually all aspects written in the stream of consciousness style, he has nonetheless read and made meanings with those aspects. Additionally, he is quite capable of drawing on the backgrounded meanings he made of the stream of consciousness text at the time of reading it and make new meanings with them at a later time (that is, in the Q & R). That is, he can synthesize earlier evocations and meanings about Jojo and what happens to him, in order to answer a question requiring a description of Jojo.

Another new meaning made with the text in the context of our Q & R is that JB sees his friend Oscar as similar to Jojo (this was not the first time JB thought his best friend was perhaps similar to a favourite character in a text – he did so for *The Woman in Black* and

Billy Budd). Intriguingly, JB takes a long pause (eight seconds) before suggesting that Oscar might be like Jojo (Extract 6.2 line 101), and then ends with a quiet, perhaps self-conscious laugh. From a cognitive psychological perspective, the long pause suggests that JB had not previously thought about whether Jojo was like anyone he knew (and that has an intuitively accurate ring to it). However I suggest that the lengthened pause together with the quiet laugh indicates JB was perhaps shy of making that suggestion (that is, in another, less supportive context he might not have made that suggestion). Thus the long pause may also be due in part to JB considering whether or not to make such a risky, personally revealing response to me.

Again this excerpt shows that JB's RPs and Summary data do not reveal all the meanings he made of the text as he made meaning of the story. Moreover it shows that he is capable of continuing to think of the meanings he did make, and make further meanings. The extract also shows that information likely derived from the stream of consciousness style of the text was processed by JB, meanings were made and those meanings were capable of being further used at a later time.

6.6.3 Comment on the Idea That Jojo Wants to Live With Chris, But Chris Does Not Agree to That

On RP 5 (see Table 6.7 lines 16-17) JB wrote that Jojo wanted to live with Chris, but Chris would not agree to that because Chris was always travelling. I asked JB how he thought Jojo felt about Chris's decision. Extract 6.3 below shows JB's response. Again I will argue that in this data we can see evidence of meanings made from the text and his story which are not apparent in his RP and Summary data, but which were made before I asked him questions. Additionally the data shows new meanings made because of my questions and reveals JB's storying through his empathy with Jojo.

Extract 6.3

How Do You Think Jojo Felt?

line	
202	JB: {1} little bit sad, he thought that Chris doesn't didn't like Jojo, he think he kind
203	of {1.5} obstacle or something for him because he always travel and he need to
204	take pictures write articles, yep
205	Me: okay
206	JB: distructble [searching for a word] dis dis {2} the word for interrupt
207	Me: his work would be interrupted
208	JB: yes
209	Me: yeah if Jojo was living with him mmm. Do you think it was right of Chris not
210	to let Jojo live with him?
211	JB: {1} mmm {8} yes yes
212	Me: you can say yes and no
213	JB: yes
214	Me: it was right?
215	JB: so he can, find himself back and fight for his country and he won't
216	become Englander
217	Me: an Englishman. mm. Why do you think Jojo wants to be with Chris to go
218	back to England.
219	JB: {.5} because he think, his country's danger and he might die and Chris is
220	his friend, he doesn't want he don't want to leave, left Chris
221	Me: to leave Chris
222	JB: leave Chris he want together, coz he has no friends [unclear] die
223	Me: mm or family
224	JB: yeh
225	Me: mm. How do you think it would have been for Jojo if he had gone back
226	to England with Chris
227	JB: {3} mm he go to school, stay at home {1} normal life same as me

228	Me: normal life like you folks
229	JB: yeh, but maybe discrimination because he's not same
230	Me: not the same yep. Do you have, is there much discrimination here at school?
231	JB: yep

6.6.3.1 Content Analysis

This excerpt is interesting because it refers to aspects which I argue were backgrounded by JB by the end of the text (see analysis of Extract 6.1 Section 6.6.1, and Tables 6.7, 6.10 Sections 6.4.3 and 6.4.6 respectively). In RP 5 JB foregrounds the idea that Chris can not take Jojo to England with him because Chris is always travelling (Table 6.7 RP lines 16-17). However by the end of the text, JB has backgrounded this idea and instead foregrounds the idea that Jojo thinks he should stay and protect his own country (Table 6.10 Summary lines 28-29), and this is the reason he can not go to England with Chris. However, the process of backgrounding and foregrounding does not mean that an aspect which has been backgrounded has been forgotten. As the extract above (Extract 6.3) shows, JB not only recalled the content of his RP, but adds 'new' ideas about what Chris does when he works (Extract 6.3 lines 203-204), how Jojo interpreted Chris's rejection (Extract 6.3 lines 202-203), and 'new' aspects about why Jojo wanted initially to go with Chris to England (Extract 6.3 lines 219-224).

6.6.3.2 Pause Analysis

However, these aspects are 'new' only in the context of JB telling me about them. I argue that, based on pause length, JB has had these ideas in mind before I asked him (most likely at the time he read the text). Notice that JB takes a short pause (one second) to begin his response to my question (Extract 6.3 line 202), and the only pause longer than one second (Extract 6.3 line 203) likely occurred because he was searching for the word he wanted ('obstacle'), not thinking about additional ideas.

His responses reflect interesting, empathetic, prior thinking and on-going thinking. Although the text does not describe Jojo as feeling sad at Chris's rejection (rather he feels

'afraid' [*JJS* 32]), and does not say that Chris thinks Jojo will be a distraction or an interruption, JB's interpretation of the text is arguably valid. There are two references to Jojo wanting to return to England with Chris and Chris' rejection of this request (*JJS* 32 and 42). Importantly, JB's responses indicate the aesthetic stance he has taken to the text and thus his process of storying. I argue that in order to make those meanings with the text (that Jojo feels he will be an obstacle to Chris) JB has put himself in Jojo's shoes (consciously or unconsciously, in so far as he can) and thought about how he would feel if he made such a request and it was denied, and the probable reason for it. From JB's short pauses in responding (Extract 6.3 lines 202-204) I also argue that JB adopted the in-his-shoes stance as he was reading and evoking the story (as opposed to only when I asked him the question).

Contrast JB's short pauses with the lengthy pause (nine seconds in total and a filler – Extract 6.3 line 211) where JB considers and formulates his response to whether Chris' decision was the right one (Extract 6.3 lines 209-210). Given the lengthy pause I argue that JB had not thought about that question prior to it being asked (hence not while he evoked the story). This is interesting because JB had earlier stated (Q & R line 62) that Jojo fighting for his own country was what he liked about the story. If Jojo had gone to England he almost certainly would not have fought for his country, and therefore Chris' decision facilitated an outcome JB liked. Thus it is perhaps somewhat surprising that JB took so long to decide if he thought Chris' decision was right. It must be recognised however, that this is potentially an extremely complicated question.

It is tempting to speculate about whether JB's own experience of going to another country (New Zealand) played a role in his thinking about Chris's response to Jojo about going to another country (England). Clearly JB draws on his own experiences (Extract 6.3 lines 227-231) in responding to my questions about how life might have been for Jojo if Chris had taken him to England. This is notable because JB is making comparisons between his life and aspects of Jojo's life – "normal life same as *me*" (Extract 6.3 line 227, emphasis added) – again requiring perspective taking, and empathy. Importantly, JB's experiential matrix allows him to understand that there may not be an altogether 'happy ending' – Jojo may be discriminated against because he is not the same as English people. These

elements of storying (empathy, and drawing on one's life experiences) are critical to the meanings JB made of *JJS*.

What may account for the long pauses (Extract 6.3 line 211) is that JB is considering the question from multiple narrativized perspectives that he has encountered in his life (given all of the narratives that JB has 'storied' so far in his life, is the decision to leave a traumatized orphan in a war zone the right thing to do?), rather than from the point of view of the 'fictional' story (the decision facilitates the brave orphan to become a heroic soldier).

Interestingly none of the native English speaking participants appeared to empathise with Jojo (though they all sympathized), and of the two other ESL participants who were interviewed, only Ezy-Pac appeared to empathize with Jojo (as she read the beginning of the book she was thinking about how she would feel if something like that happened to her family).

6.6.4 Improving the Story

Extract 6.4

How Can the Story be Made Better?

line	
308	JB: {1} mmm {3} more days {2} like one day what he doing something
309	Me: one day, what Jojo was doing, a better description?
310	JB: yeh
311	Me: of what Jojo was doing in a day
312	JB: yeh and what happened to Red
313 314	Me: ahhh yeah because the book only tells you that some of the boys say he stepped on a landmine yeah but they don't know so you'd like to know
315	JB: yeh and does Jojo have friends
316	Me: after he leaves the village or
317	JB: no before

318	Me: so in in //the childrens house//
319	JB: //in the children's house//
320	Me: does he have friends yep. anything else?
321	JB: {2} tell us what happened next like how he fight

6.6.4.1 Content Analysis

JB's suggestion for improving the story (Extract 6.4 lines 308-321) draws on his storying process: his ability to identify with, empathize, sympathize, understand and picture characters and events in a coherent (for JB) story. JB, like several readers of this text, wanted to know what daily life was like for Jojo, what happened to Red, did Jojo have friends and what happened 'next'. In short it appears that JB wanted text which offered a richer picture of the character he liked the most. However, as I will show below, the question of how the story could be made better was not something JB thought of as he read and made meaning with the text, but rather, something that occurred because of my question. Indeed, toward the beginning of the interview when he was asked if there was anything he did not like about the book JB replied 'nothing' (Q & R lines 76-79).

Interestingly, in JB's Questions for the Author sheet he wrote "Why Chris not allowed Jojo to go with him? Is that because this is Jojo's country but not England?". Although these questions were not given by JB in response to my question about how to improve the story, they could also be considered something which, if the author had divulged, would have been an improvement to the story. JB's questions suggest two things. Firstly, that by the end of the text, JB was thinking about aspects of his story which he seems to have answered by the time of his Summary (Table 6.10 lines 28-29: that Jojo should stay and protect his own country). This supports my earlier suggestion (see Section 6.4.6) that although RP 8 is the last RP, and is written from the standpoint of having read the whole text, RP 8 does not necessarily represent one's 'final' foregrounded story because more meanings may be made (notwithstanding that the context of telling one's story also influences what one chooses to foreground). Thus in 'JJS' there is a difference in the foregrounded aspects of the last RP versus the Summary because JB continued to think about and make meaning with 'JJS' after writing the last RP.

An alternative intriguing possibility suggested by JB's 'Questions for the Author' is that he would have liked to have heard from the author about why the author did not allow Chris to take Jojo back to England with him. That is, JB's question may be based on ambiguities in the text qua story, or JB may be interested in what the author thinks. No data were made which shed light on this possibility.

6.6.4.2 Pause Analysis

As suggested above, the question of how to improve a story was almost certainly not something JB considered in that format before I asked him. He takes long pauses (six seconds and a filler) before responding to my initial question (Extract 6.4 line 308) and two seconds to respond to my 'anything else' prompt (Extract 6.4 line 321).

That JB had not thought of how the story could be improved as he read the text suggests that his stance whilst reading was more toward the aesthetic end of the continuum than the efferent end. He makes meaning with what the text offers, his experiential matrix and so on. His process of storying keeps him immersed in the story and he does not step back from the text to consider its well-formedness from a predominantly efferent stance. Note that this does not mean that his stance did not sometimes fluctuate toward the efferent end of the continuum (for example, when he notices something about the vocabulary or phrasing of the text that he wanted to add to his lexicon).

6.7 DISCUSSION

The aim in this chapter was to investigate what it meant for JB to make meaning with *JJS*, in light of my analysis of his *TWA* data. I analysed his *JJS* data to reveal the individual meanings, and the kinds of meanings he made, and provided explanations for why and how he made those meanings.

From the totality of JB's data for *JJS* (RPs, Summary and Q & R) we can surmise that some of the individual, unique meanings JB created from *JJS* appear in his foregrounded story: a story about a young boy who goes through a horrible experience and eventually makes the laudable decision to stay and fight for his country. Importantly, although the genre of

this text is possibly not what JB likes to read, the moral points he sees in his 'JJS' resonate with what he thinks is the right thing to do, what he says he would do in similar circumstances, and the character he likes the best is perhaps similar to a close friend (Oscar).

Although inevitably we cannot know all the meanings he made of the text (even for any given context) I have provided data suggesting many of the meanings he made in terms of foregrounded and backgrounded meanings. I have argued that he made those foregrounded meanings because they fit with his reading for pleasure a text which is able to be interpreted that way. I have suggested that he has made other, backgrounded meanings which were backgrounded because they are not central to *his* 'JJS' as he tells it in varying contexts (RPs versus Summary). Nevertheless these backgrounded meanings are an important aspect of storying and are therefore a source of aesthetic response for JB – they allow him to empathise with the character he liked the most, and are no less important to his reading experience for their being backgrounded.

In terms of the processes JB appeared to use, I suggested that his use of the processes identified in *TWA*, whilst sharing some similarities with their use in *TWA*, also suggested significant differences and this affected at least some of the meanings he made. Although storying was identified as a significant process in making meaning with *TWA*, JB's use of that process in *JJS* appeared to be even more apparent and significant. His transaction with the text, his bringing of the story into his world, and his world into the story was highlighted in his empathy with Jojo. Interestingly, this appears to have occurred more towards the end of reading the text, than from the beginning of the text (based on Likert scale data). Perhaps his deepening, but possibly delayed sense of empathy, with Jojo influenced the meanings made of the earlier aspects of the story. Possibly the earlier aspects of the story were not so infused with JB's feelings and responses to Jojo as the final chapters of the text where Jojo becomes for JB a 'hero'.

As with his *TWA* data which was interesting in and of itself, JB's *JJS* data is also fascinating. However, rather than dwelling further on the processes and products of JB's meaning making with *JJS* as though it were an isolated reading experience, I want to

proceed to the next chapter where I can craft a deeper discussion of JB's apparent processes and products of making meaning with both *TWA* and *JJS*. This will allow me to compare and contrast both data sets, and draw from other data sources in order to respond to the research questions.

7

MAKING MEANING WITH TEXTS - EXPLORING PROCESSES AND PRODUCTS

7.1 INTRODUCTION

In Chapter 5 I analyzed and began the process of discussing JB's data for *The Withered Arm* with the aim of achieving a better understanding of what it means for JB to make meaning with texts he reads for pleasure. In Section 5.7, I argued that we could better understand the processes identified in Chapter 5, by analyzing another text. Thus Chapter 6 analyzed and discussed *Jojo's Story*.

I chose to present the analyses and discussions of Chapters 5 and 6 as an unfolding, iterative journey which mirrored the approach taken to the original data analyses. That is, one data set was analyzed (for example the RPs – see sections 5.3.1 and 6.3.1), then another data set was considered in light of the previous analysis (for example the Summary – see sections 5.3.2 and 6.3.2), and these data sets were then re-examined through a comparative analysis with various other data (for example, reading journal entries, Q & R responses and other participants' data). This analysis was then used as the basis from which to consider another complete data set for another text, eventually leading to a reconsideration of earlier analyses. By adopting this style of reporting I aim to illustrate the complexity of the processes of making meaning with texts and the complexity and difficulty of attempting to better understand them.

This recursive transactional process will be continued in this chapter as I seek to deepen selected aspects of the discussion of the analyses of Chapters 5 and 6, and respond to the research questions. Although the research questions focus on the processes and products of meaning making, the data analysis and discussion has revealed that the tasks intended to reveal such processes and products themselves influence both what meanings are made and what meanings are revealed. Thus before responding to the research questions, it is necessary to discuss the tasks (RPs, Summary and Q & R) in order to provide a context for responding to the research questions. After this discussion, each research question will be addressed. I will then look at one final source of data (intensive study of *The Cay*) in order to consider whether JB's processes of meaning making stem from what he is taught in

class, and to provide a contrast against which his reading for pleasure can be better understood. In Chapter 8 the final research question concerning the pedagogical implications of this research will be discussed, and future research directions will be outlined.

7.2 TASKS AND ACTIVITIES

Despite intending an unambiguous instruction on the RPs, analysis of JB's other data shows that he interpreted this instruction in a particular way (amending the instruction to include what he thought was important). Additionally, analysis of his data also suggested that his activity in completing the RPs varied according to, for example, his interest in the story (see analysis of *Jojo's Story* for example, Section 6.4.2). The interview tasks also revealed complex influences. In much interactive language learning research, asking participants for a 'summary' of a text is as far as the exploration of a reader's meaning-making with a text goes. The assumption seems to be that what one provides in a summary is what one understands from a text. The task is merely a window on the product.

However, participants' understanding of how tasks are to be approached, and contextual influences can affect what they 'do' when completing tasks. Coughlin and Duff (1994) draw a distinction between 'task' as the thing given to a participant for them to do (a blueprint), and 'activity' which is "the behaviour that is actually produced when an individual […] performs a task" (Coughlin and Duff 1994: 175). For example, RPs are a task, and the task was to 'write down as much as you can remember from the pages you just read'. The 'activity' is what each participant did, on each RP, for each text.

I chose and designed the RP (and interview) tasks assuming that their demands were relatively clear and would produce similar activities probably across participants, but certainly similar activity by a participant across different texts, and definitely the same activity by a participant within one text (recall that at the beginning of this research my theoretical position favoured an interactive SLA view of reading – see Section 4.3.1). However analyses of participants' data shows that these assumptions were ill-founded and incorrect. As Coughlin and Duff (1994: 190) argued: "while the task or blueprint may

be the same, the activity it generates will be unique," this research adds to that claim by showing how JB's activity in the task varied even within one text.

JB's activity in writing his RPs was influenced by how he interpreted the instruction, and how he felt about the text and his story as he made meaning with it in various contexts. JB said that he wrote all that he could remember *and* that he thought was important to the story. That JB could recall aspects of a text which were not in his RPs was shown in the analysis of his Q & R data. However we have no way of distinguishing between aspects of a text which were intentionally omitted because they were not important to his story, and aspects which were forgotten by the time he wrote each RP. Nor do we have data about how JB determined what was important and therefore to be included in his RP, yet we know he found deciding what was important to a story a difficult task (Final Interview, see also Section 6.4.4 for his issues concerning what to include in a summary). In his data for *TWA* I suggested that JB may have begun the text with an open mind about what was / was going to be important to his story and therefore he initially included a wide range of aspects in his early RPs. However the range narrowed as he drew towards the end of the text when he had a firmer idea of what his 'TWA' was about. Thus JB's conception of 'what is important' to a story changes over the course of reading the text. In this subtle way, his activity changes because his conception of what is 'important' changes.

JB's interpretation of the RP task instruction is not the only influence on his activity in completing that task. There is an intriguing possibility that JB may simply not have wanted to write about certain topics at certain times in his RPs. One of the influences possibly accounting for why JB chose not to foreground the 'horrible' meanings he arguably made during chapters one and two of *JJS* may be because he simply does not like to write about those things. Support for this suggestion comes from his reading journal entry for a particularly gruesome original text *Demon Thief* (Shan 2005). After writing what the story was about JB gave his opinion of the book:

> I love this book. […] But the book has lot of physical horror such as 'head fall off' 'head crash like a pumpkin fall off on the ground' […] . That just really seriously yuck. But it's fine. But make sure you are not eating while reading the book."

I suggest this shows that while JB may love books which contain, amongst other things, that kind of gruesome detail, he finds that detail somewhat repellent (he loved the book *but* it had a lot of physical horror; those details are 'really seriously yuck' – do not eat whilst reading). We can speculate then, that even if gruesome details are in some sense part of his foregrounded story, he may be reluctant to write and talk about those – reluctant to perhaps re-experience the evocations through writing them down in RPs. Another influence here may be the audience for his telling – he may not want to tell me (a female, adult, researcher / teacher) certain things that he might tell his best friend (Oscar). For example, JB may have decided not to write in his RPs or note in his oral Summary the implied rape of Jojo's mother and sister because he was uncomfortable with those topics in my presence. Thus his activity in the RP task potentially sometimes includes being sensitive to what he wants to re-experience, and sensitive to his audience and what he is prepared to share with them. Although my suggestions for why JB sometimes omitted details in the re-tellings of his story are purely speculative, it is nonetheless worthwhile being cautious about assuming that the content of his tasks represents all he made of the story (see Section 6.7). Moreover, it is a salient reminder that readers can have emotionally challenging experiences with texts, and researchers and teachers should be sensitive to this.

Another influencing factor in JB's activity for his RPs might have been his eagerness to read the next chapter (for example I suggested this might account for some of JB's RP content for chapter two of *TWA* – see Section 5.4.2). However even if this does account for some of his RP content in that portion of the text, his 'eagerness to read on' is not necessarily transferable to other portions of high tension, and I noted this in discussion of his data for chapter three of *TWA* (see Section 5.4.3). Related to this is his interest in the unfolding story and I suggested that what might account for the content of JB's RPs for *JJS* was that he was not that interested in his story until the final chapter (and perhaps only after having read the final chapter). This might have been the influencing factor which resulted in what appears to be RPs which contain mostly general, foregrounded 'main points' of his story.

Thus although the RP task involved multiple identical pages, for which JB indicated he used a similar activity throughout (writing as much as he could that was important to his story), his activity was actually complex and varied between the individual RPs. JB was similar to other participants in that they all made unique choices about how and what to write in the RPs. That is, different readers generated different activities for different texts, and showed variability within texts. Only two participants stated that they wrote everything they could remember in their RPs. Oscar said he always did this (Final Interview), and Vivien said she 'mostly' did this (Final Interview). Whereas Genevieve Javal was not asked if she wrote as much as she could remember, she stated she tried to write all she could recall (interview for *Love Among the Haystacks* [Lawrence / Bassett 2004]). Jane Doe was not asked about her approach to the RPs (in terms of writing everything she could remember) and Al Bino stated that he wrote as little as possible. All of the participants could recall aspects of the text and their stories which were not noted in their RPs – this implies that even when they believed they wrote as much as they could recall (for example, Oscar), they were probably, at least sometimes, still selecting some aspects offered by the text, but not all the aspects. This thesis has suggested only a small slice of the many reasons why.

Notwithstanding that the tasks used in this research were not 'windows' on participants' processes and products of making meaning with texts, we can still respond to the research questions. Those responses, however, should be understood against this backdrop of 'one task, many activities' (Coughlin and Duff 1994). Other texts, readers and tasks may suggest other responses (see Section 8.2).

7.3 WHAT MEANINGS DID JB MAKE OF THE TEXTS?

According to JB, *The Withered Arm* was an 'old horror and ghost story about a yellow-brown hand shaped mark'. *Jojo's Story* was about a 10 year old boy whose family had been killed. These stated meanings could be mistakenly taken for *the* meanings made of the texts. However the analysis in this thesis has unequivocally shown that JB made far more meanings than these two stated meanings show.

To investigate meanings made whilst JB was reading, recall protocols and the interview Q & R were used. To investigate meanings he made after reading the text, the Summary, Q & R and reading journal tasks were used. In the Q & R, JB's pauses before responding to questions were used to distinguish between meanings most likely made whilst reading, and meanings most likely made because of our dialogue.

Analyses of these data showed that the meanings a reader makes of a text are often an elusive and complex product to 'capture'. Moreover, as explained above, the tasks, participants' activity in completing the tasks, and their contexts of completion, can influence the meanings made and what meanings are revealed to another. A particular meaning may only be made because a reader was asked a certain question (for example which character one liked the most and why), or particular meanings may be divulged because of the activity a participant chooses for a task (for example, JB's decision to write in his RPs only what he considered important affected the kinds of meanings he revealed). Thus in order to respond to the question of what meanings he made, we need to bear in mind when and how he revealed these meanings. JB's RP data was argued to reveal firstly, his ongoing, emerging, and sometimes only transitory meanings made, and secondly, only his foregrounded meanings. I will look at these in turn.

7.3.1 Meaning Making and the Emerging Story

Under a transactional theory of reading we would expect to see changes in the meanings a reader makes of a text (and their story) as the text unfolds and the story is constructed. As was shown in the analyses of JB's data for *TWA* and *JJS*, aspects of the text he foregrounded from chapter one, for example, are not necessarily foregrounded in his Summary. But this is more complex than it first appeared to be after analyzing JB's *TWA* data. In that data we saw JB noting aspects of the story which I argued: (a) fitted with the fact he did not know what the story would be about (so he noted a wide range of aspects from the text in his initial RPs); (b) reflected the kinds of ideas and events he would be excited about (the phantom and the dream); and (c) eventually focused on the aspects germane to *his* story (thereby reducing the range of aspects he noted in his later RPs).

However when JB's *JJS* data was analyzed this same kind of pattern was not discernable, despite apparently using most of the same processes to make meaning. In that data JB appeared to note general, almost superordinate aspects offered by the text from the beginning (there was no reduction in the range of aspects noted from initial RPs to later RPs) with no particular focus on what he would eventually find engaging about the story (Jojo as a hero).

Although very useful, the RP tool designed to capture the 'emerging' meanings, was only sensitive (in JB's case) to the foregrounded meanings from chapter to chapter, and importantly, did not capture JB's evocations or feelings for the story. Analysis of the Summary and Q & R data showed that making meaning with a text is more than just the foregrounded aspects denuded of the reader's feeling for what happens.

7.3.2 Foregrounded Meanings – The Tip Of the Iceberg

When JB's Summary data for *TWA* and *JJS* were analyzed, more meanings were revealed to have been made by JB by the time he had finished the text. At least some of those meanings would have been made whilst reading the text. But these meanings did not appear in his RPs for their respective chapters because they were at that time backgrounded meanings. Only by comparing JB's RPs with excerpts from his Summary can we see shifts in what he foregrounds as he reads. The RPs as a tool allowed for a static image of meaning making to be created, yet comparing the RPs with the Summary data clearly showed that meaning making is a dynamic recursive process. It would have been intriguing to know when, and in relation to which aspects of the text and his story, JB constructed some of the meanings he made. For example, when and why he decided that Rhoda's being a milkmaid was not as important to his story as Lodge forgetting his first wife and son (see Section 5.4.1), and, when and why JB decided that Jojo did the right thing by staying in his war torn country (see Section 6.6).

Of equal interest to researchers and teachers should be the backgrounded meanings a reader makes whilst reading a text. These are of interest because not only are they potentially available for foregrounding as the story emerges, and available for foregrounding in a different context of discussing the story (as shown in the Q & R

analyses), but backgrounded aspects also point to a reader's evocations about a story. For example in *TWA* JB's possible fixation on one aspect of Lodge (backgrounded from his RPs) gave a particular meaning to that story for JB. This point should not be undervalued. Far from considering JB's meanings made about Lodge as being confined to what he noted in his RPs, JB's RP-backgrounded meanings were foregrounded in another context (the Summary) and suggest a rich emotional response to the text. There are obvious theoretical and pedagogical benefits to be gained from recognizing the importance of backgrounded meanings and having readers recognize this. For example, the theoretical assumption that participants, when asked to write what a story is about at the end of each chapter, will write **the** meaning of the story, is clearly short sighted and produces a skewed theoretical understanding of reading. Moreover, in the classroom, by assuming that a reader's RPs or summary of the story are 'all they made of it' teachers overlook the rich well of evocations experienced by readers as the story unfolded (see Chapter 8).

JB's foregrounded meanings as evidenced in his RPs are only the tip of the meaning making iceberg. Even by adding the foregrounded meanings made in his Summary, the full extent of the meanings made is not revealed. Making meaning with a text involves foregrounded *and* backgrounded meanings *and* their infused emotional flavour. To overlook, or downplay any of these aspects, results in a slim and partial answer to the question of 'what meanings did a reader make of the text'. Unfortunately, because by their very nature 'backgrounded meanings' are backgrounded, eliciting them is a complex task. Moreover, at least some 'backgrounded meanings' and the evocations arising from meaning making will be unconsciously made – JB may not be aware of why he made the meanings about Lodge that he did, or why he chose to see Jojo as a hero. Thus multiple sources of data are required to begin to reveal and understand what meanings a reader makes of a text. As I will explain in Chapter 8, this multiplicity of views is necessary in both research and teaching contexts.

We can see then, that 'meanings made from a text' involves foregrounded aspects, backgrounded aspects, and the infused emotional evocations of what those aspects mean for the reader's story at any given point in time and context.

7.4 HOW DID JB MAKE THE MEANINGS HE MADE?

A text "remains merely inkspots on paper until a reader transforms them into a set of meaningful symbols", infuses these symbols with intellectual and emotional meaning, which in turn affects "his thoughts and feelings" in creating the story (Rosenblatt 1938 / 1995: 24). In order to consider how Rosenblatt's transactional theory can help us understand what 'meaning making processes' might mean in a particular context, for a particular reader, reading a particular text, I closely analyzed JB's data. I argued they we could detect at least eleven processes which were used by JB to create his stories:

1) Selecting some of the aspects offered by a text, but not all
2) Altering the representation of aspects from the representation offered by the text (and his RPs)
3) Linear chronological narrative
4) Foregrounding in both RP and Summary some aspects which are ostensibly the same
5) Backgrounding from the Summary previously foregrounded aspects
6) Reducing the range of aspects from RP to Summary
7) Foregrounding new aspects in the Summary
    8) Foregrounding new aspects through feedback
    9) Foregrounding new aspects for narrative purposes
10) Elaboration of foregrounded aspects in the Summary
11) An eventual reduction in the range of aspects noted in his RPs

However I want to suggest that as useful as identifying instances of these processes is, JB's data implied a superordinate, guiding process which I referred to as 'storying'. In Section 5.7.2 I argued that JB's 'narrative of interesting, causally connected events constructed in their time sequence' is infused with his aesthetic reactions to the unfolding foregrounded and backgrounded story. However this raised the issue of how JB makes sense of what he thinks and feels about aspects of his story: how does he make sense of his 'lived through experience'. Thus a process of storying was suggested as the guiding process.

In the following subsections I will provide further discussion of the eleven processes and then argue that 'storying' is the organizing process in JB's making meaning with fiction texts read for pleasure.

7.4.1 Selecting Some Aspects But Not All, and Altering the Representation Of Those Aspects From the Representation Offered

It is unremarkable that JB selects only some of the aspects from any given text (be it the book/text, his RPs, or Summary) and alters his representation from one context of telling to another (for example from reading journal to Summary). To recall everything, verbatim in an extended text would be cognitively miraculous and no participant did this. However, this does not necessarily mean that the only reason for JB's process of 'selecting some but not all', and 'altering his representation' is due to cognitive constraint (for example, insufficient memory capacity). Even in cognitive research where subjects were told that they would be tested on the accuracy of their exact recall of the text and therefore were to recall the story as 'accurately as you possibly can' researchers did not expect literal recall of any portion of the text (R. Johnson 1970: 13).

From a transactional viewpoint it is likely that there are a mixture of reasons accounting for all participants selecting 'some but not all' and 'altering the representation of aspects'. The reasons vary because individual readers, texts and contexts vary. For example, JB was reading a fiction text for pleasure and in so doing he was constructing his story – his 'TWA', or his 'JJS'. Thus JB was creating, from the potentialities of the text, a story impregnated from his experiential matrix with his thoughts and feelings (Rosenblatt 1978: 69). In this construction he did not need all that the text offers, so he selected some of the ideas, events and characters offered by the text, and, suffusing them with his 'concurrent stream of aesthetic responses' to the unfolding story, built a meaning which for JB corresponded to 'the text' (Rosenblatt 1978: 69). In other contexts of telling his story (for example in his Summary or reading journal) he again selects from his earlier meaning making efforts to construct his story in each context.

However, an interesting adjunct to the notion of constructing one's own story is that sometimes a reader may purposively seek to adopt in their story, words or sentences (or

parts thereof) as they are offered by the text. I made reference to three such examples of this in JB's data analyzed in Chapters 5 and 6. The first occurred in 'TWA' when JB seemed to paraphrase a section from *TWA* chapter two (see Section 5.4.2), and adopted the use of an exclamation mark. The second and third examples occurred in his *JJS* data for chapter one (see Section 6.4.1) and chapter eight (see Section 6.4.6) where he appears to paraphrase several sentences and adopt the use of a simile. During JB's Final Interview (November), he said that he sometimes looked back at the text because there was a good sentence he wanted to use. Moreover, during his interview for *TWA* JB commented that when he reads a book sometimes he 'really wants to remember something' in the book. Thus we can assume that although JB was not asked explicitly why he focused on the apparently paraphrased or quoted sections of the text, he is at least sometimes tuned in to purposively incorporating the language of the text in his story. JB used paraphrases in his data from other key texts as well (*Billy Budd* [Melville / Tarner 2005], *Just Like a Movie* [Leather 2000], and *Love Among the Haystacks* [Hardy / Bassett 2004]). Since JB is a language learner, and he reads to improve his English, we might assume that his efforts to quote or paraphrase from a text are language learning strategies (and incidentally may indicate a momentary, predominantly efferent stance). We have already seen that he sometimes incorporates new words he hears in class to other contexts (see Section 4.3.3.2.1)

However this is not a process unique to JB. Other participants also appeared to occasionally paraphrase or quote parts of the texts read. For example Jane Doe quoted a phrase from *TWA* because she thought it was an unusual turn of phrase and therefore noteworthy (*TWA* Q & R), Vivien appears to paraphrase a sentence from *JJS* and *Love Among the Haystacks* (Hardy / Bassett 2004) in her RPs, Andrea also paraphrases from *JJS*, Genevieve Javal quotes twice from *Billy Budd* (Melville / Tarner 2005) in her RPs and remarked in her Q & R that the phrases were quoted because they were 'kind of weird', Oscar noted in his RPs the same quotes as Genevieve Javal from *Billy Budd* (Melville / Tarner 2005) but could not clearly explain why he quoted them, and Al Bino quotes once from *Billy Budd* (Melville / Tarner 2005) in his RP.

Thus incorporating aspects of the phrasing offered by a text seems quite common for both the ESL and NES participants. Out of ten participants seven adopted at least one quote or paraphrase from a text. However the reasons for doing so vary. JB said he sometimes quoted or paraphrased a sentence because he liked the sentence, whereas Genevieve Javal quoted because the quoted phrases seemed weird. Thus although readers do usually alter the representation of aspects in their stories from the representation of them in the text, sometimes readers seek to quote or paraphrase certain sentences offered by texts. This is a small illustration of how JB organises one aspect of his experience of the text and his story. Like many of the narratives (stories) he encounters in everyday life, he alters, adopts, and merges aspects of the text according to recurring patterns of his previous meaning making endeavours, and in anticipation of future uses.

7.4.2 Linear Chronological Narrative

I argued that JB's RP and Summary data showed a linear chronological narrative style. This seemed unremarkable for *TWA* since the text predominantly used a linear chronological narrative. Thus the simplest explanation at that point was that JB used that same style when writing what he could recall (RP's), and then in the retelling of his story (Summary). However, this text-based reason for JB's stylistic choice in his RPs and Summary was called into question when his *JJS* data were analyzed. *JJS* is written in a predominantly stream of consciousness style, yet JB wrote his RPs and constructed his Summary using a linear chronological narrative. Therefore I suggested that other reasons likely account for his use of linear chronological narrative. For example, the process of constructing a story is made easier for JB when he places ideas, events and characters into a linear chronology (Frawley and Lantolf 1985, see also Ochs and Capps 2001; Gambell 1986a; Grant 1984). Again this feature of JB's data supports the idea of storying. In daily life we make sense of what happens as a narrative with a linear chronology (Ochs and Capps; see also Schaafsma, Pagnucci, Wallace, and Stock 2007).

All participants (except Vivien) predominantly used a linear chronological narrative in their RPs and Summaries for all the key texts, including *JJS*. Vivien however adopted a slightly different approach in her RPs (her Summaries used a linear chronological narrative). Intriguingly Vivien often wrote her RPs (for the five texts she completed)

using present tense, first person 'I', and this is particularly evident in the RPs for *JJS*. One possible consequence of this choice of first person is that Vivien is able to more easily incorporate some of the aspects of the stream of consciousness text (compare Vivien's RP 5 data below with JB's – Section 6.4.3, Table 6.7).

Table 7.1

Vivien's RP 5 for Chapter Five of *Jojo's Story*

line	**Recall Protocol 5**
1	The village smells bad, I saw black birds in the sky here. They want to eat the
2	bodys. My brother used to say if you fall into the rive for two hours you will be
3	in another country. My father often talke to me on these walks. He always said
4	is too wet or is too ~~hot~~ dry. When is too wet they grow weeds on the wrong
5	places. My father hates that. When is too dry all the planets go brown and
6	yellow and then die. Christ live in a town called Oxford in England, Christ said
7	"I won't ~~be~~ stay anywhere for long" I want Christ to stay.

The linear chronology of one thing happening and then another is not applied and random thoughts offered by the text are noted by Vivien. For example Vivien begins at line 1 (Table 7.1) with present tense, then at lines 2 – 3 recounts what 'my' brother used to say (past tense), changes at line 3 to what 'my' father used to say (past tense) which in lines 4 and 5 changes into present tense (even though the father referred to is deceased). In this way she reflects the narrative style of the text.

Vivien's choice of using first person is unique among the participants in this research. She stated that the reason she sometimes wrote in first person was because it was easier to recall, and required less writing (Q & R *The Woman in Black*). In Vivien's case, adopting first person in telling a narrative was a consciously chosen strategy to make the task easier. It appears to, perhaps coincidentally, facilitate the inclusion of stream of consciousness into her 'JJS'.

This is noteworthy because some researchers have argued that how second language learners control tense and aspect when narrating a 'story' indicates the narrator's control over the task (Frawley and Lantolf 1985: 35): "second language speakers either externalize and distance to gain self-regulation, or submit to the [text] as objects and *are regulated by*

the present […]" (emphasis added). However it is clear from data reported in this thesis that at least sometimes the choice of style in narrating a story (or writing a recall protocol) is the result of purposive choice by the participant. Choice may be influenced by a number of aspects of each individual's context, and the text. In Vivien's case, her narrative style apparently resulted from her desire to reduce the amount of writing she had to do and because it made it easier to recall the text. No participant was asked why they used a linear chronological narrative because this feature did not occur to me as a 'feature' until after the data collection phase (this is a neat example of Morse and Richards' [2002] claim that qualitative research can reveal essential aspects of an experience which we have been hitherto unaware of, but can recognise when it is highlighted). However, this is a question future research could address, particularly if texts written using different styles were investigated.

Other ways of writing the RPs and telling the Summary could have been chosen. For example the RPs could have been written using dot points. The Summaries could have been constructed as critical reviews (such as might be found in stereotypical book reviews), or a categorical analysis of the text (such as might be found in academic disquisitions of archetypal themes in books (for example see Booker 2004). Indeed two participants came close to a kind of critical review for one text each. Genevieve Javal (for *Love Among the Haystacks* [Lawrence / Bassett 2004]*)* gave her Summary as:

> ummm its about two brothers Maurice and Geoffrey, and in the farm and Maurice has umm fallen in love with a a neighbour who works on the farm next door and Geoffrey is very jealous of Maurice *and its about how they fall the both fall in love and meet new people* (Summary - emphasis added).

Jane Doe gave her Summary of *Don't Look Now* (du Maurier / Strange 1970/1992) as: "Well its about, umm a couple going on holiday, like the events and stuff, that go on and umm how they're getting over their daughter's death, and, yeah".

Although Genevieve Javal begins the Summary as though she is going to tell a story, she ends with what may be considered a critical review gloss of a central theme (emphasized

sentence above). Jane Doe provides a very succinct critical review kind of 'summary' of her story.

By far, most of the participants in most of the texts appear to be narrating stories. That is, what they tell has a beginning, middle and end, and contains events leading from one to another with resolutions coherently constructed and an interest factor (Ochs and Capps 2001; Bruner 1990). Additional support for this idea that JB was narrating a story comes from another process identified in his data. Namely, his foregrounding of new aspects in his Summary which appeared to be newly foregrounded in order to facilitate his telling a story. Although there were limited examples of this in JB's data, the fact that he at least occasionally added details not previously noted, but which did not appear to add anything significant to his story, suggests that the impetus to make a meaning of the text which is a story and to re-tell a 'story' is significant.

The three processes discussed above can be seen in all of JB's RP and Summary data for all the key texts he read. Moreover the first two processes (selecting some but not all aspects, and altering the representation of aspects) can be seen in all participants RP and Summary data for all texts. The third process (linear chronological narrative) was used by almost all participants for almost all key texts. However it is important to reiterate that the use of these processes and thus the resulting product differs for all participants and all texts. All participants selected 'some aspects of the texts but not all', the question is, what process(es) accounts for their selection of aspects?

7.4.3 Foregrounding and Backgrounding

Part of the response to that question of accounting for participants' selection of 'some but not all' aspects of a text, can be made by considering processes 4 to 11 listed above at the beginning of Section 7.4. These processes essentially involve the control of what passes through a reader's field of consciousness as they construct a story. Rosenblatt used 'foreground' and 'background' with the idea of 'selective attention' to refer to processes whereby a reader chooses from all that is offered through their transaction with the text. To foreground an aspect is to bring that aspect into one's awareness and to give it a place in one's story. To background an aspect is to push that aspect out of one's awareness.

These processes can be either conscious or unconscious. Moreover, according to Rosenblatt they are dynamic so that aspects which had been backgrounded can be foregrounded as expectations, evocations and additional meanings are made with a text. Similarly, foregrounded aspects can be backgrounded: "Selection and synthesis thus become fundamental activities in the making of meaning. A complex, to-and-fro, self-correcting transaction between reader and verbal signs continues until some final organization, more or less complete and coherent, is arrived at and thought of as corresponding to the text" (Rosenblatt 1986: 123).

Rosenblatt rarely illustrated her theory with examples from data she collected, nor did she refine what other processes 'foregrounding' and 'backgrounding' may contain or are related to. However the discussion of the data analyzed in Chapters 5 and 6 described and explained some of these other interwoven processes, and reinforced the finding that backgrounding an aspect of the text does not necessarily mean it is discarded or irrelevant. Backgrounded aspects can be vitally important parts of the evocation and construction of a story.

The complexity of the interwoven processes in foregrounding and backgrounding (processes 4 to 11) was illustrated in the discussion of what constituted 'sameness' of aspects of a text being foregrounded from one chapter to the next. There were many examples provided which demonstrated the process of foregrounding in both RP and Summary aspects which were *ostensibly the same*. In section 5.4.1 I noted that the concept of 'sameness' was complex. In one sense the repetition of a character's name from one chapter to the next, and in the final story can be taken as foregrounding that same character in both RP and Summary. However, there is a very important sense in which the meaning of that character's name is not the same from one chapter to the next, or to the final story.

As Rosenblatt argues, a story is built up over the course of transacting with a text. Thus a character (for example) is built up, and ideas and evocations about that character are selected and synthesized over the course of the transaction. So the character that is 'Rhoda' (for example) is developed and shaped over the course of the text. One could not

necessarily claim that the 'Rhoda' noted in a reader's RP for chapter one of *TWA*, is exactly the same as the 'Rhoda' noted in any of the subsequent chapters, or the end of the text because new evocations and meanings have been made about her from one chapter to the next. And there is evidence of this selecting and synthesizing in JB's data. For example although JB describes Rhoda as a milkmaid ('the milkmaid Rhoda') in RP 1 (see Section 5.4.1) this attribute is backgrounded in all his subsequent RPs until the final RP (6), and backgrounded in his Summary until the last utterance. What JB tends to foreground about Rhoda is not her occupation, but aspects of her relationships with Gertrude and Farmer Lodge and the things she does away from her work. For this reason, and in this sense, I suggest that the 'Rhoda' JB notes in his first RP is not 'the same' as the 'Rhoda' he notes in RP 2 or subsequent RPs, or the Summary, because his notion of her evolves and changes over time.

However it is useful to distinguish between aspects which are foregrounded in one's emerging story and story at the end of the text, and those aspects which have been backgrounded. I used the phrase 'ostensibly the same' to refer to aspects foregrounded in both data sources. Thus the Rhoda in RP 1 is ostensibly the same as the subsequent mentions of Rhoda. However, for an aspect noted in an RP, but not noted in his Summary I described this as being backgrounded (for example that Gertrude gave Rhoda's son shoes and a shirt – see Section 5.4.2). It is important to be able to make this distinction between repeatedly foregrounded aspects, and aspects which had once been foregrounded but were eventually backgrounded because it shows the constructive, dynamic, recursive processes which result in aspects being foregrounded, or backgrounded as a reader transacts with a text. However it is also important to acknowledge that the subtle meanings and evocations one has about repeatedly foregrounded aspects change over the course of making meaning with the text. The usefulness of a concept such as 'ostensibly the same' rests on the ends to which it is used.

Each of the processes I identified in JB's data is evidence that his meaning making involves choosing from amongst all that he reads, and evokes, in order to make tentative guesses about what has happened in his story and predictions about what might happen, revisiting earlier meanings and evocations to assess the 'fit' of new meanings and

evocations, and eventually to arrive at 'the' story for JB at a given point in time and place. Thus an aspect which was backgrounded from / not noted in an RP might appear to be a 'new' aspect foregrounded in the Summary. An aspect which was only briefly noted in an RP could be elaborated on (or reduced even further) in a later retelling. And these things occur because the reader's earlier estimation of the aspect is changed by the meanings they subsequently make – the aspect takes on greater importance (or less) given what comes later in their story based on the text, or what they subsequently evoke about it. Thus for JB a phrase such as 'the blood turns' (see Section 5.4.4) was argued to have meant little to his story when he first encountered that phrase, but was subsequently given meaning as he read the final chapters of *TWA*.

The processes I described above are not concretizable givens, and the impossibility of defining and delimiting them may have been one of the reasons Rosenblatt adopted the terms selective attention, foreground and background to refer to a complex nest of processes. As I showed in analyzing JB's data (see Tables 5.9 and 6.11), evidence of the use of these processes, and when in his meaning making he uses them, varies across texts and contexts. This variability was apparent when analyzing his data for other texts, and the data for other participants.

In my analysis and initial discussion of JB's data I provided potential explanations for his use of these processes observable in his data. However I would not generalize from those potential explanations in those contexts to either JB's other texts and contexts, or other readers. Each reader, text and context needs to be considered as unique elements which come together in an evanescent transitory moment. JB's use of a process such as reducing the range of aspects noted from initial RPs to final RPs, or his Summary, in one context may not be used in the same way or for the same reasons in another context. For example a reader may begin a text with only a vague idea of what it will be about, and thus note a wide range of aspects potentially important to their story, gradually narrowing their focus as the story becomes firmer (as JB did in *TWA*). Alternately a reader may begin a text with little interest in the story and therefore reduce the range of aspects noted from the start, but in the last chapters develop a keen interest in the story and therefore provide a

greater range of aspects and more details in subsequent retellings of the story (as JB appeared to do in *JJS*).

However there is value to investigating the fine details of the processes a reader adopts in any given context, because by making data over a number of contexts, it allows us to recognize the complexity of the processes and their interconnected relations involved in making meaning with texts. Highlighting and exploring this complexity can only benefit theorists and researchers who seek to understand what it means to make meaning with a text. Similarly, by understanding and valuing what readers do when they read for pleasure in a school based program, we can better equip readers to be become aware of themselves as readers more generally. We can highlight this variability when, for example, we teach a text intensively. By providing tasks aimed at equipping students with ways of understanding how and why they make the meanings they do, teachers can prepare the ground for critical reading in other contexts (see Chapter 8).

Having more closely considered the processes I identified in JB's data, I want to step back and consider a superordinate process: storying. I will argue that storying is a crucial influence in JB's processes (and products) of making meaning with a text, and is an important concept for understanding readers as meaning makers.

7.5 WHAT MIGHT INFLUENCE JB'S PROCESSES IN MAKING MEANINGS?

In the preceding analysis and discussion of JB's data I addressed the question of how JB made meaning with *TWA* and *JJS* by describing some quite specific processes he appeared to use. However, we do not know where JB got these processes from, nor what influenced him to use those processes at the times he did. Given that his use of those processes affected the meanings he made, it is important to consider what has influenced him to use those processes. Where, for example, did JB get the process of constructing his story into a linear chronological narrative, and why did he choose to use that process for the texts he read?

I argue that we can understand JB's adoption of a linear chronological narrative, and all the processes described above, as processes in the service of 'storying'. Thus one of the

greatest influences in JB's processes and products of meaning making is the fact he is storying.

Storying is an activity in which the reader evokes feelings, sensations and images and draws on their experiential matrix to make a story which becomes part of the larger story of their life (see also Chi 1995). That is, by drawing on his life experiences (for example that Jojo might have had a life the same as JB if Jojo had gone to England); by focusing on aspects of his story which resonate with personal significance (JB liked Lodge the least for his treatment of his first wife and son); by suspending his disbelief (at the coincidence of the hanged man being Rhoda's son); by seeking coherence (was Rhoda a witch? What happened to Red?); and by affectively responding to his story (the excitement he derived from *TWA* and the morally satisfying conclusion to *JJS*) JB is *storying*. This is different to claiming that readers have emotional reactions to texts, but that these are 'quasi-emotions' and are 'make-believe' (Currie 1990), or claims that 'affective responses' are necessary to comprehending the author's intended theme (Mosenthal 1987), or that JB is having some kind of a lived-through experience with a text (Rosenblatt 1938/1995; 1978).

The story for JB becomes one amongst the many narratives that are an intrinsic part of JB: the larger story of his life (Schaafsma et al 2007). Crucially, I am arguing that JB's 'TWA', or 'JJS' becomes a part of JB in the same kind of way that personal narratives of everyday life are used and encountered by JB. He is not interacting with a text whose meaning exists 'out there' for all to see: he is transacting with a text (and his unfolding story) in a way similar to his transactions with narratives he is told, everyday, by others, and the narratives he constructs everyday to understand his own life. Because JB's process of storying evolves over his lifetime, it is extremely difficult to identify all the sources and influences on this process for him. Hardy (1977) lists some of the sources:

> […] we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate, and love by narrative. In order really to live, we make up stories about ourselves and others, about the personal as well as the social past and future (Hardy 1977: 13, see also Sacks 1986; Ochs and Capps 2001; Bruner 1987, 1990, 1991; MacIntyre 1985; McAdams 1993; Wertsch 1998; Eakin 1999; Menard-Warwick 2005; Wallace 2006; Schaafsma et al 2007).

JB's storying of the text means he uses intellectual and affective processes in ways which facilitate constructing a story. My conception of storying relies on my ontological commitment to the idea that there is not an 'ultimate truth', or a 'real world' against which JB's stories, or his storying, can be compared with in order to establish or judge their 'reality' (Bruner 1986: 46). His 'TWA', or 'JJS', are his stories because they exist through and for him.

Although 'storying' was not a term used by Rosenblatt, it is clear that storying relies on an aesthetic stance toward a text and the 'lived through' experience this stance facilitates. However as I explained in 5.7.2, Rosenblatt's lack of clarity about what we do with our experiences, and her propensity to view the 'literary experience' as a special case, mean that researchers, theorists and teachers are left to guess about how making meaning with a text connects and coheres with other aspects of readers' lives. Rosenblatt was clear that making meaning with literature does connect with readers' lives (in fact it is vital that it does), but she never explained how. I suggest that by assuming people make sense of their lives as stories, and thus through a process of storying, we can view reading texts as 'just another' source of stories.

Aspects of stories are, consciously and unconsciously, picked over, considered, judged and weighted on the way to becoming what in some sense could be described as knowledge about life. Bruner (1986: 66) describes this as:

> stories define the range of canonical characters, the settings in which they operate, the actions that are permissible and comprehensible. And thereby they provide, so to speak, a map of possible roles and of possible worlds in which action, thought, and self-definition are permissible (or desirable).

This knowledge is fluidly mapped, connected and distributed in a way which has come to be useful (what constitutes 'useful' is shaped by, and in turn shapes, one's social, cultural and historical contexts). Importantly, what this means for our view of the meanings readers make of texts, is that when we locate what appears to be a singular meaning (for example Lodge forgot his first wife and son), we should understand that in fact 'the meaning' is almost certainly multiple and interconnected with various aspects of the

reader's self. On this assumption, when we (as researchers or teachers) enquire about a meaning, we should expect that although 'one' meaning might be offered, that meaning is in fact multifaceted and has multiple connections with various aspects of the respondent's self. Thus JB has a storehouse of meanings made about Lodge (Lodge as a father figure, Lodge as a character in a story, Lodge as an abandoner of his wife and child and so on) which is mapped, connected and given coherence through aspects of JB's self – including possible future selves (for a discussion of this particular aspect of the self see Markus and Nurius 1986). For example, JB as a son, JB as a potential future father, JB as the central 'character' in his story, and possibly, JB as an 'abandoned' child.

Thus for JB (and all readers) the multifaceted, complex interconnected and distributed aspects of what we describe as his 'story', created through storying becomes a constituent part of his self (in all of its fluid, multifaceted complexity). His 'TWA' and 'JJS' are two amongst many thousands of narratives (stories) which JB draws on to construct and maintain a sense of his own identity (Eakin 1999: 122-123) and understanding of the world (Bruner 1991, 1990, 1987, 1986).

It is important to note that storying seems to be a largely unconscious activity for JB. Outwardly he maintained that he reads in English to improve his English language. Thus I argued in Section 5.2 and Section 6.2 that JB's stance toward *TWA* and *JJS* involved efferent stances, however other responses from him also suggested he adopted aesthetic stances too. Thus JB's activity in making meaning with the texts involved a dynamic mixture of both efferent and aesthetic stances. Underlying and organising JB's responses along this continuum is the (usually) unconscious process of storying. His ways of making sense of the narratives (stories) which have surrounded him since childhood, structure and guide the meanings he makes from the texts he reads.

The specific examples of storying identified above (for example drawing on one's life experiences) are certainly not the only elements of storying, and further research could explore exactly what readers do when they construct a story ('storying'). However, each of these specific examples of storying can be used to better understand the processes and meanings made of the text. That is, in attempting to understand which aspects of the text

JB attends to and foregrounds it is useful to consider whether he is drawing on his life experiences (and which ones), whether he is giving the aspects a coherence (for example describing the setting), or looking for a coherence (what happened to Red?) and what kind of pleasure he is deriving from the story. Is it excitement or moral fulfilment?

As noted above, JB's process of storying is a process developed, built up and structured over his entire life. Thus one possible influence on JB's storying (and indeed all his processes) is what he learns to do in school. That is, JB's processes of meaning making are at least partly learned in school when he is taught 'how to read' (Pike 2003; Luke 1992; Smagorinsky 2001; Gambell 1986b; Hedge 1985; Guszak 1967). This research was conducted in a high school, and elements of the research tasks were school-like tasks (for example, the reading journal). Pike (2003) claimed that we cannot understand what teenagers do when they read unless we consider what they are taught to do in class. Thus I will look at JB's experience of intensive reading in class. Do we see the processes described above and the activity of 'storying' being taught, modelled or used as JB and the class study *The Cay*?

7.6 *THE CAY*

7.6.1 Description

The Cay was originally written by Theodore Taylor but retold by Derek Strange for Pearson Education. It was published as a Level 2 Penguin Readers text (Pearson Education 1999) and contained eleven chapters comprising 8376 running words across 39 pages including 14 full page black and white illustrations. In its design and format it is similar to *The Withered Arm*.

Researcher's Synopsis. The two key characters are Phillip (an eleven year old American boy) and Timothy (an aged West Indian sailor). The story is set during World War II in the Caribbean. Phillip's mother and father live on an island in the Caribbean which is under attack. Phillip's mother decides (against her husband's advice) to flee the island and return home to America. The boat they flee on is sunk and Phillip ends up adrift and alone on a raft with Timothy. The bulk of the story takes place on a deserted cay and

revolves around Timothy and Phillip surviving together in spite of their differences and the difficulty of the situation.

7.6.2 Teaching *The Cay*

ST introduced this text to the class near to the start of the year on February 21, 2006. The unit of work using the text proceeded over thirteen part and whole class periods (approximately twelve hours total) and involved a range of tasks both written and oral culminating in the production of individual student posters detailing, amongst other things, the characters, setting, plot and theme of the story. At the completion of the unit of work (March 17), I interviewed ST and asked why she had chosen *The Cay* (Taylor / Strange 1969/1999). She replied that she had taught the *original* version of the text (Taylor 1969/1994) in mainstream Year 9 English class and that it had been successful. She knew the *modified* version would be easy, and that it was readily available as a class set. I asked her what key things (academic and/or personal) she wanted the ESL students to get out of reading *The Cay* (Taylor / Strange 1969/1999). She replied:

> umm just to read a book I, I didn't really process what ahhh to oh I guess a few learning outcomes as far as the book was concerned was those setting plot character those sort of vocabs that we do when we study a piece of literature ummm but yeah other than that it was just to read a book to you know [quiet laugh]

She read the text chapter by chapter out loud, occasionally calling on one of the students to read. At the end of most chapters, and occasionally during the chapter, ST would ask questions. In at least one class task for this text ST had students complete a 'form focused' (pronominal reference) task because it was the "type of thing that comes up in tasks in other assessments at junior level and that they will be doing later on in the year". Moreover the task was included in the Publisher's materials for students to complete after reading the text, and thus by using it ST was 'making things easy for herself'. In relation to the types of questions ST asked in class about *The Cay* (Taylor / Strange 1969/1999), she responded that she did not really know how she decided on the questions, she 'makes them up as she goes along' (interview March 24). She noted that she asked 'surface' questions (about explicitly stated content in the story) and 'deeper' questions (about relationships between characters, reading 'between the lines'). I asked ST if she thought

the kinds of questions she asked in class should be the kinds of questions students ask themselves about books they read in general and she replied:

> I think that they should be and I'm thinking to myself yes well that's my point when I am asking those questions trying to get out their knowledge, it you know, ummm, elicit answers from them and at times with [*The Cay*] it was very hard work […] mm I'm not sure about that but I, I don't know that they would [ask themselves those kinds of questions] its possible I suppose if you do it over and over again that they would pick it up much I don't know if children do that […] (interview March 24).

7.6.3 Intensively Studying *The Cay*

Outlined above is a brief description of how ST viewed teaching this modified text. These excerpts suggest that ST links the reading of the text with answering form focused questions and questions about facts in the story. On a transactional view, reading the text efferently would aid students in answering ST's questions. In this section I want to look at what it meant for JB to make meaning with *The Cay* (Taylor / Strange 1969/1999[18]). I will use excerpts from class transcripts to suggest the locus of control of the reading experience, illustrate the kinds of questions the class was being asked to respond to, and by implication, the kind of stance JB was being encouraged to adopt toward the text and the tasks. From this experience we can assess Pike's (2003) suggestion that we can understand what JB does when he reads for pleasure by looking at what he is taught to do in class.

Locus of Control. From the beginning of the text the locus of control was with ST. She introduced the text to the students by instructing them to work in small groups, and began by analyzing the front cover. ST wrote four questions on the whiteboard requiring guesses and descriptions from the students: (a) where are the two people; (b) what is the boy doing; (c) what is the man doing; and (d) why does the picture show the man looking. Considerable class time was taken up through ST's circular elicitation of the answers she was looking for. For example (*The Cay* day 1):

> ST: okay well, I'm going to tell you a little hint about this last question [number 4] so, why does the picture show the man looking? There's something wrong with the boy.

[18] Unless otherwise stated, all future references to *The Cay* are to the modified version (Taylor / Strange 1969/1999).

the boy doesn't have something that the man has, okay now the boy is fishing, what do you do when you're fishing?

The students were eventually led to the piece of knowledge that the boy is blind. In this first class orienting the students to the text, the students were also requested to write down 'key words' used in literary study (such as 'setting'), and had the task of cutting out maps of the Caribbean and pasting them in their workbooks. Very little dialogue occurs in class, and only one audible response from JB was noted for that lesson (when ST asked a question seeking to elicit the word 'when').

ST's control over how the book is to be handled, control over the information deemed necessary as a prelude to reading the book, and control over knowledge about the book is evident throughout the study of *The Cay*. For example on day 2 of *The Cay*, the majority of the lesson was devoted to describing the Caribbean region (in part a form focused lesson on using conjunctions) and colouring the maps students had begun the previous day. In no sanctioned way were the students responsible for their reading. Indeed in the last minutes of the class (day 2), when Hard Stake asked if he could begin reading the story, ST replied 'No'.

Day 3 began with the efferent prompt from ST "so remind me what we have *learnt* so far about this book" (emphasis added – see Rosenblatt 2005: 96-105). ST looks for and is supplied with the information so far 'learned' about the setting of the text. She then has the students do a task where they have to predict what will happen in the story, and then has one of the students read aloud the publisher's Introduction "which tells us a little bit about the story". Maintaining control over the reading event ST instructs a student reader (Nivea) to wait until everyone is ready and looking at the book, and then when Nivea does begin, ST interrupts to check if everyone in the class can hear her (some can not), so Nivea is instructed to begin again with the admonition "you need to be a little bit slower, and a little bit louder".

After the Introduction is read, ST selects JB to begin reading aloud chapter one of the text: "remember slowly and loudly". After a few sentences ST interrupts JB to check the

students' memories of their previous map work (what is the name of the capital city), and then assists JB with reading the rest of the page by correcting his pronunciation.

This kind of control (who reads, when, how much, in what way) is maintained throughout the reading of the text. Also repeated is the feeling that *The Cay* is a text one gains some kind of learning from (be it geographical places or what publishers tell readers a story is about). I highlight ST's control over the reading experience here, and her implicit stance toward the reading of the text, only to suggest that these kinds of controls and interruptions almost certainly make it difficult to sustain or even begin an immersion in one's own experience of a story. Even if the students were constrained in no other way (for example no comprehension questions were asked), ST's control over the reading experience is invasive. It is hard to see how one can become excited about a story if the story is continually being interrupted, and one's reading being monitored and amended. Thus if we are looking for the influence of classroom reading on the processes of making meaning with texts read for pleasure, we must begin to doubt that any influence occurs through comparability of the two contexts of physically reading, based on the description supplied here for *The Cay*.

Manufacturing *the* 'story'. A feature of ST's teaching of *The Cay* is the subtle but overt manufacturing of an interpretation of the text which is somehow to be understood as *the* 'story' through her 'triadic' classroom interactions (Nassaji and Wells 2000; see also Wells and Arauz 2006; Hall and Walsh 2002). Passages such as those below are indicative of how ST used questions, responses and intonational devices to extract the answers she felt were correct. In the first extract (Extract 7.1 below) from day 5 we can see ST manufacturing a description of how Phillip is feeling, lost at sea and having become blind. The second extract below that comes from day 10 and shows how ST manufactures the 'main points' of *The Cay*. Line numbers are included for ease of reference only and do not reflect the excerpt's position in the overall transcript.

Extract 7.1

Day 5 – *The Cay*

line	Extract
1	ST: […] Right well umm, so how is Phillip feeling now? Phillip on his boat?
2	Ezy-Pac: sad
3	ST: he's sad? hmmm he's more than sad Ezy-Pac, can you think of another word?
4	How do you feel if I just come up to you and I put my hands over your eyes [ST
5	demonstrates on Rick] and from this moment on you can't see anything. No more
6	seeing sorry Rick, no more. How does he feel?
	[…]
7	ST: [laughter] you're okay but if there was a [conversation continues trying to elicit feeling
8	responses from students] so when Phillip goes blind he feels, woops I'm always doing
9	that' [unclear] he's feeling he feels scared how else does he feel, Andrea? {3} how
10	else does Phillip feel {10} if you are very scared what's another word?
11	Andrea: upset
12	ST: upset yeah he feels upset yeh, what else, a word starting with this one maybe
13	Unknown: [unclear]
14	Unknown: [unclear]
15	ST: yeh whats that word?
16	Andrea: frightened
17	ST: how do I spell it?
18	Andrea: [spells f r i g h t e n e d]
19	ST: frightened any other words to describe how Phillip is feeling?
20	Ezy-Pac: angry
21	ST: yeah what did he do
22	Andrea: he hit Timothy
23	ST: yeh he hit Timothy. Musashi if you went blind would you be angry?
24	Musashi Miyamoto: [unclear]

25	ST: hm?
26	Musashi Miyamoto: <sad>
27	ST: sad yeah well it is a bit sad but
28	Musashi Miyamoto: and ahh worried
29	ST: worried yeh good yeh angry, hmmm okay good now, what is [unclear]

This extract shows how, through ST's questions and responses to students' answers, she overtly manufactures what the text is to mean. Consider ST's rejection of Ezy-Pac's suggestion that Phillip is feeling 'sad' on the life boat (Extract 7.1 line 3) her repetition of Ezy-Pac's utterance with a high rising terminal implies a questioning of her offer, and then ST rejects it outright by saying Phillip is 'feeling more than sad' 'can you think of another word' (note also her rejection [line 27] of Musashi's similar offering at line 26). ST allows plenty of thinking time at various points in the dialogue (thirteen seconds in total at lines 9-10), however the time may be taken up in students thinking about what the teacher wants to hear, rather than what the students might think the character is feeling based on their reading of the text. For example, when Andrea eventually offers the word 'upset' (line 11), ST accepts the offer but keeps prompting and eventually writes the first letter of a word on the board, and asks the students to guess the rest of it (suggesting Andrea has not offered the word ST is looking for). This continues when Musashi says he would feel sad if he went blind (lines 24 and 26) in contradiction of ST's hinted preferred response 'angry' (line 23). Thus ST responds "sad yeah well it is a bit sad but", effectively rejecting Musashi's response and searching for another. Musashi then suggests he would feel worried (line 28), and ST accepts this but adds her preferred response "worried yeh good yeh angry" (line 29).

It is clear that ST has a description of the character in mind, and it is apparent that she would like the students to share that same view. Rather than questioning students in a way which encourages them to explore their own evocations and responses to the characters (why would Musashi be sad?, does he think Phillip feels that way, and if yes, why?), ST questions them apparently in order to get them to her understanding of the

characters. This same approach is taken to understanding the main points of the text. In the extract below from day 10 (Extract 7.2), the students have finished reading the text and ST has introduced a class task of deciding what are the most important events in the story.

Extract 7.2

Day 10 – *The Cay*

line	Extract
1	ST: […] okay so plot, tells us what happens in the story the outline of the story so,
2	down the bottom here [holding up a worksheet and points to the bottom 'plot' section of it] its
3	got plot. And it asks you what are the six most important events in the story. And
4	its got one two three four five six. So now you need to look at the book and think
5	from your memory what are the six important parts of this story
	[…][short intervening discussion with one student about having done this task before]
6	ST: […] so the six most important events in the story what do you think they
7	could be. {1}
8	Unknown: umm he's blind boy
9	ST: oh well not just blind boy, but how did he get blind. So we need know that
10	was an important event wasn't it. {1.3} so what happened to Phillip? {1.45}
11	Vivien: he's blind//
12	ST: //why?{.7} [interrupts Vivien's reply] go back a bit from that
13	Vivien: [unclear] <hit him on the head>
14	ST: yeah but why did something hit him on the head, where was he, why was he
15	there {1.3} lets go back
16	Ezy-Pac: [unclear] {1}
17	ST: so why is he on the boat
18	EzyPac: cause of his mum [unclear]
19	ST: okay so first of all that's the first important event. Phillips mother wants to
20	take him to America. yeah? [ST writes on board as she speaks] so in that one they're
21	leaving the island, then something hits his head or there is an explosion and
22	something happens to the boat.
23	Ezy-Pac: got bombed

ST: okay so number one we're gunna say is Phillip leaves, where was he living? {.8}

Ezy-Pac: umm Willemstadt

ST: okay yep we can write Willemstadt. Phillip leaves Willemstadt in a boat okay, in a boat with his mother, or you can write another sentence its okay. okay what happens to the boat? {1.8}

Ezy-Pac: it got bombed

ST: okay

Oscar: explosion

ST: there was an explosion yeah. There was an explosion on the boat and Phillip got hit on the head. Alright, what's the next important event. {1}

Ezy-Pac: Timothy saves him.

ST: Timothy saves him good. there might be more than six there might [unclear] eight {10} Okay so number three would be? {2} whats number three Timothy saves Phillip right. Next one

Unknown: became blind

ST: okay so Phillip goes blind why? {.8}

Ezy-Pac: the sun

ST: so what's the sentence?

[…]

ST: the sun and sky okay. Probably at the sun [unclear] Your parents ever tell you not to look at the sun to be careful and not look directly at the sun? {2} if you do that for a few seconds you can its quite hard, its sort of painful to do that don't try

[…]

ST: […] Alright now what's the next big major important event that happens {.5}

Ezy-Pac: he falls from something [unclear]

Unknown: umm Timothy saved him from falling in the lifeboat

ST: oh yeah, that's quite important but what's the next biggest important thing. {.9}

Ezy-Pac: the island

[…]

ST: okay find an island to live on, okay? they find an island to live on. And what about, so they living on the island what's the next major event, that there's lots of small events, you know important things, they build a house, they learn to fish all those kinds of things but what's something that happens towards at the end of them being on the island? {.4}

Vivien: Timothy got sick?

ST: oh yeah, thats quite an important event yep. so now we're gunna have to I think we're going to have to have eight of these [plot points] we might have to add number seven and number eight.

[…]

ST: so well yeah they find an island to live on and learn to survive we can put that in number five. Okay and then number six we could put 'timothy got sick' 'cause that was quite, umm that was quite scary for Phillip when Timothy got sick. And then what happens? {1.2}

Ezy-Pac: a storm

ST: okay there {2.3} give me a sentence

Ezy-Pac: there was a storm.

ST: there was a what kind of storm? {2.7}

Hard Stake: hurricane

[…]

ST: […] and then what happened after the storm?

Ezy-Pac: Timothy died

ST: Timothy died yep so that's that's a big [unclear] thats actually a bit of a climax in the story that one. That's kind of like

Oscar: climax what's that?

ST: climax it means the main the most important moment in the story. The

77 78 79 80 81	moment where a character has some huge problem or something bad happens and they have to ummm after that happens, when you read that you are like 'wow what's gunna happen to Phillip, I want to find out' so the climax is sometimes very exciting, very umm powerful moment. {3.8} so what's the last thing what's the next important
82	Ezy-Pac: Phillip got off the island
83	ST: yeah so how can we say {1.2}
	[…]
84 85 86 87 88 89	ST: yep they took him home. Yeah he was a bit sick and had to go into hospital and all that but that's that's the main point there okay? excellent so that's the plot that's the very quickly just the main events of this story. So when you're doing your poster, you're going to be writing or drawing a picture or something in the little boxes here [ST holds up the poster proforma sheet] about the plot so you can probably use that information that we've just done.

Similar to ST's control over how the students are to describe Phillip, ST rigidly controls how students are to understand the most important events in the story. This very overt, yet in some ways subtle, control begins when ST distributes the worksheet students are to complete, with six spaces for the six most important events (meaning there are six and only six 'most important events'). Even though ST begins by saying the students will need to look back at the book and search their memories, ST gives the students no time to actually do this, she begins the task of manufacturing understanding almost immediately. Moreover, as ST does the task she realizes that her story has more 'important points' than the six spaces she had originally allotted (Extract 7.2 lines 36-37). She has the power to amend her worksheet as she goes whilst the students must try and fit their stories (to the extent they have them) to her parameters.

ST leads the students to the responses she is looking for using similar strategies to her manufacture of character descriptions. For example, looking at the dialogue between lines 8 to 20 (Extract 7.2) we can see ST asking questions, subtly rejecting responses and applying her own answers. At line 9 ST rejects an unidentified student's suggestion that one of the most important 'events' is that Phillip is blind. ST is looking for the event of Phillip's mother fleeing the Caribbean in the first place, and subtly gets there using a series of recursive questions (lines 12, 14-15, 17) and eventually, using Ezy-Pac's close-but-

still-not-correct suggestion "cause of his mum" (line 18), gives the students the information ST believes is correct. That is, the first important event is that Phillip's mother wants to take him to America (lines 19-20).

Having arrived at the first important event ST then leads the students through the remaining five (amended to seven) important events by sanctioning student offers (for example Extract 7.2 line 33), or by rejecting (for example line 50) and supplying her own interpretation (for example at lines 62-65). Finally (lines 84-89), ST indicates that the students now have the correct information to be able to complete the worksheet "that's the plot" (line 85) and suggests that that is the way they could complete the worksheet "so you can probably use that information we've just done" (lines 88-89). Perhaps unsurprisingly all students chose to write ST's understanding of the most important points, except Hard Stake who used the chapter headings from the text.

These two excerpts, although only a small portion of the data, represent the predominant approaches to reading and making meaning with *The Cay* (and indeed the other texts ST used in the class over the year). That is to say, the reading events were strictly controlled and the meanings to be made of the texts (character descriptions, plot summaries and so on) were manufactured using the kind of triadic elicitation questioning exampled above. There was little or no explanation of processes used to make the meanings (what processes does one use to list 'the most important events' in a story?). Very few opportunities were provided which allowed students to explore their personal responses to characters or events offered by the text, or rely on their processes of meaning making – their storying of the text was not allowed.

ST's approach to the teaching of *The Cay* is redolent of Bernhardt's (1990: 41) interactive SLA-influenced opinion that "the teacher approaches the class with his or her own mental representation of the text which will be *infinitely more detailed, specific, and accurate*" (my emphasis) than what language learners / readers have. Moreover, the teacher has the right to evaluate students' responses for their conformity to her predetermined 'correct' response (Nassaji and Wells 2000; Hall and Walsh 2002). ST's representation of *The Cay* may or may not have been 'infinitely more detailed, specific and accurate' (see Marianne

2007), but the implicit assumption was that she did, and the students seemed to accept this.

It should be noted that ST's approach to intensive reading is not uncommon (see Galda and Liange 2003), and no judgment should be inferred from my observations above about how 'well' or 'poorly' *The Cay* was studied. My point in contrasting the relative control and interpretation of texts in intensive reading versus reading for pleasure is to highlight two things. Firstly, claims such as Pike's (2003) that we cannot understand teenagers' reading unless we consider how they are taught to read in schools, is necessary, but not sufficient to fully understand how teenagers read. Clearly there are very large differences between JB's experience of reading *The Cay* (what, in some sense, JB was being taught it means to 'read intensively'), and his experience of reading for pleasure. In addition to JB's control over when and how he would read the key texts, he also had at least some control over his activity in completing the research tasks. For the students, reading *The Cay* was not about storying, it was about guessing what the teacher's story was.

The second thing to be highlighted through analyzing the classroom transcripts is the meaning we can give to JB's apparent lack of participation (the selected extracts reflect how often he spoke in class in first term). He provided very few responses to questions in class, and adopted almost all of ST's interpretations of the text. This silence could be interpreted as a lack of understanding of the text (see my discussion in 7.3.2.). Indeed ST's reaction to the students' activity in the classroom tasks was to assume that they had not understood a great deal from the text: some students might have gotten the 'general idea', but she remained doubtful most students could have independently made (her) meaning with the text (interview March 24). However, from the data generated by JB in his reading of *TWA* (read immediately after *The Cay*), we can see that not only is he capable of using sophisticated processes to make meaning with texts, he is also capable of discussing the meanings he made. He is in fact quite loquacious – given a suitable context.

In terms of the processes of reading, based on the data analysed here, intensive reading resembles reading for pleasure in very superficial and limited ways. The kinds of tasks

ST predominantly asked students to do, are best done through adopting an efferent stance. For example realizing (through pattern repetition) that ST will want to know things about where and when the story is set encourages students to attend to those aspects of the text (if they care about being able to answer her questions). Although students probably still do use processes of selective attention, foregrounding and backgrounding, they are less likely to use these processes in the pursuit of their own storying, because the classroom tasks focus on ST's storying. ST had read and studied the original version of *The Cay* (Taylor 1969/1994) with other classes, so she knew 'the story'. The publisher of the modified version provided additional secondary information about the author and the modified text, and tasks for teachers to use. By contrast, reading on one's own, at one's discretion and with the knowledge that this is a story to be read for one's own pleasure, suggests classroom intensive reading is at far remove.

7.7 CONCLUSION

In this chapter I directly responded to the research questions by further exploring the processes JB appeared to use in order to make meaning with *TWA* and *JJS*. I drew on JB's data from other texts, data from other students, and classroom data in order to provide contrasts which helped explain and contextualize his processes. I argued that despite being able to describe more precise processes within a general process such as 'foregrounding' (for example, the process of foregrounding ostensibly the same aspects from one chapter to another), these processes and the use of them were context dependent. I suggested that different readers, different texts, different contexts of reading, different contexts of asking about their reading would almost certainly reveal these processes (and as yet undiscovered others) in a different light. However, it is still useful to investigate how these (and other) processes of the general processes of selective attention, foregrounding and backgrounding are used (or not) in any reading experience. It is useful because it highlights the complexity of, and partially explains the uniqueness of making meaning with texts. This in turns suggests why research into the effects of, for example, the so called cultural familiarity of texts, or the effects of authentic versus modified texts, has generated conflicting conclusions about the 'effects' of these 'variables' (see Section 2.4.3) (that is, whether and to what extent a reader's 'cultural familiarity' with a text influences their meaning making is only one aspect out of an awesomely complex

network of aspects and dimensions) (see Section 2.4.3.1). Understanding what influences us in our meaning making endeavours feeds directly into our ability to be critical readers and thinkers (Rosenblatt 1995).

In addition to this focus on the discernable processes of meaning making, I also argued that it was worthwhile stepping back and considering a superordinate process: storying. Although inextricably and closely linked with Rosenblatt's idea of a lived through experience and an aesthetic stance, I argued that the term 'storying' gives us a way of understanding how the story(ies) made becomes part of the larger story of one's self. Story and storying are understood as tools to "imbue life events with a temporal and logical order, to demystify them and establish coherence across past, present, and as yet unrealized experience" (Ochs and Capps 2001: 2). The gulf between how JB was experiencing intensive reading in class, and how he experienced reading for pleasure was able to be starkly illustrated through a comparison of classroom data with his reading for pleasure data and the notion of storying. In the classroom intensive reading, JB was having to guess the content of the teacher's storying, whereas in his personal reading he was doing his own storying.

What I want to do in the final chapter of this thesis is consider the pedagogical implications of my argument about making meaning with texts read for pleasure, and suggest some future directions for research.

8

PEDAGOGICAL AND RESEARCH IMPLICATIONS

8.1 INTRODUCTION

This thesis began with the stated purposes of seeking to better understand what it means for ESL readers to make meaning with texts read for pleasure, and to consider the pedagogical implications this has for ESL students participating in extensive reading programs and ESL students-as-readers. I chose to address those purposes by reporting on a close analysis of two texts JB read for pleasure. *TWA* was initially analysed by me from a position of relative isolation from other texts. This gave rise to observations about his processes and products of making meaning with *TWA* which were, in one sense, applicable only to that context of his reading, and my analysis. That kind of narrow focus on one reader making meaning with one text is valuable in itself because it reveals the network of intriguing, complex and interconnected processes and products of his reading experience. This complexity was more fully identified in light of what I discovered in JB's data for a second text (*JJS*) wherein, for example, the same process of meaning making might have been used, but it generated different product. Even that detailed level of complexity was shown to be nuanced by drawing on analyses of some of JB's data for his other texts, and other readers' experiences of reading those texts (for example, paraphrasing from a text into one's story had different explanations from different readers [see Section 7.4.1]).

In this final chapter I want to provide a response to the fourth research question: What are the pedagogical implications of reading for pleasure in an extensive reading program? Although we talk of an extensive reading program as, in some sense, an isolated program disconnected from other classroom tasks and activities, it is of course an interconnected aspect of ESL students reading in a school context. In this broader context then, it is relevant to consider the implications of this research for ESL students-as-readers so that we can think more inclusively and coherently about the intellectual development of second language learners through reading. I will structure this discussion by focusing firstly on issues of specific relevance to extensive reading programs, and then go on to discuss the broader context of ESL students-as-readers. Lastly, I will outline perhaps the

most pressing future research direction, from my perspective as a teacher and researcher, germinating from this research.

8.2 PEDAGOGICAL IMPLICATIONS OF THIS STUDY FOR EXTENSIVE READING PROGRAMS

As outlined in Section 2.4, extensive reading programs have as a core objective, the facilitation of students reading as many texts as possible that they find pleasurable. The underlying purpose of such 'extensive reading' is to expose readers to large volumes of comprehensible and enjoyable language (thereby improving students' language proficiency). Within this view of extensive reading programs there has been considerable debate about the worth of such programs, debate about the kinds of texts students should or should not read (for instance, authentic or modified) and debate about whether tasks should or should not be a part of the program.

By adopting a transactional view of reading (as opposed to the largely interactional views assumed above) however, I want to suggest that these debates are circumvented and much greater flexibility in the design and implementation of such programs is warranted. The data analysis and discussion in Chapters 5, 6 and 7 suggest that reading for pleasure is a rich source of intellectual and linguistic engagement for JB. Using sophisticated processes he constructs complex stories which have a meaning for his larger life story. It is clear that JB would have intellectually and linguistically benefited from his reading experiences regardless of my asking him to complete RPs, a reading journal or participate in interviews. He has thought about, and arrived at conclusions about, many aspects of the texts which resonate with his life experiences. My tasks revealed processes he would have used and meanings he would have made without my tasks: that is, for example, he 'normally' foregrounds aspects of a text which have personal relevance to him.[19] Thus reading for pleasure does not need to be 'exploited' in order to provide a rich intellectual and linguistic experience for a reader. The first 'pedagogical implication' then, is that leaving readers to make meaning with texts they read for pleasure can be an appropriate pedagogical strategy in and of its self. The richness of JB's reading experiences should

[19] This should not be taken as meaning my tasks had no influence, or somehow transparently revealed JB's processes and products. Rather it should be taken as suggesting that although such tasks influenced his activity, they did not *cause* his meaning making processes. I suggest, for example, JB would have been intellectually exercised by Rhoda regardless of my RPs, reading journal or interview.

disabuse the idea that reading for pleasure (such as is encouraged in extensive reading programs) is necessarily a frivolous pastime (see Day and Bamford 2004: 7; Hill 2008).

Another debate from the interactional view of extensive reading which can be circumvented through a transactional view is the issue of the kinds of texts read. Having a wide range of texts (types, genres, levels) that students can dip into at their leisure, gives them control and choice over the materials from which they story their worlds. JB engaged in rich intellectual processing of, and making meaning with, authentic texts and modified texts. He read authentic texts such as *Demon Thief* (Shan 2005), modified texts at his vocabulary level such as *Jojo's Story* (Moses 2004), and modified texts at the beginner level such as *The Wrong Man* (Anderson 2000). Thus we can respond to the concerns of theorists such as Povey (1967) that modified texts are pedagogically unhelpful, by reinforcing the transactional perspective that making meaning with a text is foremost about the story a reader constructs. The kind of text (authentic or modified) is not the issue: the issue is what a reader does with the text. JB was capable of constructing meaningful, rich stories from beginner level texts, to authentic texts written for young teenagers.

Additionally, those who advocate and describe how extensive reading programs should be managed (see for example Day and Bamford 2004) advocate little or no 'interference' in the pleasure of such reading. That is, tasks such as reading journals or post reading comprehension questions should be avoided. This advice seems to be predominantly based on the assumption that such tasks detract from the pleasure of reading (however see Mason and Krashen [1997] who argue that such tasks can be avoided because they simply are not necessary for the success of extensive reading – that is, success in terms of exposing language learners to large amounts of input).

Whereas the assumption that 'tasks' detract from the pleasure of reading has face validity, data gathered for this research suggests that it is not necessarily the case that tasks always detract from the pleasure of reading. Although JB sometimes found tasks annoying (for instance, sometimes RPs were annoying in some texts) he enjoyed the extensive reading program and felt that he read the key texts (with tasks) in the same way he read the other

texts (most participants responded similarly). Overall he had a 'happy' time participating in the research doing the tasks (see Section 4.3.3.2.1). I suggest that three key features of the tasks used in this research helped ameliorate their potential negative impact on JB's reading pleasure. Firstly, the tasks were 'low-key' in that they were not 'assessed', and I was not concerned about linguistic accuracy or even content (for example in the RPs participants could effectively write as much or as little as they wanted). Secondly, with the exception of the reading journal, the tasks were used in only a few of the texts in the extensive reading library (and even the completion of a reading journal entry was not 'policed'). Thus participants could choose if and when they would read a text containing 'tasks'. Thirdly, the tasks prioritized and valued the participants' meanings made of the texts. From my perspective, I never imposed my meanings as *the* meaning of a text, and I believe I showed my interest in their meanings as inherently valuable.

Pedagogically, it is important to clarify the design and use of tasks in an extensive reading program because I want to suggest that one of the language learning implications of this research is that such tasks have the potential to generate significant language use. Although it was not a goal of this thesis to consider language use generated through the tasks, it is clear that JB's RPs, reading journal and interviews were language rich activities (as they were for many of the ESL participants). This is particularly striking when a surface comparison is made of JB's reading for pleasure data with his intensive reading data. The amount of English JB produced through reading *The Withered Arm* was significantly greater than the amount he produced during the intensive study of *The Cay*. A rough and ready way to view language production is simply to count the running words (written or spoken) produced in the tasks for the two texts. If we add JB's RPs, reading journal and interview together, he produced approximately 1540 words for *The Withered Arm*. Adding his classroom dialogue with ST and the content of his (five) worksheets for *The Cay*, he produced roughly 300 words. This bald comparison is startling although in one sense not particularly fair since the two contexts are very different, and the aims and intentions of the two contexts were very different.

However it is undeniable that one of the language learning (and thus pedagogical) implications of this research is that the judicious use of tasks (such as RPs, reading

journals and interviews) can result in significant language use without necessarily detracting from the pleasurableness of the reading experience. Depending on the particular language learning theory adopted (for example Krashen's [1982] 'Input hypothesis', Long's [1985] 'Interaction hypothesis', Swain's [1985] 'Output hypothesis', or a more sociocultural view such as Ohta's [2000]), the theoretical benefits of such significant language use vary. JB was exposed to extensive written and spoken English, he participated in spoken 'interactions' in English (and could have chosen to interact in written form through his reading journal if he desired), he was 'pushed' to produce communicatively comprehensible 'output' in both written (reading journal) and oral forms (interview), and through our dialogues he worked in his 'zone of proximal development' (Dunn and Lantolf 1998) seeking and obtaining communicative assistance as he needed it (for example the translated adjective sheet and interactional cues during the interviews).

Pedagogically, from a language learning perspective there are important benefits entailed by Rosenblatt's transactional theory of reading, particularly in its ontological assumption that reading is a transaction and the assumptions about the relationship between reader and text (see Chapter 2). As Garvie (1990: 31) argues "Given an appropriate story experience the [reader] would be encouraged to develop the language which meets the needs of the thoughts stimulated". Thus in order to describe and discuss one's *own* meanings made of a text, readers are having to explore both receptive and productive uses of the target language.

In summary then, the pedagogical implications of this study for extensive reading programs may be listed thus:

a) An extensive reading program should have a rationale that is clear to the teacher and students, and which includes but goes beyond interactional language learning goals (such as consolidating vocabulary). The rationale would include the idea that extensive reading has important connections with the intensive study of texts, and the intellectual development of readers. The reason for this rationale is to both justify the rewards of reading for pleasure, and to prompt and support teachers in being observant of what the readers are doing (in all reading contexts),

and making and highlighting connections between various types of reading and the learning goals of the class when opportunities arise (consciousness raising);

b) The extensive reading library must contain a large range of texts which readers can explore at their discretion and read in their own way (this includes, consideration of text type, genre and 'difficulty'). This will likely mean adding to or changing what is in the library over the course of the year as readers change and develop (as JB did – see Section 4.3.3.2.1 'My Reading in 2006');
c) Whether tasks are used as part of the extensive reading program depends on the readers, teachers and contexts. However, before deciding on using tasks, teachers should consider how the task might influence the experience of reading, the meanings made, and the processes used. Reasons for tasks should be understood by both teacher and students; and
d) That none of the above three implications should detract from the pleasurableness of reading in an extensive reading program.

It can be seen that far from simply organising the supply of a large range of texts for students to read, and perhaps giving them time in class to read them, the design and implementation of an extensive reading program is actually complex. Although a teacher could simply open the doors to a library and let the students 'have at it' (students will still intellectually and linguistically benefit from this), the data analysed and discussed in this thesis suggests that making meaning with texts read for pleasure has critical import for how we understand making meaning more generally (for example, when reading intensively). Thus what I want to now consider are the implications of this research for ESL students-as-readers so that we can think more inclusively and coherently about the intellectual development of second language learners through reading.

8.3 Pedagogical Implications Of This Study For ESL Learners As Readers

Interestingly, 'extensive reading' is usually viewed as the back-up to intensive reading (and other classroom goals such as vocabulary consolication), and not the other way around. As previously stated it is often used because it provides opportunities to consolidate vocabulary knowledge and to practice reading skills and strategies (Grabe 1991; Lai 1993; Bell 1998; Nation 2001). However I want to suggest that this is putting the

cart before the horse. Teenagers come to a high school classroom with an already rich experience of 'stories' (Applebee 1977; Hardy 1977; Bruner 1987; see also Wallace 2006 for a discussion of this in terms of adult ESOL learners), even if confined to oral story-telling experiences (Ochs and Capps 2001). The processes JB used to make meaning with *TWA* and *JJS* showed that he already possessed a complex and sophisticated approach to making meaning, even if these processes were largely unconscious. For example, he may not have been aware that his meanings evolved over the course of the text, nor that in a text such as *TWA* he narrowed his foregrounded story the further he got into the text. He may not have been aware of the reasons he constructed Jojo as a hero. The question then, is how can teachers build on the existing processes that students come to class with, in order to reveal, refine, and add to the process and thereby encourage critical reading and thinking?

In order to consider this, I want to summarise the key findings of the research as:

1) The meanings JB made emerged and evolved over the course of reading the texts and storying, and were partly revealed by his activity in completing the tasks (RPs, reading journal and interviews);
2) What JB foregrounded as his story at any given point in time, depended in part on the tasks used and the contexts of eliciting his story;
3) Of vital importance to JB's foregrounded stories were the backgrounded aspects;
4) JB's processes and products of meaning making were influenced by his storying, aspects of the text, and context of experiencing the text.

Without wanting to limit the potential for readers' own interpretations of the pedagogical import and application of the above key findings, I want to discuss some of their implications for reading pedagogy.

Knowing that readers' meanings emerge over the whole experience of reading the text and that tasks can only partly reveal those meanings (key finding 1), means that teachers should use tasks which can reveal those evolving meanings (for example, recall protocols inserted in the text). This allows teachers and readers to reflect on, at the end of reading the text, what they noted, and to consider what in the reader, text, context of reading and

the context of doing the task (RPs) influenced the meanings they made and noted. Generic prompts such as: 'why did I think this; what aspects of the text, or me, or my context of reading, or completing this task, influenced what I thought, felt and wrote (or said)?', can be used as individual, pair, group or whole class tasks (note, for useful suggestions about questions and tasks from a transactional perspective or reader response perspective, see: Gambell 1986b; Karolides 1992; Bridge 1987; Zarillo and Cox 1992; Many and Wiseman 1992).

Additionally, a task which is designed in such a way as to encourage maximum recall of even the minutest details (for example, making it a competitive task where the greatest number of things recalled wins), can be used to highlight the selective nature of what readers chose to note in other tasks. The critical question is raised when the teacher enquires why the 'minutest details' did not make it into the RP, reading journal or other tasks.

This kind of critical reflection about how readers' stories evolve, and that tasks only partly reveal aspects of stories is an important thing for readers to realise and an important skill to develop. This kind of invitation to critical reflection also fits with key finding 2. Namely that what a reader foregrounds at any given point in time depends in part on the kinds of tasks used and the contexts of eliciting the reader's story. Here teachers could use tasks which are likely to generate different foregrounded meanings in order to illustrate to students the influence of task design over student activity. For example, having students read a text for which they know they will have to answer standard 'comprehension' questions concerning 'facts' from the story, compared with reading a text (perhaps even the same text) knowing that the task requires them to describe their evocations and the lived experience of reading the text. The effects of the context of eliciting the story can also be highlighted in, for example, a task which requires a student to tell a friend about the story read compared with telling the teacher. The aim here is to consider what changes when the context of telling changes. This learning experience can then be transferred to other reading contexts where the first question a reflective reader asks themselves is, 'why and how am I reading this text, and what tasks will I have to do as I read or after reading it'? 'Does my stance toward the text suit the purpose of

reading?' The intention here is to facilitate students being able to identify for themselves at least some of the aspects of a reading experience (for example tasks and contexts) which colour that experience.

Another important implication from the key findings is that teachers and readers must become aware of and understand that as important as foregrounded meanings are, a reader's backgrounded meanings are equally influential and important (key finding 3). How teachers approach this complex finding will need to be done sensitively and supportively (some backgrounded meanings, and their genesis will be deeply personal as we saw in JB's data – see for example Section 5.6.3.1). The first step, however, would be to have students become aware of the very fact that aspects of a reading experience can be foregrounded or backgrounded (this can be addressed in discussions about what readers put in their RPs). Thus being able to highlight 'foregrounding' through the comparison of, for example, a recall protocol for chapter one of a text, with chapter one of that text, and then with the comparable section of the summary, demonstrates how aspects of a text and story can be foregrounded and backgrounded.

A backgrounded aspect could then be used as an example of something that remained an important part of the reading experience for the reader, but was not a foregrounded aspect of the story they told in a particular context. If the teacher used their own personal reading data (RPs and summary) then they could illustrate the issue by disclosing their own evocations about an aspect that was personally meaningful, but not relevant to certain contexts of giving a summary. Incidentally this also opens up the potential of a two-way, sharing relationship in which it is okay and acceptable to disclose the meanings a text has for one's self, and moreover it demonstrates that the teacher's meanings are just another view of the text.

Another potential strategy for revealing backgrounded meanings is to have students describe characters (here a list of adjectives is useful: depending on students' language proficiency it may be helpful to have it translated into the student's first language), compare their descriptions with each other and discuss or reflect on why they saw a character a certain way, and another student saw them differently. This may be

particularly helpful when readers seem to have constructed a character in a highly unique way, possibly because they have backgrounded aspects of the text which did not suit the way they saw the character (here I have in mind JB's particular description of Jojo as a 'hero' – see Section 6.6.2.1).

The last key finding (4) is likely the most complex since it speaks to issues of 'self' and identity. I argued that processes and products of meaning making were influenced by JB's storying, aspects of the text, and context of experiencing the text. Reduced to its simplest form, this key finding means that the multidimensional and fluid concept of one's 'self' transacts with a text in a way which is influenced by the text and the context of experiencing that text, and in turn influences the story and the experience of meaning making (for interesting discussions of 'culture' and 'identity' see Haidt, Koller and Dias 1993; Nisbett, Peng, Choi and Norenzayan 2001). Ironically, it may be easiest to introduce this idea through the use of stories which lend themselves to seeing characters as exhibiting different selves in different contexts (for example the character Claggart in *Billy Budd* [Melville / Tarner 2005] whom all participants identified as two-faced). Tasks can be designed which reveal how the character wants to be seen (or is seen) in different contexts in the plot. Classroom discussion can then be used to draw out students' own various selves, or dimensions of selves, and the contexts in which those selves become salient. Linking this back to the text means having students identify what in the text, their context of reading and their 'selves' was influenced by, and in turn influenced, the experience of making meaning with the text.

Eventually students can be scaffolded into finding and using secondary sources of information about texts as a way of expanding points of view and enriching the meanings made. This should not be taken to mean finding the correct interpretation, but rather exploring other interpretations, identifying the bases for those interpretations and thus learning how to read and respond to texts in a way expected of high school students.

Clearly the above implications and suggestions require considerable planning, forethought and flexibility on the part of the teacher. They need to devise a long term plan for extensive reading and intensive reading as mutually influencing and potentially

enhancing tasks. They need to think ahead to what readers may make of texts and tasks (in part this depends on developing a good relationship with, and understanding of each reader), in order to be alert to opportunities for highlighting aspects of making meaning with texts. For example, it is regrettable that ST missed the opportunity to, for instance, engage Musashi in a discussion about why he would be 'sad' if he lost his sight, whether he thinks Phillip is similarly sad, and why (that is, what in the text, reader and context of reading influenced Musashi's response?) (see Section 7.6.3 discussion of Extract 7.1). Thus being alert to classroom interactions which might be 'evidence' of any of the processes I argued JB used to make meaning with texts (see Section 7.4), and being ready to exploit or in other ways beneficially use that evidence requires considerable forethought and attention. At the same time, however, this planning and forethought needs to be held in check against becoming rigid and blinkered. Teachers should plan, but be ready to modify or change the plan as opportunities arise to explore important points. In one sense my methodological plan to use predominantly the same interview questions with all readers and texts over the whole year was too rigid. I missed opportunities to explore the complexity of JB's (and other participants') storying because I felt I needed to adhere to my plan. Moreover, teachers need to be mindful of the fact readers intellectually and socially develop and change over the course of the school year. Thus forethought and planning needs to be constantly reviewed in order to fit in with developing readers. For example, had I thought more carefully about Oscar's changing relationship with his father (see Section 4.3.3.2.2 'Oscar') I would have sought out and included texts in the extensive reading library which had relevance for his concerns.

ST lamented that a lack of an ESL curriculum made it difficult for her to plan her ESL classes (see Section 4.3.2). However I would argue that by taking the key findings of this research, and thinking about what they might mean for how extensive reading is structured and used, and how intensive reading is taught, she and indeed all teachers can better target their classroom lessons and pedagogical practices to meet both the needs of the students and the demands of the curriculum. The New Zealand Ministry of Education states that the English curriculum should "affirm the importance of literature for literacy development, for imaginative development, and for developing personal, social, cultural, historical and national awareness and identity" (Ministry of Education

1994: 16). These sweeping goals can begin to be targeted when the complexity of what readers do, and why, is better understood. Taking JB as an example, if we are to develop his 'personal awareness' and 'identity' through reading literature (texts) then we need to know when, why and to what effect he draws on his experiential matrix in the process of, for example, storying. When, why and what effect did constructing Jojo as a hero have on JB in terms of his conception of self, subjectivity and place in the world (see also Hagood 2002)? These are crucial questions, yet they are not highlighted in standard pedagogical texts for teachers of reading in ESL / EFL (for example, Nuttall 2000) or indeed in Day and Bamford's (2004) seminal text on extensive reading.

The demands placed on JB (and all students) by the Ministry of Education, and his socioculturally constructed 'needs' (to improve his English and succeed academically, for example) means that, in a high school context, JB needs to be aware of how texts can influence the processes he uses and the meanings he makes from them (see also Rosenblatt 1938/1995: 212; Hagood 2002). For example, the effect of the style in which a text is written seems to have an impact on him (contrast *TWA*'s simple linear chronological plot with *JJS*'s stream of consciousness). He also needs to be aware of how his fluctuating interest in a story can influence him (for example, his lack of enjoyment in *JJS* until the end) and how his experiential matrix can influence the meanings he makes (for example, his fixation on one aspect of Lodge in *TWA*). JB also needs to be aware of the influence of the tasks (and their contexts of completion) on his activity in completing them. For example, JB probably completed the three questionnaires (About You, About Reading and My Reading in 2006) in a way which promoted his academic, language learner identity above his creative, imaginative autonomous self. He completed the RPs in a certain way, although not consistently (not always writing as much as he could remember and that he felt was important to his story), and he would benefit from exploring why he wrote them the way he did. Again, although I have used JB's data to raise, highlight and discuss the pedagogical implications, these implications apply broadly in the ESL / EFL reading community.

A key tenet of a transactional theory of reading is that one must always view reading as the experience of a particular person with a particular text in a particular time and place:

readers bring to the text "different personalities, different syntactical and semantic habits, different values and knowledge, different cultures […]" (Rosenblatt 1978: 122). Approached sensitively and sensibly, reading for pleasure can generate a source of data (for example RPs) which teachers (and readers) can reflect on in order to become more aware of their readers as sophisticated interpreters of texts. This may lead to changes in the way studying texts intensively is done. As discussed above, by being aware of at least some of the processes readers use on their own, teachers can sensitively approach the reading of texts in class in order to foster critical thinkers and readers.

Rosenblatt's theory is a theory of reading organized around her ultimate goal of developing critical thinkers and readers: people who are tuned into "discovering that *others* have had different responses, have noticed what was overlooked, have made alternative interpretations [leading] to self-awareness and self-criticism" [emphasis added] (Rosenblatt 2005: 85). Although the research for this thesis focused on readers' 'personal responses', largely isolated from 'others' (no one shared their views with other participants except the researcher), still the pedagogical implications relate to better understanding what readers do, in order to facilitate the development of critical thinkers and readers. The findings from this thesis, the detailed understanding of what one reader did on his own, and therefore by theoretical extension of the concepts, what many readers may do on their own, is the first step to implementing a transactional theory of reading in the (ESL) classroom.

In the next to last section here I want to briefly consider the implications of methodological choices made in this research. I would strongly encourage any teacher to become, at the very least, an action researcher (that is purposively set out to see how they can improve their pedagogical practices through a process of trialling new approaches and tasks, attending to the effects and outcomes, and critically reflecting on what these mean for the learning goals of the students). Thus a few final comments for future researchers are warranted about the methodological choices made in this thesis.

8.4 METHODOLOGICAL IMPLICATIONS

In terms of researching readers making meaning with texts, the methodological strategies adopted in this research struck a useful balance between leaving the participants alone to read for pleasure, whilst at the same time making data about the reading experience. By using the RPs as a task for which the participants 'only' had to write what they could remember, the task seemed less daunting than, for example, having to write chapter summaries (Final Interviews: JB, Oscar, and Ezy-Pac). By establishing that I was not focused on or concerned with issues of spelling or grammar in either the RPs or the reading journal the tasks also seemed less demanding. Additionally, by constructing the interviews as opportunities to talk about a book because I was genuinely interested in what the participants thought about it, the discussion focused on the reader's story, not their ability to guess what I wanted to hear. As discussed above, these tasks are easily transferred to the classroom as pedagogical tasks. Indeed these methodological strategies were chosen because they resembled, or actually were, strategies I had used as a teacher.

Moreover, by adopting a case study approach, by becoming a natural part of the classroom context, and by attempting to construct a persona which encouraged forthright responses from participants, a great deal of important contextual data was generated. This in turn allowed for a richer analysis and discussion of participants' meaning making data. Although this thesis reports on one case study, that case study is constructed and contextualised in the light of the other case studies made during the year of research. Although that generates a huge amount of data, it also creates a vital richness which helps reveal additional nuances in an already extremely complex and interconnected network of processes utilized when readers make meaning with texts.

8.5 FUTURE RESEARCH

Many avenues for future research can be seen throughout this thesis. Individual elements such as the influence of tasks on participants' activities and researchers' interpretations of those activities, or the influence of the style of writing of a text on meanings made, can be explored. Moreover examination of these individual elements would benefit from a range of methodological approaches, both qualitative and quantitative depending on the context

of enquiry. However in this section I want to outline what I believe is the most pressing research need, given the findings of this thesis and my context as a high school teacher, and which I will pursue given the opportunity.

Future research should build on the current findings in order to achieve two crucial aims. Firstly, an even deeper understanding of readers' meaning making processes when they read for pleasure. Essentially, this means replicating the methodological strategies used in this research. Although one will never fully reveal how a reader makes meaning with texts, more confidence about probable explanations is surely possible. If nothing else, this thesis has highlighted the fact that by studying a thing in very great detail we can begin to perceive aspects of it that are otherwise overlooked. Other readers and other texts will undoubtedly reveal more meanings and more processes. This thesis has shown that it is possible to make rich data about participants reading, and to gain their trust in order to overcome the stereotypic and constraining view of classrooms and teachers.

The second aim is to develop an understanding of how to take what we know about readers reading for pleasure, and improve how we approach reading in class. Note that this is a change of focus. Our focus moves from understanding reading for pleasure, to understanding how to foster critical reading ability given what readers do when they read for pleasure. Thus in addition to the kinds of data making strategies I used in the present research (that is, RPs, interviews and reading journals), I would seek to occasionally use a think aloud process (see for example Block 1986) where shorter texts (perhaps short stories, or folktales) could be read, and readers report on their thoughts and reading behaviours as they read. The aim here would be to raise both the reader's awareness of what they are doing when they read, and increase the teacher's awareness of what readers do. A think aloud task is a significantly different approach to understanding 'reading' than the approach adopted in this thesis. In this thesis I wanted to interfere as little as possible with the participants' reading for pleasure, in order to obtain data which was as 'naturalistic' as possible. The down side to this 'softly softly' approach was that the participants were rarely challenged to explain the meanings they made. Whereas that approach was appropriate in this context, a new focus which aimed to increase readers' self-awareness, justifies other approaches.

In essence this focus will explore classroom approaches to extensive and intensive reading so that they can be mutually enhancing. The need for this became apparent in my comparison of ST's classroom intensive reading data with the reading for pleasure data. ST was concerned with her student's apparent lack of understanding of *The Cay*. My analysis of JB's (and other participants') data for the key texts suggests that, had *The Cay* been approached more like reading for pleasure (with RPs, a reading journal entry and dialogue with another), then ST would likely have had a pedagogically (and experientially) richer base from which to approach aspects of critical reading and thinking.

However these two contexts (extensive and intensive reading) were very different and it would be unfair to make bold claims based on the data made for this thesis. Thus in future research, in addition to exploring how we can use what we learn about reading for pleasure to improve how we approach the intensive reading of texts, we must understand the impact of context on student and teacher behaviours. This aspect of my future research acknowledges the significant contextual and sociocultural differences between a 'typical' classroom, and my research framework. Many researchers argue that the institution of school in general and classrooms in particular constrain the meanings and meaning making processes students are allowed to make and use. For example Smagorinksy has argued that "in classrooms, idiosyncratic or unconventional readings and uses of language, such as those used for emotional purposes are often dismissed as irrelevant to understanding a text's meaning" (Smagorinksy 2001: 138). However, research shows that these constraints can be overcome (see for example Athanases 1998; Bartu 2001). What is required is a holistic approach to understanding each classroom context, and therefore the constraints, in order to develop strategies sensitive to the complexities of each context.

Thus if we are to create a space where students feel free to explore their experiences of making meaning with texts (read for pleasure or in any other context of reading) - if we truly want to foster critical readers and critical thinkers - we must investigate the constraints both implicit and explicit which emanate from the institution, the teachers, the

students and the parents (Nash 1976; Akyel and Yalçin 1990; Ames 1992; Oukada 2000; Menard-Warwick 2005; Wells and Arauz 2006), and explore how to overcome them. In this way, future research should continue to investigate what it means for readers to make meaning with texts they read for pleasure, explore how understanding this can enhance studying texts intensively, and investigate the contexts which give rise to the two different but interconnected and overlapping worlds.

8.6 CONCLUSION

Over the course of this research, JB (and indeed all the participants) were revealed to be sophisticated, interesting, unique meaning makers when they read for pleasure. The meanings JB made of the texts – his stories – may not have been what various publishers, academics, or teachers would have made, yet in the parameters set for this thesis each of his stories was valid. By adopting the ontological assumptions Rosenblatt makes about the relationship between a text and a reader, the purposes of reading, and the processes and products of reading, the richness of what JB did with the texts was revealed. Moreover, by widening the scope of meaning making from focusing on texts and stories, to include storying, our ability to think about the role of reading for pleasure and intensive reading in the context of JB's notions of 'self' and identity became clearer. When storying, JB is making sense of the complex, multidimensional aspects of a story in the same way he makes sense of all the stories in his complex, multidimensional life.

Researchers and teachers involved in reading (that is, all the contexts of reading) have a vested interest in revealing and understanding what lies beneath the visible realm of stated meanings. Fostering critical thinking and critical reading relies on an ability to understand and value the foundation that is reading for pleasure, and make connections from this to other contexts of reading (for example, intensive reading). This thesis has revealed many of the meanings, and at least some of the processes JB used to make meaning with texts read for pleasure. The next step in facilitating JB's journey toward being a critical reader, and our understanding of that journey, lies in the direction largely mapped by a transactional theory of reading.

APPENDIX

APPENDIX A

About You

1. Name: _____ **2**. Age: _____

3. What is your first language? _____

4. How long did you study English in your home country? _____

5. How long have you studied English in New Zealand? _____

6. Which language do you usually use at home in New Zealand?_____

7. How often do you read in your **first language** (e.g., books, magazines, newspapers, comics)?

Circle one:

Everyday	once or twice a week	once or twice in two weeks	once or twice a month	never

8. What kinds of books do you like to read in your **first language**?

_____ Crime / Detective
_____ Adventure
_____ Scary
_____ Romance
_____ Travel
_____ Science fiction
_____ Poetry
_____ Books about people your age
_____ Magazines
_____ Comics
_____ Picture books

_____ Information books
_____ sports
_____ animals
_____ science
_____ history
_____ biographies
_____ Other (please list)
_____
_____

_____ None – I don't like reading.

9. How often do you read in **English** (e.g., books, magazines, newspapers, comics)? Circle one (don't count non-fiction reading you do for school!)

everyday	once or twice a week	once or twice in two weeks	once or twice a month	never

10. What kinds of stories do you like reading in **English**?

_____ Crime / Detective
_____ Adventure
_____ Scary
_____ Romance
_____ Travel
_____ Science fiction
_____ Poetry
_____ Books about people your age

_____ Magazines
_____ Comics
_____ Picture books

_____ Information books
_____ sports
_____ animals
_____ science
_____ history
_____ biographies
_____ Other (please list)
_____
_____

_____ None – I don't like reading.

11. In my **first language** I am … (circle one)

an excellent reader a good reader an average reader a poor reader

12. In **English** I am … (circle one)

an excellent reader a good reader an average reader a poor reader

APPENDIX B

About Reading

Name: _____

1. Why do you read books in **English**? _____

_____

_____

2. Why do you read books in your **first language**? _____

_____

_____

3. Do you sometimes start reading a book but not finish it? (circle one – if 'no' go to question **5**)

Yes No – I always finish my books

4. Why don't you finish reading a book? (circle as many as you want to)

▪ it's too long ▪ there are too many words I don't know ▪ I don't understand it

▪ I'm too tired ▪ I'm too busy ▪ it's boring ▪ the story is silly

▪ my friend said it was no good ▪_____ ▪_____

▪_____

These questions are about how you read English ***fiction*** books:

5. When I read I like to imagine what is happening in the story.

Always *Usually* *Sometimes* *Never*

6. When I read I like to read every word.

Always *Usually* *Sometimes* *Never*

7. When I read a word I don't know, I like to stop and look it up in a dictionary.

Always *Usually* *Sometimes* *Never*

8. I like to have someone read a book to me.

Always *Usually* *Sometimes* *Never*

9. I like to read <u>long</u> books so I can get involved in the story.

Always *Usually* *Sometimes* *Never*

10. I talk to my friends about the book I am reading.

Always *Usually* *Sometimes* *Never*

11. I like to read aloud to others.

Always *Usually* *Sometimes* *Never*

12. When I choose a book, I ask my friends if they have read it and liked it.

Always *Usually* *Sometimes* *Never*

13. I like books that are also movies.

Always *Usually* *Sometimes* *Never*

Why? _____
_____

14. I like studying books in my English class.

Always *Usually* *Sometimes* *Never*

Why? _____
_____

APPENDIX C

My Reading in 2006

Name: _____

During this year you read some books for fun. Usually you had time on Friday to read these books in class.

1. Did you like reading on Friday?

Always Often Sometimes Not Often Never

Why? _____
_____
_____
_____

2. You were asked to read these books at home too. How much time did you spend reading books for fun at home? (e.g., 15 minutes a week; or, 10 minutes a day; etc).
_____

3. Why did you choose the books you read? (circle as many as you want to)
   - o I liked the cover.
   - o I read some of it and liked it.
   - o A friend said it was good.
   - o My teacher / Marianne said it was good.
   - o It looked easy.
   - o Lots of people have read it.
   - o My teacher / Marianne said I would **not** like it.
   - o It looked short.
   - o It looked hard.
   - o It had lots of pictures.
   - o My parents would like me to read it.
   - o It looked long.
   - o My parents would **not** like me to read it.
   - o My teacher / Marianne asked me to read it.
   - o It looked exciting.
   - o I liked the topic.
   - o It looked interesting.

4. Your class had 13 students in it. How well do you think you read compared with the other students?

1	2	3	4	5	6	7	8	9	10	11	12	13
Best reader										Worst reader		

5. Who do you think is the best reader in the class (you can put your own name down)
_____

Why do you think they / you are the best reader? _____
_____

_____

6. If you had $50 to buy books <u>for the class library</u>, what kind of books would you buy?
_____

_____

_____

APPENDIX D

Model Reading Journal Entries Affixed in Students' Reading Journals

1.
Title: Don't Look Now
Author: Daphne Du Maurier
Date started: 10 Jan 2006
Dated finished: 20 Jan 2006
Genre: Thriller

This story is about Laura and her husband who went to Venice for holiday because their
daughter died and her husband want her to be happy. There were two women who told them go
back to England because they are in danger here. Then her son in England was sick and Laura went back to England but her husband didn't. In the end, Laura's husband died.

I don't really like this book because I think this book is boring and I can't understand what the author wanted to tell us. This author just told us what happened to these main characters but the author didn't tell us much about what these main characters were thinking about.

2.
Title: Black Beauty
Author: Anna Sewell
Date started: 20 Jan 2006
Dated finished: 2 Feb 2006
Genre: Human Interest

This is a story about the life of a horse. We follow what happens to the horse – Black Beauty – from when he was born to when he is very old. He has many adventures because he is sold to many different people who all treat him differently. Some of his owners are very kind and some are very unkind. He works as a cab horse, a cart horse, and as a pet for several people.

I liked this story because I got to see life as a horse sees it. I also think a horse's life is a bit like our own lives – some people treat us well and some people don't. In one part of the story Black Beauty is made to wear a very uncomfortable piece of equipment because his owner thinks it looks nice. She does not stop to think how the horse feels when he wears it, she only cares about how he looks. I felt angry when I read this, and sad that it still happens.

Recall Protocols Completed by James Bond For One Text (*The Withered Arm*)

TWA - RP 1

Write down as much as you can remember from the pages you just read. 1

There is a big farm. The farmer Lodge married a new wife. She is very pretty. The milkmaid Rhoda told her son to look carefully at the new wife. She was jealous of the new wife.

How well do you think you understand the story so far?

I understand it very well	I understand most of it	I understand some of it	I don't understand any of it
| — | ✓ | — | — | — | — | — | — | — | — |			

Do you like the story so far?

Yes	Maybe, I haven't decided yet.	Not really	No
	✓		

TWA – RP 2

Write down as much as you can remember from the pages you just read. 2

At night Rhoda had a dream. She saw a phantom on his her bed. Then the phantom fall off, it's a ture thing not a dream! She become pale after that. one day, the new wife come. She give the son ~~son~~ shoes and Shirt. And she told Rhoda that her arm have some strange things on it. It likes a mark, yellow-brown like a finger. and she had a dream, too. At two o'clock the same day, same time.

How well do you think you understand the story so far?

I understand it very well	I understand most of it	I understand some of it	I don't understand any of it
| — | ✓ | — | — | — | — | — | — | — | — |			

Do you like the story so far?

Yes	Maybe, I haven't decided yet.	Not really	No
✓			

Write down as much as you can remember from the pages you just read.

3

Rhoda became afrid to meese Gertrude—the new wife. But they meet in the village. They talked about ~~th~~ ~~Ger~~ the mark. Oneday, Gertrude said there was a wise Man can solve this kind of problem. In another afternoon, they walked their. The man said this is the mark from enemy. Than he ~~pou~~ ~~porn~~ ~~pour~~ pour some water in a glass and broke an egg and pour the egg into the glass and told Gertrude to look into the water than she will see the face of the enemy. After that Gertrude's face turn to white. One day Rhoda and her son move away.

How well do you think you understand the story so far?

I understand it very well | I understand most of it | I understand some of it | I don't understand any of it

✓

Do you like the story so far?

Yes | Maybe, I haven't decided yet. | Not really | No

TWA RP 3

Write down as much as you can remember from the pages you just read.

4

Lodge and Gentrude married six years but only few month love. Because Gertrude ~~m~~ married too much about her arm. One day she see the wise man again. The man said if you want cure it, you should put your arm around the hangman's neck before it become cold. she found a way and go to the jail.

How well do you think you understand the story so far?

I understand it very well | I understand most of it | I understand some of it | I don't understand any of it

✓

Do you like the story so far?

Yes | Maybe, I haven't decided yet. | Not really | No

TWA RP 4

Write down as much as you can remember from the pages you just read. 5

Gertrude arrived the jail. She found some to help her. His name is Davies he is a hangman. He told her to wait in the back door of the jail at one o'clock.

How well do you think you understand the story so far?

I understand it very well	I understand most of it	I understand some of it	I don't understand any of it
✓			

Do you like the story so far?

Yes	Maybe, I haven't decided yet.	Not really	No

Write down as much as you can remember from the pages you just read. 6

Gertrude got into the jail. The hangman bring a body to her. She was afried and she nearly can't move. The hangman helped her put her arm around the body's neck. Suddenly, there was two scream. One is Gertrude. One is Rhoda. The body is Rhoda's son and Lodge is behind Rhoda. Rhoda pull Gertrude's arm out of her son but Gertrude fall off and never wake up again. Lodge is died someday. Rhoda got some money and she worked in milking again.

How well do you think you understood the story?

I understood it very well	I understood most of it	I understood some of it	I didn't understand any of it
✓			

Did you like the story?

Yes	Maybe, I can't decide	Not really	No
✓			

Everyone has questions about the story they would like to ask the writer. If the writer was in the classroom now, what questions would you ask?

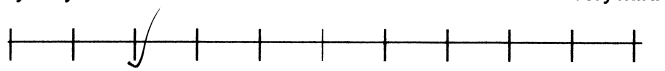
what did Gertrude see into the cup?

~~Why Gertrude got that mark on her arm?~~ (Gertrude)

Why Rhoda hold the phantom's arm and ~~Gertrude~~ got the mark on it? Is Rhoda really a witch?

Was this story easy to read? (put an X on the line)

Very easy — **So so** — **Very hard**



Have you ever read a story like this one before?

Yes **No** **I might have** ✓

Would you like to read more stories like this one?

Yes ✓ **Maybe** **Not really** **No**

Think of your *favourite* story. How good is 'The Withered Arm'?

(circle a number) **My favourite story**

1 2 3 4 5 6 7 8 9 (10)

APPENDIX F

Semi-Structured Interview Questions for Each Key Text.

Date and time: _____
Book: _____
As you can tell, what I am going to do now is ask you some questions about the story, what you got from it and whether you liked it.

1. What is this story about? Can you tell me your summary?

2. How did you like the book?

    2.2 What about the book did you like / not like?
    2.3 Why

3. Can you remember the names of the characters?

    3.2 Which one(s) did you like best least?
        3.3 Why
            3.4 Can you describe she/he/them? (personality / physical description)
        3.5 Do you know anyone like she/he/them?

4. Do you remember where this story is set?

    4.2 What does (___*place*_____) look like?
    4.3 Have you ever been there?
    4.4 Do you think you might like to go?

5. Which part of the story do you remember the best?

    5.2 Can you tell me about it?
    5.3 Why do you think you remember this part the best?
    5.4 Do you remember how you felt when you read this part of the story?
    5.5 Has anything like this happened to you or anyone you know?

6. Is there a part of the story that you would like me to explain to you?

7. Did you mind filling out the recall sheets during the story?
    7.2 Do you think it changed the way you read the story (harder / easier?)

8. When you were reading the book were you worried about me asking you questions afterwards?
    8.1 You know I'm researching this book. Would you have finished reading it if it wasn't part of my research?

9. If need be, clarify responses on written recall protocol sheets.

10. This story is a (…Mystery / Thriller / Romance / Science fiction etc…) , do you think you were (_____).

11. How do you think this story could be made better?

APPENDIX G

End of Year (November / December) Interview Schedule for ESL Participants

1. When you were very young, did your parents read to you?

1.1 Do you talk to your parents about the books you read (in either Mandarin or English) these days?

1.2 Why do you think you like reading so much?

2. These are all the books you read in this class this year.

2.1 Which was your favourite?

2.1.1 Why?

2.2 Which was your least favourite?

2.2.2 Why

3. What does the word 'summary' mean? – are summaries easy or hard to do? Why?

4. Was reading the seven key texts different from reading the other texts?

4.1 How?

4.2 Why?

5. Lets talk about your Reading Journal.

5.1Why do you think I got you to do the RJ?

5.2 Have you done a Reading Journal before this year?

5.2.1 When?

5.2.2 What did you think of doing it? (like / not like?)

5.1.2.1 Why?

5.3 What did you think of doing the Journal this year?

5.3.1 What about it did you like / not like?

5.3.1.1 Why

5.4 Do you think writing the Reading Journal is a good idea?

5.4.1 Why? (help English?; nice to write about a book?; nice to 'write' to the teacher?; like receiving a written response from teacher?; nice to not have to worry about spelling and grammar?)

5.4.2 I always wrote comments and often included a question, why didn't you always answer them?

6. You studied 2 books in class – *The Cay* and *The Lahti File*.

6.1 Did you like studying these books in class?

6.1.1 Why / not?

6.2 What was the best thing about studying these books in class?

6.3 What was the worst thing about studying these books in class?

6.4 If you were given a choice of:

Reading Journal; Poster; Essay; or Test

for those two books, which would you choose and why?

7. Lets talk about the interviews you did with me for the seven key texts.

7.1 Why do you think I interviewed you?

7.2 Each interview was about 30 minutes in your lunch time. Do you think

thirty minutes was too long? Do you think it stopped your lunch time too much?

7.3 Can you remember the questions I ask you in the interviews?

7.4 Were the questions hard, easy or a mixture of both?

7.5 Did you like being able to talk to me about the books?

7.6 Were you worried about being interviewed by me?

7.7 You knew that I would ask you questions about each book after reading it, did that change the way you read the book? (How?)

8. Lets talk about the recall protocols in the key texts.

8.1 Why do you think I got you to fill in the RPs?

8.2 Did you write those sheets as you came to them in the book?

8.3 Did you ever look back to check what you were writing? (why?)

8.4 The instruction was to write as much as you can remember, did you do this, or do you think you wrote only the important things? How did you choose what to write?

8.5 Did you ever think those sheets were annoying to fill in? (which texts, why)

8.6 Do you think filling in those sheets made you remember more, or think more about the seven key texts you read for me, compared with the other books you read?

9. You know I've been sitting in your class writing notes all year about reading.

9.1 What do you think about that?

9.2 Do you notice I'm there?

9.3 Do you want me to show you what I've been writing?

9.4 Explain anything to you?

9.5 Do you think Ms [ST] teaches like other ESOL teachers?

9.5.1 What about other English teachers, Science / Maths teachers?

9.5.2 How is she different?

9.6 Would you like to ask me anything about the research, me, teaching, reading etc?

APPENDIX H

English	**Mandarin**
quick tempered	性情急躁的
patient	耐心的
angry	生气的
happy	快乐的
sad	伤心的
miserable	悲惨的
calm	镇定的
jealous	嫉妒的
rich	富有的
poor	贫穷的
stupid	愚蠢的
intelligent	聪明的
average	普通的;确
silly	愚蠢的
clever	聪明的
likeable	讨人喜欢的
handsome	英俊的
beautiful	美丽的
ugly	丑陋的
violent	使用暴力的
unfair	不公平的
truthful	诚实的
dishonest	不诚实的
kind	善良的
generous	大方的
unlucky	不幸的
lucky	幸运的
romantic	浪漫的
athletic	喜欢运动的; 体格强健的
tough	能耐劳苦的
energetic	精力旺盛的
lazy	懒惰的
weak	虚弱的; 懦弱的
careless	粗心的
careful	细心的
brave	勇敢的
coward	胆小的
afraid	害怕
friendly	友好的
proud	骄傲的
humble	谦逊的
tolerant	宽容的
intolerant	不宽容的
prejudiced	偏见的

APPENDIX I

Description, Publisher's Overview and Researcher's Synopsis of *The Withered Arm*.

Description. *The Withered Arm*, Thomas Hardy, retold by Jennifer Bassett. Stage one, Oxford Bookworms Classics (Oxford, 2004). Short-listed Finalist in the 2005 Extensive Reading Foundation Language Learner Literature Awards (ERF 2005). The text comprises six chapters using 6254 running words across 41 pages including a 'Story Introduction' (an overview of the main theme and ideas), and 18 full or part-page black and white supporting illustrations. A glossary is included at the rear of the book along with 'Before Reading', 'During Reading' and 'After Reading' activities and one page of information about the author.

Publisher's overview (Oxford 2004; back cover):
"A woman and a man… words of love whispered on a summer night. Later, there is a child, but no wedding-ring. And then the man leaves the first woman, finds a young woman, marries her… It's an old story.
Yes, it's an old, old story. It happens all the time – today, tomorrow, a hundred years ago. People don't change. But this story, set among the green hills of southern England, has something different about it. Perhaps it is only a dream, or perhaps it is magic – a kind of strange dark magic that begins in the world of dreams and phantoms…"

Researcher's Synopsis. The text predominantly utilizes a simple linear plot structure wherein a series of events unfolds in chronological order. The story could be said to be about two things. Firstly, it depicts the typical Hardyesque theme of good and evil, innocence and cynicism, and so on conveyed through interpersonal relationships at the hands of fate (Brady 1982). Secondly, the story is about a supernatural phenomenon (the withered arm) and the effects this has on the people in the story. The main character – Rhoda Brook – is a milkmaid who has had a child by the owner of the farm who will not marry her and takes no responsibility for the child. The farmer marries a

younger prettier woman (Gertrude) causing Rhoda Brook to become jealous. Brook has a nightmare about Gertrude during which Brook grabs 'Gertrude's' arm. Shortly after this dream, Gertrude's arm begins to wither and the suspicion is that a curse has been placed on her by a witch. Rhoda Brook has mixed emotions over whether she might have caused Gertrude's arm to wither. Whilst searching for a cure for her withered arm, Gertrude takes the advice of a village 'Wise Man' who has told her the only way to un-do the curse is for her to wipe her withered arm across the neck of a recently hanged man. The resolution to the story comes when Gertrude, who secretly arranged with the jailer / hangman to do as the Wise Man suggests, discovers that she is wiping her arm across the recently hanged neck of Rhoda Brook and the farmer's son – who have both attended the jail to retrieve the body of their dead son and witness Gertrude's actions**.** This final chapter provides the climax and resolution to the story. In particular it suggests the irony in the consequences of Lodge's choice to reject Rhoda and marry Gertrude – it all goes so horribly wrong that he dies (prematurely) completely alone and friendless. The sweet innocent Gertrude is so distraught that she faints and dies, and Rhoda is embittered enough to end out her days in a solitary almost somnambulant state.

Description, Publisher's Overview and Researcher's Synopsis of *Jojo's Story*.

Description. *Jojo's Story*, Antoinette Moses. Level 2 Cambridge English Readers (Cambridge, 2000) rated 5/5 by EPER. Eight chapters comprising 9891 running words across 46 pages including a list of characters and their relationships, a glossary of the animals mentioned in the story and an illustration of each on the last page of the book, and 8 black and white illustrations.

Publisher's overview (Cambridge 2000; back cover):
"'There aren't any more days. There's just time. Time when it's dark and time when it's light. Everything is dead, so why not days too?'

Everyone in Jojo's village is dead, and ten-year-old Jojo is alone."

Researcher's Synopsis. The text makes heavy use of a stream-of-consciousness style and is written from the first person perspective of a 10 year old boy. Thus the narrator has what may be described as a naïve view of the events. The main character in this story is a 10 year old boy called Jojo. The setting of the story is a war torn village and country, though which country is not stated. Jojo's family and the entire village have been killed by 'soldiers from over the river'. Several days after the slaughter, United Nations soldiers and a photographic journalist enter the village and find a very distraught Jojo. He is taken to a hospital / camp for orphaned children where he forms a friendship with the photographic journalist and the camp doctor. Jojo eventually meets an older boy who was a friend of Jojo's brother and who has joined the army/militia. Jojo steals a UN soldier's boots and weapon to give to this older boy and as a consequence is enticed by the older boy away from the camp in order to join the army/militia. Jojo's final utterance of the text is: "Now I have a gun … I'm a man".

APPENDIX J

JB's Books Borrowed, Returned and Interview Dates

Title	Date borrowed	Date returned	Date Interviewed
How I met Myself	21 Feb	24 Feb	
Frankenstein	24 Feb	7 Mar	
The Withered Arm	16 Mar	24 Mar	28 Mar
The Woman in Black	28 Mar	11 May	12 May
The Omega Files	11 May	19 May	
Moonfleet	18 May	26 May	
Simply Suspense	26 May	30 May	
The Star Zoo	2 Jun	28 Jun	
Billy Budd	23 Jun	19 Jul	25 Jul
The Truth Machine	19 Jul	26 Jul	
Picture Puzzle	26 Jul	28 Jul	
Santorini	28 Jul	11 Aug	
Don't Look Now	3 Aug	25 Aug	29 Aug
LA Raid	25 Aug	25 Aug	
The Wrong Man	25 Aug	8 Sep	
Ned Kelly	25 Aug	8 Sep	
Jojo's Story	29 Aug	12 Sep	14 Sep
More Tales for the Midnight Hour	4 Sep	10 Oct	
Demon Thief	22 Sep	13 Oct	
Just Like a Movie	10 Oct	13 Oct	13 Oct
Love among the Haystacks	13 Oct	7 Nov	8 Nov
Ocean	10 Nov	Not returned	

APPENDIX K

Research Information and Consent Forms for Participants

*ESL Participant **Information Sheet** for a study of Graded Readers and the reading experience.*

Researcher: Marianne: School of Linguistics and Applied Language Studies, Victoria University of Wellington (Marianne.Marianne@vuw.ac.nz).

I am a Doctoral student in the School of Linguistics and Applied Language Studies at Victoria University of Wellington. As part of this degree I am doing some research. This research will look at the books your teacher asks you to read for fun. I want to know if you understand and like reading them.

The University requires that ethics approval be obtained for research involving human participants.

I am inviting English Second Language (ESL) students your age to do this study. The things I am asking you to do are often part of an ESL classroom reading program. In this case, however, I want to carefully look at your work.

You will be asked to:

- Answer some questions (a questionnaire) about you and what you like to read;
- Do a quiz about the words and ideas in the books you will read;
- Read at least 6 books over the year and write things that you remember in them; and
- Write a short summary and say if you liked the book, or didn't like the book, and why.

Most of these things usually happen in a reading program, however I want to look very closely at your answers over the year and so I have to ask you if I can look at your work. Over the whole year, the things I am asking you to do should only take about 5 hours (not including how long it takes you to read the books).

I will also be sitting in your classroom and writing notes about things like what your teacher says about reading, what things your teacher gets you to do for reading and how you do them in class.

You may be asked:

- About something that happened in class and I will write down your answer.
- If you would like to be interviewed about the class.

At any time if you do not want to keep being a participant in any part of this study you can stop. Just let me know at the time.

From the information I collect I will write a report. I will keep your information secret and no one will be able to tell you were part of this project. No other person besides me, another researcher and my supervisor, Dr Elaine Vine, will see the information. My report will be marked and then will be in the University Library. I will also write some articles for magazines about what I find. All of the information and things I get you to do will be destroyed four years after the end of the project.

This research has been approved by the Human Ethics Committee of the Victoria University of Wellington.

If you have any questions or would like to talk about the project, or you would like a summary of what I discover, please contact me at school, or my supervisor, Dr Elaine Vine, at the School of Linguistics and Applied Language Studies at Victoria University, P O Box 600, Wellington, phone 463 5608 (elaine.vine@vuw.ac.nz).

Marianne

CONSENT FORM FOR ESL PARTICIPANTS (AGREEMENT TO TAKE PART IN THE RESEARCH)
GRADED READERS AND THE READING EXPERIENCE

Name of Participant: _____

I have seen the Information Sheet about this research and have had it explained to me by Marianne and my class teacher. I have asked questions if I wanted to and I have had them answered. By signing this form I am saying that I want to take part in this research.

I know that I can choose to do this research or choose not to do it. I also know that I can stop doing the research at any time, and that I do not have to say why I want to stop. If I do stop, all the information I gave will not be used by the researcher.

I know that Marianne and my class teacher will keep the information I give secret, and that no one will be able to tell what I have said.

I know that the information I give will only be used for this investigation about Graded Readers. I also know that when this research is finished the information I gave will be destroyed.

If I have any further questions or I am worried about the project, I know that I can call the research supervisor, Dr Elaine Vine at the Victoria University of Wellington School of Linguistics and Applied Language Studies 463 5608 (elaine.vine@vuw.ac.nz).

Signature of Participant _____ date _____

Signature of Parent, Guardian or Homestay parent _____
Date _____

ESL PARTICIPANT **INFORMATION SHEET** FOR A STUDY OF GRADED READERS AND THE READING EXPERIENCE

- INTERVIEWS -

Researcher: Marianne: School of Linguistics and Applied Language Studies, Victoria University of Wellington (Marianne.Marianne@vuw.ac.nz) (4721000 x 8709).

In addition to the things you are already doing for this project, I am inviting you to do some audio and video recorded interviews about the books you read and / or the class.

The University requires that ethics approval be obtained for research involving human participants.

You will be asked to:

- Take part in a video and audio recorded interview about each book you read over the year. These interviews should take place as soon as possible after reading each book and should only take about 30 minutes each. Your face will not be on the video tape (the book is). The interviews are important because they will give me information about your understanding and enjoyment of the books that your written work cannot.

And / or

- Take part in an audio recorded interview about the class. In this interview you might be asked about things like what you learned about reading, or whether you liked the things you did in class. The interview should take between 15 minutes and 30 minutes.

At any time if you do not want to keep being a participant in this study you can stop. Just let me know at the time.

From the information I collect I will write a report. I will keep your information secret and no one will be able to tell you were part of this project. No other person besides me, another researcher and my supervisor, Dr Elaine Vine, will see the information. My report will be marked and then will be put in the University Library. I will also write some articles for magazines about what I find. All of the information and things I get you to do will be destroyed four years after the end of the project.

This research has been approved by the Human Ethics Committee of the Victoria University of Wellington.

If you have any questions or would like to talk about the project, please contact me at school, or my supervisor, Dr Elaine Vine, at the School of Linguistics and Applied

Language Studies at Victoria University, P O Box 600, Wellington, phone 463 5608 (Elaine.vine@vuw.ac.nz).

CONSENT FORM FOR ESL PARTICIPANTS (AGREEMENT TO TAKE PART IN THE RESEARCH)
GRADED READERS AND THE READING EXPERIENCE

- INTERVIEWS -

Name of Participant: _____

I have seen the Information Sheet about this research and the Information Sheet about the video and audio recording of Interviews. I have had it explained to me by Marianne and my class teacher. I have asked questions if I wanted to and received answers. By signing this form I am saying that I want to take part in this research.

I know that I can choose to do these interviews or choose not to do them. I also know that I can stop doing the interviews at any time, and that I do not have to say why I want to stop. If I do stop, all the information I gave will be destroyed.

I know that Marianne will keep the information I give secret, and that no one will be able to tell what I have said.

I know that the information I give will only be used for this investigation about Graded Readers. I also know that when this research is finished the information I gave will be destroyed.

If I have any further questions or I am worried about the project, I know that I can call the research supervisor, Dr Elaine Vine at the Victoria University of Wellington School of Linguistics and Applied Language Studies 463 5608 (Elaine.vine@vuw.ac.nz).

Signature of Participant _____ date _____
Signature of Parent, Guardian or Homestay parent _____
Date _____

Native Speaker ***Participant*** *Information Sheet* ***for a study of Graded Readers and the Reading Experience.***

Researcher: Marianne: School of Linguistics and Applied Language Studies, Victoria University of Wellington (Marianne.Marianne@vuw.ac.nz) (4721000 x 8709).

I am a Doctoral student in the School of Linguistics and Applied Language Studies at Victoria University of Wellington. As part of this degree I am undertaking a research project leading to a dissertation. The project I am undertaking is examining English Second Language learners' experience of reading a certain kind of book – 'Graded Readers' - for pleasure. The University requires that ethics approval be obtained for research involving human participants.

I am inviting teen-aged native English speakers to participate in this study. Although I am investigating English Second Language (ESL) learners' experience of graded readers, I would like to compare their results with native English speakers' experience of reading these books.

Participants will be asked to:

- Complete a questionnaire about themselves and their reading preferences (this should take about 10 minutes);
- Complete a vocabulary measure relating to the content of the graded readers (this should take about 10 minutes);
- Read 7 graded readers and make quick notes about what they can remember in the book as they read (these books are short and should take no more than about 40 minutes each to read);
- Write a short summary and personal response for each book (this should take about 5 minutes);
- Take part in an audio recorded interview about each book. These interviews should take place as soon as possible after reading each book and should only take about 30 minutes.

This part of the research is intended to be completed by the end of Term two 2006.

Should any participants feel the need to withdraw from the project, they may do so without question at any time before the data is analysed. Just let me know at the time.

The data collected will form the basis of my PhD research project and will be put into a written report on an anonymous basis. It will not be possible for you or the school to be identified personally. All material collected will be kept confidential. No other person besides me, a peer researcher and my supervisor, Dr Elaine Vine, will see the data. The thesis will be submitted for marking to the School of Linguistics and Applied Language

Studies and deposited in the University Library. It is intended that one or more articles will be submitted for publication in scholarly journals.

The data gathered will be destroyed four years after the end of the project.

This research has been approved by the Human Ethics Committee of the Victoria University of Wellington.

If you have any questions or would like to receive further information about the project, or would like a summary of the findings of the research, please contact me at school, or my supervisor, Dr Elaine Vine, at the School of Linguistics and Applied Language Studies at Victoria University, P O Box 600, Wellington, phone 463 5608 (elaine.vine@vuw.ac.nz).

Marianne

CONSENT FORM FOR NATIVE SPEAKER PARTICIPANTS (AGREEMENT TO TAKE PART IN THE RESEARCH) **GRADED READERS AND THE READING EXPERIENCE**

Name of Participant: _____

I have seen the Information Sheet about this research and have had the opportunity to read it. I have also had the opportunity to discuss the project with Marianne. By signing this form I am consenting to take part in this research.

I have had any questions I asked answered to my satisfaction.

I understand that I can choose to take part in this research or choose not to take part. I also understand that I may withdraw from the research at any time, without providing reasons and have my information withdrawn at any time up to the end of the data collection process. I understand that if I withdraw from the project, any data I have provided will be destroyed.

I understand that any information or opinions I provide will be kept confidential and only used in a way which will not identify me. I also understand that the information I have provided will be used only for this research project and that any further use will require my written consent.

I understand that when this research is completed the information obtained will be destroyed.

If I have any further questions or concerns about the project I know that I can contact the research supervisor, Dr Elaine Vine at the Victoria University of Wellington School of Linguistics and Applied Language Studies 463 5608 (elaine.vine@vuw.ac.nz).

Signature of Participant _____ date _____

Signature of Parent or Guardian _____ date _____

APPENDIX L

Transcription Conventions

The following symbols were used to represent aspects of the utterances in the Q & R:

{1}	pause time (number indicates seconds)
s p a c e	drawn out utterance
R	paralinguistic representation of a guttural vocalisation of the letter 'R'
//	utterance latches onto the previous speaker's turn
[comment]	indicates researcher comment about a nonverbal behaviour, or external event, or best guess for a speaker's intended word choice
[unclear]	inaudible utterance
<quiet>	a barely audible utterance
?	high rising terminal
.	an un-timed pause less than 1 second
,	an un-timed pause slightly shorter than represented by a period

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