WHAT MAKES A GOOD GRADED READER:
ENGAGING WITH GRADED READERS IN THE CONTEXT OF EXTENSIVE
READING IN L2.

By

Gillian Margaret Helen Claridge

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ABSTRACT

It is widely accepted in the ESOL field that Extensive Reading is good for ESOL learners and there are many studies purporting to show that this is true. As a result, the publication of Graded Readers in English today is a major commercial concern, although David Hill (2008, p. 189), former director of the Edinburgh Project on Extensive Reading, in his most recent study of Graded Readers, comments that they are being produced 'in a hostile climate where extensive reading is little valued, practised or tested.' However, anecdotal evidence from teachers and researchers claims that learners do not read anywhere near the recommended one Graded Reader a week prescribed by Nation and Wang (1999, p. 355) to provide the necessary amount of comprehensible input for increasing vocabulary. If these claims and Hill's comment are true, there may be a mismatch between the kind of reading material produced for learners of English and the nature and teaching of the texts currently recommended by teachers and librarians. Such a situation would not only be a huge waste in terms of resources; it could also lead to the alienation of generations of English learners from a potentially valuable means of improving and enjoying language learning.

My study investigates this discrepancy by looking at the perceptions of the main stakeholders in Graded Readers, namely the publishers, the judges and academics, the teachers and the learners, to see how they differ and why. As each population is different, the methodologies used in the study are various, making for an approach that can be described as 'bricolage' (Lincoln & Guba, 2000a, p. 164). At the heart of the study are five case studies of learners, set against the backdrop of data gathered from all the stakeholders. As the results indicate that the purpose of the reading appears to govern the perceptions of the individual learner, I found Louise Rosenblatt's (Rosenblatt, 1978) Transactional Theory of Reading Response was an appropriate framework within which to interpret the data.

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PART ONE

1 INTRODUCTION

Learners of any language need exposure to that language: Krashen (1988, p. 9) calls this comprehensible input. The amount required and the ratio of input to output have been disputed ever since Krashen's Input Hypothesis was proposed, and Larsen-Freeman (2000, p. 167) notes the divergent opinions in Second Language Acquisition (SLA) research regarding 'the sufficiency of comprehensible input.' Gass (1997, p. 1) remarks: 'It is trivial to point out that *no individual can learn a second language without input of some sort*,' but the fact that this seems obvious, and therefore almost unnecessary to point out, does not detract from the truth of the statement. However, what is less obvious is the amount of input that constitutes a 'sufficiency,' and how this can be made readily available to learners. Nuttall (1996, p. 128) famously asserts 'the best way to improve your knowledge of a foreign language is to go and live among its speakers. The next best way is to read extensively in it.' But living among speakers of the target language may not always result in understanding, or learning. Shy learners may not make the most of opportunities to talk with native speakers. In class, speech is usually modified by teachers to suit learners, but learners do not spend their whole lives in class. However, extensive reading (ER), the other method of being exposed to the English language recommended by Nuttall, is possible at any time, and does not need helpful native speakers prepared to modify their language to the needs of the learner. Graded Readers (GRs), texts written in simplified English so that learners can understand them, might therefore seem to be ideal materials for learner reading. Yet anecdotal evidence suggests that learners do not read much extensively, and it seems odd, that ER, and GRs as part of it, appear to be comparatively under-used by learners of English as a second (ESL), or foreign (EFL) language.

The starting point for this particular study was the realisation that, in a tertiary college in New Zealand specialising in teaching ESL learners, there was a very well-equipped library containing about 1000 GRs, which, according to the library records and also according to anecdotal evidence from teachers and learners, were not

borrowed very much. Yet it is widely agreed by teachers and academics in the world of English teaching to speakers of other languages (ESOL), that ER is beneficial to language proficiency development. Although a major focus of the ESOL learners at the college is to improve their English, they do not seem to read extensively.   It is the apparent resistance to reading that suggested the need to investigate the perceived discrepancy between what was desirable: plenty of extensive reading, and what appeared to actually be happening: very little extensive reading.

Initially, I wondered if the GRs themselves were to blame. Honeyfield (1977), Swaffar (1985), and more recently, Crossley et al (2007) all suggest that simplified readers do not help L2 learners to improve their reading because they flatten and homogenise a text, forcing learners to develop 'reading strategies that are inappropriate for reading unsimplified English' (Honeyfield, 1977, p. 431). If this were so, then reading 'inauthentic' English might mitigate against a learner's capacity, and perhaps, therefore, her motivation to read extensively in English, because it would not exercise the necessary skills to practice this. But in my own study on authenticity (Claridge, 2005), I show that in a 'good' GR, measured using linguistic features such as discourse markers, redundancy, collocations and author's intent, the essential features of 'normal' English can be preserved. In any case, there is currently such a large number of GRs on the market, produced by so many different publishers, that to suggest from a few examples that the genre as a whole is unsatisfactory is not a logical deduction.   So it seemed that the problem of learners not reading was unlikely to lie only in the fact that they were being given simplified literature to read instead of authentic texts. There were clearly factors in addition to the texts themselves that were affecting the learners' attitudes to reading. It seemed to me that some of these factors might be related to the perceptions of the learners, teachers and others involved in the area of GRs regarding the actual purpose of these texts. If the GRs appeared to serve their perceived purposes, then presumably they would be considered 'good.' It might be assumed that if teachers and learners, for instance, expected a GR to enhance learners' knowledge of grammar and vocabulary,

and if it fulfilled this purpose, teachers and learners would think it was 'good', and learners would read it. But there could be other purposes associated with reading GRs, such as imparting cultural knowledge or even the provision of a good story, which would also affect the perception of the value of the texts, and therefore the willingness of the learners to read them. In fact, the description of a GR as 'good' suggests an assumption on my part that the epithet will mean the same to everyone who reads it, but clearly this is not so; my opinion of a 'good' text for learners was not the same as that of Honeyfield, Swaffar and Crossley, partly because their perception of the purpose of GRs was not the same as mine, and partly because they were viewing GRs from the perspective of the native speaker. There are, in fact, several distinct groups of people who have vested interests in GRs, and each one, and possibly each individual in each group, may have a different idea as to what is 'good.' In order, therefore, to obtain a broad and useful picture of what might be the most motivating and useful reading material to present to the learner, I decided, in this study, to investigate the different perceptions of each of the four main stakeholder groups interested in GRs.

In this study I shall call these groups the stakeholders, and they are as follows:
1. The producers of the GRs; the publishers and writers of the materials
2. The teachers and librarians who usually select and buy the texts
3. The judges and academics whose opinions may influence teachers and librarians
4. The learners themselves

By examining the perceptions of the stakeholder groups, and comparing them, it was my aim in this study to describe the broad environment in which ER and GRs are used, and by tracking a group of GR users, some learners, over a twenty month period, it was my intention to show these learners in context: if and how their perceptions changed and how the context informed these changes. An analysis of the interaction between learners and the contextual factors created and modified by the other stakeholders should then provide a broader picture of ER and GRs, which,

it is hoped, may increase awareness of the purposes of ER and how its practice by learners may be augmented.

In order to answer the question of what exactly makes a good graded reader, the study had to address the perceptions of all groups of stakeholders, but a global study of all was outside the scope of a single doctoral thesis. Instead of a large-scale quantitative research programme, it was decided to pursue a more ethnographic path. To unify the context, and for the sake of convenience, the learner and teacher stakeholders were both drawn from the tertiary institution in New Zealand where I work. The academic opinions were drawn from the literature available, the perceptions of judges were taken from the Extensive Reading Foundation website, and the perceptions of publishers were gathered by interviewing commissioning editors from four of the main ESOL publishers.

The main body of this study is divided into three main parts: Chapters 1 to 3 describe the background and the methodology, and Chapters 4 to 7 describe and analyse the results of the investigation. In Chapters 8 and 9 the results are discussed, a conclusion is drawn, and pedagogical implications and recommendations for future research are made.

In Chapter 2, this study first reports briefly on the historical, sociological and psychological background of ER, and the changing environment in which it has operated over the last century and the beginning of this one. In particular I explain how Rosenblatt's (1986) Transactional Theory of Reading Response fits with theories of language acquisition, and how it can be used to explain L2 learners' responses to what they read. Accounts of ten Extensive Reading Programmes (ERPs) are then given, and evaluated according to how far they reflect Day and Bamford's (2002) Ten Principles of Extensive Reading.

Chapter Three explains the various methodologies used to gather data revealing the stakeholders' different perceptions of GRs.

In Part Two, Chapter Four describes the perceptions of four producers of GRs, four major publishers of ESOL materials. Chapter Five details the perceptions of thirteen teachers at the college where the study took place, and Chapters Six and Seven describe the perceptions of particular cohort of learners at that college.

In Part Three, Chapter Eight discusses the results of the investigation, and Chapter Nine includes some conclusions, pedagogical implications and recommendations.

2 A BRIEF HISTORY OF EXTENSIVE READING AND GRADED READERS IN THE EXTENSIVE READING CONTEXT

2.1 INTRODUCTION

In this chapter I provide a historical background to Graded Readers (henceforth GRs) and to their use in Extensive Reading (ER) for ESOL learner readers. I show how, as a result of the changing philosophical and psychological positions obtaining in the 20th century, the pedagogical climate began to change, and how one facet of this shift during the late 1960s and 1970s was the waning in popularity of the grammar translation and the audio-lingual methods in ESOL (English for Speakers of Other Languages) teaching, giving way to the ascendancy of a broad band of methods collectively termed communicative. Under the communicative umbrella, student-centred teaching became more acceptable as fewer teachers chose to 'deliver' lessons exclusively from the front of the class. More importance was placed upon how and what the student could learn outside the classroom, as well as inside, and one of the results of this was that ER gained credence as a teaching tool. This in turn led to an increase in the production and use of GRs. For more detailed reasons behind these pedagogical changes I first give an overview of ER in relation to the different paradigms in Language Acquisition (LA) theory, and look at Krashen's Input Hypothesis in its historical context, and its critics and pedagogical offshoots. I also present Rosenblatt's Transactional Theory of Reading Response as a possible method of understanding learners' and teachers' responses to input by extensive reading, within a socio-cultural paradigm.

I then look more closely at attitudes to ER and Graded Readers (GRs), and examine in particular some examples from the literature of teachers' and academics' perceptions of Extensive Reading, and of Graded Readers as examples of materials read. I provide some definitions of ER, to demonstrate that there is no single conception of what educators have in mind when they use the phrase. I follow this with a review of several extensive reading programmes (ERPs), which all differ in their methods of implementation and in the emphases they place upon the materials

used. I then look at accounts of GRs as reading matter. I use the paucity of research into the reasons behind the perceived lack of reading by second language learners to provide a rationale for my study.

2.2 OVERVIEW

My study stems from the conviction held by some language teachers and researchers (Day & Bamford, 1998, p. 5; Nation, 1997) (Nuttall, 1996, p. 127) (Takase, 2007), (Irvine, 2008), that ER is invaluable in improving second language proficiency, and that for second language learners, GRs can be a major source of ER reading material (Bamford, 1984; Hafiz & Tudor, 1990; Hill, 2008; Mohd-Asraf & Ahmad, 2003). This conviction derives in part from Krashen's (1987, p. 10) five hypotheses concerning second language acquisition, which, since their proposal in the 1980s, have influenced the ESOL world, and caused not a little controversy. In particular, the Input Hypothesis has attracted considerable support, evident in the number of ERPs (Extensive Reading Programmes) which use it to justify their existence, but, chiefly because it contends that input alone is necessary for language acquisition (LA), it has also given rise to much criticism. An alternative theory, the Output Hypothesis, has been proposed by Swain (1985, pp. 248-249), which claims that comprehensible output, at least as much as comprehensible input, is essential for LA. These opposing hypotheses have given rise to various theories regarding the most effective second language acquisition methodologies.

To add to the controversy, further research into the ways in which output functions have broadened the field to include additional paradigms, and positions are constantly being redefined. A purely cognitive view of second language acquisition such as was inherent in Chomsky's (1966, p. 17) treatise on syntactic structures, was found to be inadequate by the socio-culturalists. The socio-cultural theory of language acquisition, as expounded by Lantolf (2000) and deriving from the work of Vygotsky, is based on the theory that the mind is mediated, and language is one of the tools which effects this mediation. According to this, language input both affects, and is affected by the cultural context in which it operates. Pica (2002) and Swain (2005) both use the concept of mediated output in their explanations of second

language acquisition (SLA). Gass (1997, p. 4) also has a notion of 'apperception' which is not subliminal, but is 'an internal cognitive act in which a linguistic form is related to some bit of existing knowledge,' and thus culturally mediated. Swain (2005) has modified her earlier approach to output, initially defined as 'what the learner/system has learned,' to output as actually being part of the language acquisition process, through its modification by negotiation with other learners and with teachers. This socio-cultural viewpoint has introduced the notion of language as a mediating tool which can reformulate one's mental system (Lantolf, 2000). Rosenblatt's (1986) Transactional Theory of Reading Response anticipates the socio-cultural position and argues that texts have no intrinsic meaning, but readers arrive at unique meanings or evocations through a process of transaction with the texts. I will use this theory, discussed in detail in 2.5, to point the way to an understanding of the factors which may mediate learners' responses towards the second language input they receive, specifically in the context of reading.

There are clearly many lenses through which SLA can be viewed, depending upon perception of the relative importance of input and output, and upon how input and output are arrived at and understood. However, Larsen-Freeman (2000, p. 174), by urging that researchers '[come] to terms with our differences – not so that we all agree, but…..so that the complexity of the SLA process and learners is duly respected,' suggests that the cognitive and socio-cultural paradigms in SLA do not need to be mutually exclusive. Indeed, neither paradigm detracts from the view that reading in the second language, as Nuttall (1996, p. 128) says, is one way of providing input.

It seems there is a range of opinions which surrounds, not so much the value of input *versus* output in language acquisition, but the ratio in which they are required. This diversity is reflected in the opinions on the efficacy of ER as a learning tool, and the differing understandings and applications of intensive and extensive reading programmes by ESOL teachers.   However, in this study I do not intend to focus on the success or failure of any particular methodology, but rather on the attitudes of

the stakeholders in ESOL education towards reading, and towards the reading materials, especially the GRs, being used. The teaching methodologies are important here only to the extent to which they affect these attitudes.

2.3 HISTORICAL BACKGROUND AND CLIMATE: A BRIEF VIEW OF THE HISTORY, PHILOSOPHY AND PSYCHOLOGY OF LANGUAGE LEARNING IN THE 20TH CENTURY

2.3.1 Historical Background

Politics and the social climate during the Second World War years and their immediate aftermath created a new demand for specialists proficient in certain languages and conversant with related cultures, and this need had an impact on traditional language teaching methods. As Brown remarks: 'World War II broke out… heightening the need for Americans to become orally proficient in the languages of both their allies and their enemies. The US military provided the impetus with funding for special, intensive language courses that focused on the aural/oral skills; these courses came to be known as ……….. the Army Method' (H. D. Brown, 1994, p. 71).   Later, the post-war shift in the global balance of power led to 'extensive post-war movements of people and cross-cultural contact,' which meant that teaching of second languages was expanding rapidly to new groups of learners. The British government through its instrument, the British Council, played an important role in promoting English teaching to non-native speakers from the 50s onwards: Howatt (1984, p. 218) quotes a government white paper of 1957 as saying: 'The Government attach the highest importance to the care of students who come to this country from the Commonwealth and from foreign countries, and to the teaching of English.' Thus the teaching of English to speakers of other languages (TESOL) burgeoned into a vast academic and commercial enterprise after 1945. There were also political requirements for the effective teaching of languages other than English; during the Cold War large numbers of linguists were trained both in the US and Europe for espionage purposes, and this trend continues today. This demand led to a huge increase in the production of language teaching materials, including GRs, in both English and other languages; for example the production of

GRs in Russian, German and other European languages spearheaded by Robert Maxwell's Pergamon Press, in association with Bradda Books of Copenhagen.

2.3.2 Philosophical and psychological background

The opposing psychological stances regarding language learning, posited by Skinner and Chomsky dominated the middle part of the century. Although they are very different, these positions are alike in that their theories of language acquisition do not take context or affect into account. Skinner's Behaviourist Learning Theory, described in his *Verbal Behavior* (Skinner, 1957), saw all learning as a result of habit formation acquired by the reinforcement of a stimulus-response connection, a simple two-way operation, and was a dominant psychological theory from the 40s to the 60s. His theory led to the audio-lingual method of language teaching, which, as related in 2.3.1, was used widely during the 1939-1945 World War, and immediately afterwards. But it was energetically refuted by Chomsky (1959) in his 'Review of B.F. Skinner's *Verbal Behavior.*' Chomsky proposed instead that human beings have an innate capability for language learning, an interior Language Acquisition Device, or LAD, which enables them to generate grammar when it is triggered by input. He therefore posited a three-sided operation in language acquisition; input is modified by the LAD, and the context in which it occurs, and any language acquisition is a result of this modification. This would indicate that there is a common developmental process involved in language learning, which is contrary to the behaviourist contention. In support of Chomsky's contention, linguists, when they began to examine learner error patterns, found that learners' errors were systematic (Hakansson, Pienemann, & S.Sayeli, 2002), not random, and learning appeared to occur in stages, and 'each stage could be seen as an interlanguage in its own right' (Nunan, 2001, p. 88). But in the situation where a child is learning her mother-tongue, she is certainly not going to be exposed systematically to language at progressive stages of difficulty, so the only way that acquisition can occur is if she is exposed to a large amount of language, some of which will be at the appropriate stage. Thus, clearly, large amounts of input are essential to this model of language learning, and in EFL situations where learners are unlikely to be exposed to much English in their

daily lives, reading may constitute a major proportion of this input. Krashen too supports the necessity for plenty of input. However, he rates Chomsky's Transformational Grammar theory as a failure as a theory of Language Acquisition because 'it was a theory of the product, the adult's competence, and not a theory of how the adult got that competence.' But he admits (Krashen, 1987, p. 6) because of 'the progress it stimulated in formal linguistics,' it should be 'be recognized as an extremely important contribution.' Krashen's response to it was his Input Theory, described in 2.4.

Neither Chomsky nor Skinner was primarily concerned with social and cultural factors in their theories of language acquisition. However, in the mid 20th century a post-Einstein change in the area of philosophy was filtering in from the discipline of physics. Rosenblatt (2005, p. 2) remarks that the philosophical climate at the beginning of the 20th century, 'required a change in our habits of thinking about our relationship to the world around us'. She quotes the physicist Neils Bohr's (1959, p. 210) assertion that the observer is part of the observation, and applies this thinking to language acquisition when she dismisses the notion of 'the dyadic formulation of the relationship between signifier and signified' as proposed by Saussure (1916), and instead, after Peirce (1933, 1935), puts forward a triadic formulation by adding to the dyadic model the 'interpretant,' which appears to mean the mental operation by which the relation between the signifier and the signified is understood (Rosenblatt, 2005, p. 3). Because of the use of her theory to interpret perceptions of the stakeholders in this study, it will be described in detail in 2.5.

2.4   VARIOUS HYPOTHESES OF LANGUAGE ACQUISITION

2.4.1   Krashen's Hypotheses of Language Acquisition

Stephen Krashen (1987, p. 20), in his five hypotheses regarding language acquisition, applies Chomsky's contention that the first language is acquired through exposure to input, to second language acquisition. In brief, the five hypotheses are these: the acquisition-learning distinction (Krashen, 1987, p. 10), the natural order hypothesis (1987, p. 12), the monitor hypothesis (1987, p. 15), the input hypothesis (1987, p. 20),

and the affective filter hypothesis (1987, p. 30). The acquisition-learning hypothesis posits the idea that adults have two ways of becoming competent in another language, one by being exposed to the language, as children learn their first language, and the other by consciously learning it. The natural order hypothesis suggests that the 'acquisition of grammatical structures proceeds in a predictable order.' The monitor hypothesis explains how the learning process has the function of 'editing,' by monitoring what is acquired, and the input hypothesis, which Krashen contends is the most important, (1987, p. 9), proposes that we acquire language when 'we understand language that contains structure that is "a little beyond" where we are now.' He represents this level of understanding as *i + 1.* The fifth hypothesis posits the existence of an 'affective filter,' which takes into account the effect of the three factors of motivation, self-confidence and anxiety, in language learning. To summarise, Krashen suggests that the acquisition of a second language, like that of the first, is similarly acquired through exposure to a large amount of language (comprehensible input), at a level which is understandable by, but slightly above the competence of, the language learner. This acquisition is not achieved consciously, but occurs best when the learner's 'affective filter' or emotional resistance, is low, that is, when she is in a relaxed, unstressed state. Many academics take issue with the assertion that language can be acquired simply by hearing or reading it, as the Input Hypothesis states. Ellis queries the vague use of the term comprehensible (Ellis, 2000, p. 46). Van Patten (1990) suggests that even if comprehensible input occurred, acquisition might not, and if acquisition occurred, it might not be the result of comprehensible input. Faerch and Kaspar (1987) dispute the 'unconscious' nature of acquisition. However, none of the criticisms appear to detract from the contention that in order to learn the first, or any other language, input to some degree is essential, and for L2 learners, ER can provide a rich source of input.

2.4.2   Rivals of the Input Hypothesis and Krashen's refutations (Krashen, 1994)

2.4.2.1   The SB or Skill-Building hypothesis

The SB or Skill-Building hypothesis, an off-shoot of behaviourist theory, posits that rules of language have to be mastered before large amounts of input become available, and this happens through automatisation of rules by repetition. Krashen, however, claims that 'current research confirms that the effect of grammar instruction in L2 classes is at best peripheral and fragile ' (Krashen, 1994, p. 50). He cites Harley (1989), and White (1991) who both show that 'direct instruction on specific rules has a measurable impact on tests that focus the performer on form, but the effect is short-lived' (Krashen, 1994, p. 51).

2.4.2.2   The Simple Output Hypothesis

The Simple Output Hypothesis, or SO, suggests that we acquire language by producing it. Krashen cites Chaudron (1988), who found a positive correlation between second language proficiency and student oral output. They agree that 'since these studies are correlational, this relationship may be a result of increased competence, not its cause' (Krashen, 1994, p. 52). In other words, language proficiency could just as easily be the cause, as the effect, of increased output.

2.4.2.3   The Output and Correction Hypothesis

The Output and Correction Hypothesis (OC), states that when learners try things out, they get correctional feedback. Krashen claims that this does not happen often in informal situations, and even in a classroom situation, the end product may be comprehensible, but not necessarily grammatical. He cites Lightbown and Spada (1990) as the only researchers who find error correction has a clear impact on language acquisition, and says that in their study, acquisition is dependent on the learner focusing on form, knowing the rule to be applied, and having time to apply it. In other words, unlikely to happen very often. He also cites Chun, and Schmidt and Frota, on the paucity of error correction in the informal environment; Chun et al (Chun, Day, Chenoweth, & Luppescu, 1982) 'reported that very few errors made by non-native speakers of English were corrected by their conversational partners '

(Krashen, 1994, p. 60) and even if they were, the corrections were not always recognised (Schmidt & Frota, 1986).

2.4.2.4   Responses calling for modification

There were several responses to the Input Hypothesis which said that input needed to be modified in some way before it could be 'acquired.' Long's interaction hypothesis posits that 'comprehensible input is most effective when it is modified through negotiation of meaning' (Ellis, 1997, p. 47), which would imply output of some kind. Prabhu (1987, p. vii) suggests 'the creation of conditions in which learners engage in an effort to cope with communication,' which suggests a productive approach to learning. Doughty and Pica (1986), Gass (1997) Skehan (1998, pp. 11-28), Ellis (2005, pp. 209-224), all argue the necessity of production, thus output, for LA to occur. However, perhaps the most important hypothesis which Krashen rebuts is the Output Hypothesis.

2.4.3   The Output Hypothesis

This was formulated by Swain, who proposed that output can assist language acquisition, by pushing 'learners to process language more deeply' (Swain, 2000, p. 99). She maintains that 'Dialogue serves second language learning by mediating its own construction, and the construction of knowledge about itself ' (Swain, 2000, p. 112). So although the input is necessary, it is the negotiation of input that triggers language acquisition. However, in answer to all the criticisms, Krashen replies that 'clear gains and high levels of proficiency can take place without output, skills-building, error correction and comprehensible output,' and he maintains that, in any case, for each of these to take place comprehensible input is a pre-requisite (Krashen, 1994).

2.4.4   A practical application of a distillation of theories

Krashen proposes ER, which he sees as reading for pleasure, as a method for acquiring language (Krashen, 1987, p. 167) for the very reason that it does provide large amounts of comprehensible input, and his view has been endorsed in studies by numerous academics including those of Elley and Mangubhai (1983), Nuttall (1996, pp. 127-148), Day and Bamford (1998, p. 4), Green (2005), Macalister (2010).

However, the advocates of the output theory cited above, while certainly not denying the need for input, recommend that it be carefully limited, and focused on the desired outcome. One of Ellis'(2005) principles of second language instruction is that it should require extensive L2 output, achieved through task-based learning. A practical approach which distils the input and output hypotheses and includes two additional methodological arms for second language acquisition is Nation's (2007) Four Strands methodology. This provides a balance of meaning-focused input and output, language focused learning and fluency development in roughly equal proportions, spread across the four skills. Ten principles, given as guidelines for teachers, support comprehensible input in the forms both of listening and reading, but also stress the importance of production. They identify focus on form as being necessary for acquisition and also give attention to strategies which enhance learning. Practice in fluency is highlighted in each of the four skills, and so is the importance of emphasising high frequency items. Lastly, Nation (2007, p. 11) points out the value of 'analysis, monitoring and assessment to help address learners' language and communication needs.'

2.5 ROSENBLATT'S TRANSACTIONAL THEORY OF READING RESPONSE

The Output Hypothesis theorists, (section 2.1), in forming hypotheses on how language is mediated, draw from socio-cultural theory. However, Louise Rosenblatt (2005, p. 1) anticipated socio-cultural theory by more than fifty years when, in 1938 she made the statement, 'the reading of any work of literature is, of necessity, an individual and unique occurrence involving the mind and emotions of some particular reader.' Her contention that 'human activities and relationships are seen as transactions in which the individual and social elements fuse with cultural and natural elements' (Rosenblatt, 2005, p. 3) indicates the mediation of society and culture on each individual's response to reading.

2.5.1 Rosenblatt's Transactional Theory of Reading

Response

Extensive Reading in its many guises has been widely accepted as a tool for second language acquisition, and this has gone hand in hand with the rejection of Skinner's

behaviourism and the Audio-Lingual method in second language teaching, giving rise to teaching methodology that is more communicative and student-centred. The student is no longer regarded as merely the recipient of input, a tabula rasa or virgin slate upon which knowledge is inscribed by the instructor, but as someone whose inner resources can be 'drawn out' in the true meaning of the word *educate*, someone whose interior Language Acquisition Device needs input to be triggered, but who will also mediate the input in some way. This climate of relativism is apparent in Rosenblatt's Transactional Theory of Reading Response.

2.5.2 The context of the theory

Rosenblatt claims that her theory represents a philosophical shift 'from the Cartesian to the post-Einsteinian paradigm' and thus 'calls for removal of the limitations of research imposed by the dominance of positivistic behaviourism (Rosenblatt, 2005, p. 11). It admits the paradox of the observer in research, and is thus in tune with the participatory/ constructivist nature of this study. It contends that 'the old stimulus-response, subject-object, individual-social dualisms give way to recognition of transactional relationships. The human being is seen as part of nature, continuously in transaction with an environment - each one conditions the other.'

2.5.3 An outline of the theory

According to Rosenblatt's Transactional Theory of Reading Response, the marks on the page which constitute a text do not contain any inherent meaning. She claims: 'The "meaning" does not reside ready-made "in" the text or "in" the reader but happens or comes into being during the transaction between reader and text' (Rosenblatt, 2005, p. 7). This meaning is termed by Rosenblatt the *evocation*, and it is a dynamic construct, the result of what a particular reader in a particular situation brings to a particular text. It is to this that the reader makes her response. Instead of an 'interaction,' the reading response paradigm favoured by Grabe (1988, pp. 56-57), Carrell and Eisterhold (1988, p. 76) and Nuttall (1996, p. 11), where the text is seen as an unchanging entity with which the reader engages in a kind of dialogue, Rosenblatt views the reading response as a construction, or evocation of the reader, which may change depending on the reader's selected purpose. The purpose of the

reader in reading any text, or her *stance*, as Rosenblatt puts it, is germane to the evocation that is created. This stance guides the 'choosing activity' of the reader, allowing her to 'bring certain aspects into the centre of attention and push others into the fringes of consciousness' (Rosenblatt, 2005, p. 10). Thus if the reader's purpose is to extract information and retain it after the reading event, Rosenblatt terms the reader's stance *efferent* (from the Latin *efferre*, to carry away). An efferent stance would be in relation to the kind of reading done in order to pass a test, or take notes for an essay, or garner information of some kind. On the other hand, if the reader were primarily interested in the sensations experienced *during* the reading process, the stance would be designated *aesthetic*, a Greek term referring to perception through the senses. This kind of stance might indicate reading engaged in primarily for pleasure, possibly to experience the joys and sorrows of fictional or historical characters, or to live vicariously through adventures, the kind of reading that Victor Nell (Nell, 1988a, p. 2) says would lead to an altered state of consciousness, being 'lost in a book.' This latter experience involves 'not only the public referents of the verbal signs but also the private part of the "iceberg" of meaning; the sensations, images, feelings and ideas that are the residue of past psychological events involving those words and their referents' (Rosenblatt, 2005, p. 11). The aesthetic stance is much more personal and private than the efferent one. Rosenblatt says: 'Someone else can read a text efferently for us, and report or summarise the results. No one else can read a text aesthetically for us; no one else can experience the aesthetic evocation for us' (Rosenblatt, 1986, p. 125).

2.5.4   Definitions of aesthetic and efferent

Rosenblatt's definitions of these stances are related to the context of reading response. She takes 'aesthetic' to mean 'pertaining to the senses,' (OED 1798), and, specifically, designating 'an attitude of readiness to focus attention on what is being lived through in relation to the text *during* the reading event' (Rosenblatt, 1986). This is a slightly different meaning to its later, and more general current use (post 1803, according to the OED), which defines it as pertaining to 'the science of the conditions of sensuous perception,' which is often employed to describe a person's ability to critique works of art or literature. The meaning of 'efferent' in the OED is given as

'that which carries outwards,' and Rosenblatt has attached a very specific meaning to it: it is used to describe the reading stance of a person whose purpose in reading is to extract information, rather than to feel the sensations engendered by the experience of reading.   In this study, to avoid confusion between Rosenblatt's meaning and any others, I shall use *aesthetic* and *efferent* as far as possible as Rosenblatt does.

2.5.5   The aesthetic/ efferent continuum

Rosenblatt, however, does not envisage that reading stance is polarised, and has to be either aesthetic or efferent. Quite the contrary: all reading stances are positioned along a continuum, at one end of which they are 'predominantly aesthetic' and at the other end, 'predominantly efferent,' and she contends that any text may be read at any point along it; a text per se is neither aesthetic nor efferent, but its peculiar location on the continuum is the result of its 'transaction' with the reader, who creates a personal 'evocation' of it. This is not to say that she holds the view that there is no intrinsic meaning in any text, or that the works of Shakespeare, for example, could be assessed using the same criteria as might be used to evaluate the virtues of a comic strip. She does not discount the influence of the text; indeed she says: 'the concept of transaction emphasises the relationship with, and continuing awareness of the text' (Rosenblatt, 1978, p. 29) but at the same time she gives the reader an equal importance in the making of meaning from the text. This is at variance with the notion that there is a 'correct meaning' inherent in any text, and that any reader who does not understand it in precisely the 'correct' way has misunderstood it. It is also at variance with the proponents of the interactive reading response theory, notably Carrell and Eisterhold (1988, p. 76), Grabe (1988, pp. 56-57), Eskey, in (P. L. Carrell, 1988, p. 98), and Nuttall (1996, p. 11), who, although they recognise, as Eskey says, that 'fluent reading entails *both* skilful decoding *and* [my italics] relating the information so obtained to the reader's prior knowledge of the subject and the world' (P. L. Carrell, 1988, p. 98), still adhere to the notion that the 'information so obtained' is an inert unit which, in its 'correct' form, will be essentially the same for all readers, unchanged by the dynamics of the interactive process. Their model presupposes a limited number of 'ideal' versions of

the meaning of any text, at one of which the successful reader, possibly after a journey through a series of 'miscues' (Goodman, 1969) will sooner or later arrive. This semi-positivist view of reading theory holds in many schools and educational institutions, and is reflected in the questions sometimes posed at the end of GRs or educational texts; it is assumed that there is a right and therefore also a wrong way of interpreting a text, and the reader's success or failure can be measured by her answers to these questions.

Rosenblatt, however, does not hold with the static conception of the text in the interactive model. In her 'transactional' model of reading responses, 'selection and synthesis …. 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 organisation… is arrived at…. The "meaning" …. comes into being during the transaction' (Rosenblatt, 1986, p. 123). But the particular meaning that comes into being will, to a certain extent, depend upon the stance selected by the reader.

2.5.6   Choice of stance: public and private meanings

Rosenblatt agrees that some texts are more appropriate to an aesthetic stance, and some more appropriate to an efferent one. She gives the example of the mother whose child has inadvertently swallowed poison, and who is frantically reading the poison bottle to see what action she should take. The mother's reading stance is totally efferent; all she wants from the text are instructions for saving the life of the child. She has absolutely no interest in how the text makes her feel while she is reading it. The label on the bottle has a predominantly efferent purpose, and the reader is reading it for efferent reasons. The text has a very public meaning; it should mean the same to anyone who reads it. At the other end of the continuum, someone who has selected a novel to read in order to relax and lose herself in the world of the book as Nell (1988a) describes, is much more interested in how the book makes her feel during the reading process. This reader's attitude, according to Rosenblatt, will be to focus attention on 'not only what the words point to …. but the qualitative aspects associated with the verbal signs and their referents.' These aspects will

dictate how the reader experiences and 'transacts' with the text, and will allow her to form a unique, and much more private, *evocation* of it. The verbal referents as perceived by the reader will evoke different responses depending on the associations she makes. As Jennifer Bassett (2005a) says, with reference to Tolkien's essay *Tree and Leaf,* if a reader reads a description of a mountain and valley, he or she will imagine a composite of every mountain and valley he or she has ever known, which of course will be unique. This 'evocation' will, says Rosenblatt, derive from 'inner tensions, sensations, feelings and associations,' and will be affected by the reader's apprehension of the 'form' of the text, which Rosenblatt describes as the 'sound of words, their rhythmic repetitions and variations.' So it is quite possible that an individual reader will create more than one evocation of a single text; it may vary according to the reader's mood and circumstances, even if the initial stance was the same. Subsequent readings of the same text may produce totally different evocations. Of course, in between the extremely efferent or extremely aesthetic stances, there are numerous other stances. The purpose of reading poetry can be relaxation and pleasure, approached from an aesthetic stance. On the other hand, the reading of a poem may be an academic task, which some students of literature will find anything but pleasant. If their purpose is to write a critical essay about it, or to pass an exam, they may approach it from a largely efferent stance, picking out dactyls and trochees and identifying simile. And sometimes the reader's stance may change mid way through reading; a text that was set as homework may become compulsive reading, or, alternatively, something that was selected for pleasure reading may not fulfil the purpose, and perhaps the reader will begin to criticise the writing, or she will find it too difficult, and have to refer frequently to a dictionary, adopting a more efferent stance.

2.5.7   Pedagogical implications

Rosenblatt's theory, proposed in her book, *The Reader the text the poem,* (1978) emerged from her observations of literature teaching practices during the 20th century. From her later writing, it seems that she does not notice very much change in teaching habits in the 21st century, as, in an essay published in 2005, she complains: 'Throughout the entire educational process, the child in our society

seems to be receiving the same signal: adopt the efferent stance' (Rosenblatt, 2005, p. 81). The implication of her argument is that what cannot be quantified is not 'taught, tested or researched.' She suggests that the teaching of reading is very often reduced to answering questions related to the form or content of the text, and because these questions require a measurable outcome, Rosenblatt says, [readers] 'will read efferently in order to arrive at some desired result' (Rosenblatt, 2005, p. 83). Towards the other end of the continuum, aesthetic reading is not normally rated as academically useful, because its purpose is intrinsic, the 'desire to have a pleasurable, interesting experience for its own sake.' Rosenblatt implies that instructors very often set learners up to read aesthetically. An example [my own] of this might be: 'Read *Treasure Island*, you'll enjoy it, it's an adventure story with pirates and gold.' So the learner goes willingly to the library and starts to read, but because she has to account for her reading, by writing reports and answers to questions, (how many men on a dead man's chest? Who is the pirate with the wooden leg?) she is obliged to read, not aesthetically, for pleasure, but more efferently, in order to acquire facts. Rosenblatt (2005, p. 82) asks: 'is it not a deception to induce the child's interest through a narrative and then, in the effort to make sure it has been (literally, efferently) understood, to raise questions that imply that only an efferent reading was necessary?' In this case the intrinsic incentive to read is removed because the reader is not allowed to 'live through the transaction for its own sake,' and yet this transaction might have been the very incentive that could have encouraged further reading. Rosenblatt says: 'our primary responsibility is to encourage, not get in the way of, the aesthetic stance' (Rosenblatt, 2005, p. 83), as 'the efferent emphasis of our society tends to negate the potential interest and benefits of the reading'(2005, p. 86). But she does not dismiss the importance of the efferent stance either. Her intention is that teachers do not cloud the issue by confusing the aesthetic and efferent stances. Instead they should make sure that students develop 'the ability to adopt the stance on the continuum appropriate to their .. personal purposes and to the situation - …. the ability to read both efferently and aesthetically' (Rosenblatt, 2005, p. 95).

2.5.8 How Rosenblatt's theory relates to ER and Second Language Acquisition

Although Rosenblatt's theory was developed in relation to first language readers, I would submit that first and second language readers create evocations of texts in the same way; what is different is the degree of linguistic experience available to them by which to understand the texts. If we accept the importance of ER as a source of optimal comprehensible input for language acquisition, and we also accept Rosenblatt's notion of stance in the reading response to any text, it suggests a need, not only for the instructor of English literature to students for whom English is the first language, but also for those instructing ESOL students, to guide these students in their selection of stance. But L2 learners' selection of stance may be compromised, not only by their teachers' inability or unwillingness to separate the different purposes of reading, but also by their own linguistic proficiency. It is therefore necessary to look at the chosen stance in the context of the material that is to be read, particularly with regard to its perceived difficulty.

2.5.9 The problems of stance for an L2 reader

A reader's purpose may and often does, change during reading, and the stance may often be the result of a mixture of responses. Sometimes the shift may result from the relative difficulty of a text. The difficulty of a text may be measured in terms of 'the reduction of uncertainty in decision-making' (Smith, 1988, p. 23). Smith, like Nuttall (1996), Eskey (2002), Carrell (1988) and Grabe (1988), believes that readers bring their own resources to the reading of a text. His angle on this, however, is not so much that the text is an unchanging object with which the reader interacts. He focuses on the relation between the 'visual' information, 'what goes away when the lights go out,' which is the text, and the 'non-visual information' which is 'what you have already behind the eyeballs.' It is this non-visual information which allows experienced readers to read quickly and easily, but Smith says there is a 'trade-off' between visual and non-visual information. The more non-visual information a reader has, the less she needs to rely on the visual information; she does not have to read every word. But, although the obverse is true to a certain extent, there is a problem: the amount of visual information that the brain can handle at one time is limited by the capacity of the short-term memory (Smith, 1988, p. 1). So it follows

that the better the grasp the reader has of non-visual information, that is, the better she knows the language the text is written in, understands the context, and the more she is familiar with the specific genre and discourse of a text, the easier it is for her to use printed words as markers, some of which can be ignored if deemed unnecessary, and the more likely she is to achieve a state in which she can read without apparent effort, and truly engage in pleasure reading, or what Victor Nell (1988a, p. 75) terms 'ludic reading.' This, he tells us, is characterised by demanding our full concentration and therefore, paradoxically, requires no conscious effort at all.

However, this skipping over words assumes a level of language, and a certain amount of risk-taking on the reader's part, for to omit words she must be confident that she has the non-visual information in her head to make up for them. Tolerance to level of understanding, I suggest, varies according to the purpose of reading, so if a reader is reading to find out facts, she will probably have a lower tolerance of error than if she is reading for emotional stimulus. What this may mean in the aesthetic/ efferent context is that if a novice reader, hoping for emotional stimulus, finds that 'elements in the experienced evocation have no linkage with the text' because of …… '[erroneous] assumptions, ignorances, brought to the text' (Rosenblatt, 1986, p. 125), she may feel obliged to return to the text and re-read it from a much more efferent stance, as she needs to check on the visual information, and possibly her own non-visual information, that is available. Before proceeding to what she can accept as a 'legitimate' aesthetic, more private evocation of the text, she has to make sure that the public evocation she has construed is a valid one.   If, therefore, the reader's non-visual information were deficient in the context of the text she was reading, it would be impossible for her to continue to read at the aesthetic end of the continuum, because it would be impossible for her to read without effort. She would not be indulging in pleasure reading, but would be continuously resorting to the dictionary, noting unknown words and grammar constructions, and her stance would have veered to the efferent end of the continuum. What was initially started for enjoyment would have become a chore, and the prize of reading for its intrinsic value would

have been snatched away, and with it perhaps the notion that reading could ever be a joy, largely because of the inappropriacy of the reading stance.

2.5.10 Effect of education environment

Of course, not all people are 'ludic' readers by choice or experience, and therefore might not, in the first place, choose to sit down with a book in their leisure time. This may in part be a result of the kind of reading education they have received in their early years. Rosenblatt (2005, p. 28) states that 'the efferent-aesthetic continuum, or the two basic ways of looking at the world, should be part of the student's repertory from the earliest years,' but she goes on to say 'despite the overemphasis on the efferent in our schools, failure to understand the matter of the public-private "mix" has prevented successful teaching even of efferent reading and writing' (Rosenblatt, 2005, p. 29). She is writing in the context of education in US high schools, but the implication that reading is taught mainly in the expectation that it will be used to extract information from texts, and that students are not encouraged to value their own responses to it, or to actually enjoy the experience, would seem to hold true for many Asian students as well. The Japanese students in my study, and Japanese students at the college in general, often find it difficult to offer their own opinions in class because in Japan they are not expected to voice them, so they do not regard them as being valued. But if they were encouraged to read aesthetically as well as efferently, this approach would, according to Rosenblatt (2005, p. 29), 'foster the habits of selective attention and synthesis' that are necessary to critical appreciation, and this has clear implications for classroom practice.

2.5.11 Rosenblatt's Theory in the context of ludic reading

The acme of enthusiasm for reading might be manifest in the phenomenon of the ludic reader, which Victor Nell discusses in *Lost in a Book.* The ludic reader is a person who reads at least one book a week, for pleasure, and for whom 'reading performs the prodigious task of carrying [us] off to other worlds' (Nell, 1988a, p. 2). This reader is clearly a fluent reader in at least one language. Nell describes the three antecedents of ludic reading in a person thus: an ability to 'rapidly and effortlessly assimilate information from the printed page,' 'the expectation that

reading will be a pleasurable experience,' and the 'selection of an appropriate book.' His ludic reader is a person whose stance appears to be nearly always at the aesthetic end of Rosenblatt's continuum, whose concentration on the book she is reading is absolute, and whose addiction to reading is such that when she reads she is oblivious to all around her. This may not appear to be a picture of a 'typical' ESOL reader. But Nell's 'Preliminary Model of Ludic Reading' (Table 2.1) does demonstrate a motivational pathway applicable to anyone, whether second language learners or native speakers, which indicates that if the conditions do not apply, ludic reading will not occur.
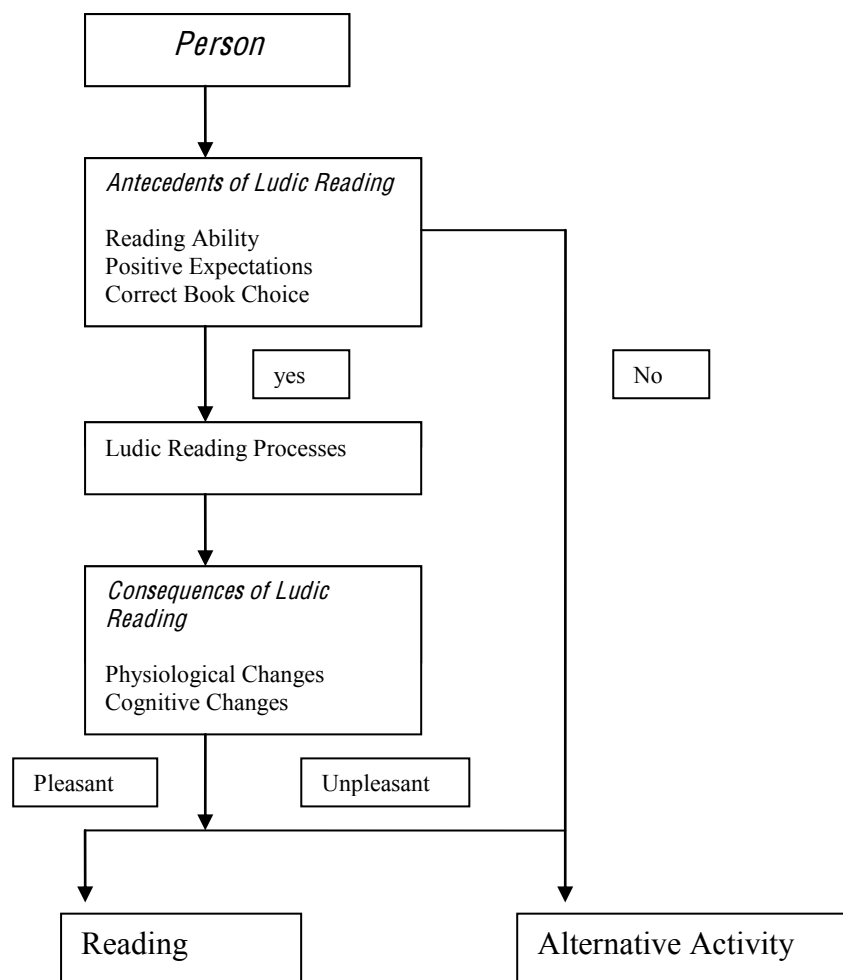
Figure 2.1: After Nell's Preliminary Model of Ludic Reading (1988a, p. 8)

This is not to say that if the conditions applied, all ESOL readers would instantly become ludic readers, but simply that they might provide an environment which

would nurture greater enthusiasm for reading. Whatever the case may be, Nell's proposed antecedents of ludic reading, in the context of Rosenblatt's aesthetic/ efferent continuum of reading response, could have pedagogical implications for second language reader/ learners.

2.6 GENERAL PEDAGOGICAL IMPLICATIONS OF THEORETICAL APPROACHES

I would suggest that in practice, most teachers, like Nation (2007), do take a pragmatic view towards language teaching, the differences in their approaches lying in the relative importance given to each 'strand.' The 'Four Strands' proposal agrees that roughly 25% of an ESOL teaching programme should consist of comprehensible input, in the form of reading and listening, and I would suggest that approximately half of that reading should be extensive, thereby endorsing the importance of ER in second language acquisition.

So it can probably be accepted that, regardless of the stance adopted on the input output discussion, input in some form and quantity is essential for language acquisition, and, for learners who do not have the advantage of total immersion in their second language, ER is capable of forming a large proportion of comprehensible input. Disagreement arises over the ratio between output and input, and the nature of each. However, the central question I ask in my study, *what makes a good graded reader*, may be linked to the relative positions on the input/output continuum of ER stakeholders, and the pedagogical implications these positions dictate. The essence of a good GR must relate to what the learners, teachers and academics think of ER and of the materials used to provide it, and how their perceptions are reflected in its implementation.

There are many accounts of ERPs in the literature, and they all occupy unique positions along the input/output continuum. Each one proposes a different ratio, and most of them justify their implementation by purporting to show that they

increase learners' language proficiency. The topic of ERPs, and the Graded Readers that sometimes provide materials for them, will be dealt with next.

2.7 VARIOUS DEFINITIONS OF EXTENSIVE READING (ER)

Although there is a general impression among ESOL (English to Speakers of Other Languages) teachers and applied linguists that ER is good for language proficiency, there does not appear to be a consensus of opinion on its definition. This may not seem surprising given the rifts between the supporters of rival SLA camps. Some exponents of ER as a methodology expect accountability in the shape of journals and summaries, which would imply attention being paid to the accuracy of comprehension and the importance of production, or output. In Rosenblatt's terms, in these programmes the emphasis is placed on the efferent stance. Others merely expect a record of books read, with the emphasis on quantity, suggesting a focus on fluency and a tendency to expect the learners to adopt an aesthetic stance on the reading response continuum. In order to demonstrate the wide variety in implementation of ERPs that exists, and which is implied in the definitions of ER given by ER practitioners, I have described 6 definitions spanning a continuum stretching from low to high accountability.

2.7.1 Krashen

Krashen (1987, p. 162) evaluates teaching methods according to how they measure up, in his view, as effective ways to promote language acquisition through comprehensible input, as outlined in the Input Hypothesis (2.4.1). He finds classroom teaching lacking in its ability to provide 'the variety of second language use necessary for real competence in a second language.' As an alternative to input gleaned from classroom teaching he puts forward conversation and ER, but as he says, his definition of reading is 'special.' He describes the kind of reading that corresponds to the demands of the Input Hypothesis as 'pleasure reading' and 'completely voluntary.' It fulfils his requirements for optimal input. It is comprehensible and interesting, therefore the reader's affective filter towards it will be low; it is not grammatically sequenced and there is plenty of it (Krashen, 1987, p.

165). In Rosenblatt's terms, this position would imply that the readers take a predominantly aesthetic stance.

2.7.2 Maley

Maley (2008, p. 133), describes ER as a 'maid in waiting,' reflecting the opinion that it is an undervalued, subordinate method, waiting to be more fully utilised. His definition of it is: 'reading large quantities of text at an appropriate level of difficulty [is] an effective way of acquiring a foreign language,' which seems to put the focus on the hard work involved in learning a language, rather than the enjoyment. In other words, Maley expects an efferent, rather than aesthetic stance from his learners.

2.7.3 Nation

Nation's (2001, p. 149) definition is that '*extensive reading* involves reading with the focus on the meaning of the text,' as opposed to *intensive reading* which involves 'the close, deliberate study of short texts.' Nation's view of ER perhaps has more of an academic air about it, as it was written in the context of learning vocabulary. However, he endorses the notion that success in reading may increase motivation for further study and reading (Nation, 2001, p. 155), and arguably, with success comes a certain amount of enjoyment, which may point to support for a mixture of aesthetic and efferent stances.

2.7.4 Bruton

Bruton (2002, p. 25) says that ER cannot claim to be a 'coherent reading approach, nor does it clarify teaching intervention, nor does it explain or gauge language development.' In fact, it is just what it says: 'reading extensively,' and does not allow for any specific purpose, be that efferent or aesthetic, focused on meaning or on syntactical detail. This supports the contention that there is no 'one size fits all' definition for ER.

2.7.5 Grabe

Grabe, quoted by Day and Bamford (2002, p. 7), does not identify the idea of pleasure as the guiding principle, saying that 'extended reading is people willing to engage…. [with] a lot of extended texts for a variety of reasons.' The 'variety of reasons' sounds rather like Bruton's understanding of the term, and might, indeed,

be a realistic way of looking at ER in the context of a tertiary ESOL classroom, where for some readers, ER is more of a penance than a pleasure. Again, this position implies that learners necessarily have to read efferently. However, in his latest book, Grabe (2009, p. 192) has written a chapter about reading motivation, which does include the requirement that reading be seen as achievable, and also enjoyable. I infer from this that he believes reading aesthetically can also be a goal.

2.7.6   Day and Bamford

Their take on ER, unlike Grabe's earlier idea, emphasises the 'pleasure' angle. By 'reformulating Krashen's designation of input as i *minus* 1 (originally i *plus* 1), Day and Bamford (2002, p. 16) have emphasised the importance of easy reading, even at a level below the competency of the reader, in order to increase fluency and maintain interest, and in their ten principles they adhere to Krashen's original 'pleasure' principle. They also derive some inspiration from an earlier set of principles, Williams' 'Top Ten Principles for Teaching Reading' (Williams, 1986). Although Williams focused on the classroom, and probably on intensive reading, his first principle is that 'in the absence of interesting texts, very little is possible.' He stresses that reading lessons should consist of learners reading texts, not teachers teaching texts. In his third principle he states the requirement for 'growth in language ability' to be part of the development of reading ability, thus underlining the importance of choosing the correct level in reading. However, some of his principles do appear to involve more intervention by teachers than do those of Day and Bamford, and in his attention to tasks based on the texts perhaps are more in tune with the Output Hypothesis and an efferent stance.

2.7.6.1   Day and Bamford's Ten Principles

Extensive Reading in the Second Language (Day & Bamford, 1998) has been an influential text for ESOL teachers since its publication. The fact that its authors are the founding members of the Extensive Reading Foundation suggests an interest in and an influence on extensive reading. Their Ten Principles of Extensive Reading (Day & Bamford, 2002) have been guidelines for many ER programmes, and it is for

this reason that I use them as a yardstick here. For ease of reference I shall list them below:

1. The reading material is easy
2. A variety of reading material on a wide range of topics is available
3. Learners choose to read what they want to read
4. Learners read as much as possible
5. Reading speed is usually faster, rather than slower
6. The purpose of reading is usually related to pleasure, information and general understanding
7. Reading is individual and silent
8. Reading is its own reward
9. The teacher orients and guides the students
10. The teacher is a role model of a reader

These principles highlight the need for a wide choice of materials, and for the freedom of the learner to choose her own texts, speed and manner of reading. They support the adoption of a pre-dominantly aesthetic stance in ER, with the primary purpose being enjoyment of the reading process, rather than the focus being on what can be extracted from the text read.

Krashen, and Day and Bamford's interpretation of his hypotheses, have inspired many ERPs, but the hypotheses and principles have often been 'cherry-picked' and applied in many different ways by different researcher-educators, as I show in the following examination of a number of ERP reports.

2.8 ERP REPORTS

2.8.1   Choice of ERP reports

Jacobs, Renandya and Bamford (2000) have produced a catalogue of papers written about ER in general, and I started from this to select articles describing ERPs and their implementation. In order to focus on the subject of this study I tried to confine the list to tertiary studies, and to reports from peer reviewed journals, but I did use

Elley and Mangubhai's study on reading in primary schools (Elley & Mangubhai, 1983), as their Fijian Book Flood has been an inspiration for ERPs since the early 1980s. I also included studies by Green (2005) and Wong (2001), although they describe reading in secondary schools, as both their reports are unusual in that they describe programmes the authors consider to be unsuccessful; there is a tendency in the literature to write articles describing the success of programmes, rather than their perceived failures. In the group of tertiary studies there are two studies where the context is similar to that of my own ERP, that of English being taught as a second language. The other tertiary studies were conducted in the context of English as a foreign language. The Jacobs list was published in 2000, so for reports published since then I have relied on trawling through academic journals, particularly Reading in a Foreign Language, and on recommendations. The list of ten ERPs thus selected is as follows:

1. Cho and Krashen (1994)
2. Elley and Mangubhai (1983)
3. Green (2005)
4. Macalister (2008)
5. Mason and Krashen (1997)
6. Nash and Yuan (1992/93)
7. Pino-Silva (1992)
8. Renandya, Rajan and Jacobs (1999)
9. Robb and Susser (1989)
10. Wong (2001)

	PRIMARY	SECONDARY	TERTIARY
ESL	ELLEY & MANGUBHAI		CHO AND KRASHEN
			MASON AND KRASHEN
			MACALISTER

EFL	GREEN
	WONG
	NASH AND
	YUAN

Figure 2.2   Distribution of studies by education sector and place of English within it

Although most of these studies were conducted in order to demonstrate the virtues of ER in increasing language proficiency of learners, in this study I do not focus on their success in developing language proficiency, but rather from the point of view of their stances on Krashen's Input Hypothesis, Day and Bamford's Ten Principles, and how they fit with Rosenblatt's transactional theory of reading response. I also look at their use of GRs as a source of reading material.

2.8.2   Mason and Krashen

As Krashen's Input Hypothesis has been critical in inspiring many of the ERPs described here I shall begin by looking at two studies in which he was involved. In 1997 Mason and Krashen did three 'experiments' which they claimed, confirm the value of ER in learning English as a foreign language. The questions they asked were as follows:

1. Does ER produce results comparable to those achieved in 'traditional' classes?
2. Does ER only benefit more able learners?
3. Is ER enhanced by output?
4. Is the effect of ER reliable?

In Experiment 1, the students read only GRs; in Experiment 2, some of them were allowed to 'move on to authentic texts in the second semester.' In Experiment 3 a much larger choice of books was available, but the proportion of GRs is not recorded.

All three experiments showed greater gains in reading comprehension, reading and writing speed for the experimental classes over the control groups. Two points about this study are of interest in the context of my own study related to the affective

filter in accountability, and enjoyment in reading. Reading speed appeared to increase when the affective filter was lowered because readers were allowed to summarise in their own language, and, more importantly, Mason and Krashen found that students actually enjoyed reading. In Experiment 1, where failing students were given an ERP as a last resort, the authors say: 'Many of the once reluctant students of EFL became eager readers,' and in Experiment 3 the control groups students, who used the same classroom as one of the experimental groups and saw the books being used, were frustrated: 'they asked for books and felt cheated that their classwork did not include extensive reading.' While this is a negative rather than positive indication of enjoyment of ER, it suggests that communication between the groups might have led the control group to believe that they were not deriving as much pleasure from their English lessons as the experimental groups who were engaged in ER. However, the enjoyment factor was not the focus of the study, and was not measured in any systematic way. Accountability was relatively high, but for the group where learners could summarise in their own language, the affective filter seemed to be low. Nevertheless, by requiring summaries, Mason and Krashen appear to be concentrating on what the learners could extract from the texts, rather than on fostering the reading experience itself.

2.8.3   Cho and Krashen

The other study involving Krashen is that undertaken with Cho in 1994 (Cho & Krashen, 1994). This differs from the Mason and Krashen study in several respects. In this there were only four participants, so it is not a statistically significant study like the first. The participants were immigrants to the US, learning English as a second, not a foreign language; three of them were Korean and the fourth was Spanish. No accountability was required of them except to report which books they had read, so that the quantity could be recorded, although various ways were used to estimate the increase in their English vocabulary over the duration of the study. Another difference was that the diet of books available was restricted to one series of 'authentic' texts written for native speakers, the Sweet Valley series. Most books read were from Sweet Valley Kids, but the most advanced learners also read books from

Sweet Valley Twins and Sweet Valley High. As in the first study, one notable result was that 'all four women became enthusiastic readers,' (Cho & Krashen, 1994, p. 664) and they reported that 'reading helped their oral /aural proficiency' and thus increased their 'confidence and competence in everyday situations, such as shopping and in conversation.' Finally, the study had a dual purpose. The authors' hypothesis was: 'if we gave adult second language students the *right* (my italics) texts, [that is, texts] that were both interesting and comprehensible, we would see more free reading and clear progress in second language acquisition.' So although the study was investigating language acquisition in relation to amount of free reading, the free reading was dependent upon the quality of the texts; they had to be 'right' in terms of interest and level. The Sweet Valley books are usually about school children or young adults, and were clearly interesting to the students participating in the study, although Cho and Krashen admit that possibly 'not all second language learners will be interested in books such as Sweet Valley…' (Cho & Krashen, 1994, p. 667) And although it turned out that in both studies enjoyment in reading was evident, in neither was it the focus of the inquiry. However, in the Cho and Krashen study, enjoyment was implicit in the purpose of reading; as the proficiency of the subjects improved, they resorted less and less to dictionaries, and simply read for pleasure.

2.8.4 Elley and Mangubhai

The next study to be examined is the Fijian Book Flood, instigated and reported by Elley and Mangubhai (1983), which I include because it is much cited as an example of the beneficial effects on language acquisition of a large amount of reading. Their experiment used three treatments for a group of Fijian primary school children at levels 4 and 5: the treatments were the Shared Book method, the Silent Reading method and the traditional Tate method, based on Audio-lingualism. The Tate method was used for the control groups. All three groups were taught according to the normal school timetable, but the Shared Book and Silent Reading groups replaced 20 – 30 minutes each day of the Tate Reading activities with Shared Book or Silent Reading activities. The Tate method involved teaching two 15 minute oral English lessons a day, and using GRs (graded readers), such as the Fiji Ministry's text "Stories for Us" to provide practice in order to 'consolidate the structures and

vocabulary taught in the oral lessons' (Elley & Mangubhai, 1983, p. 59). The Shared Book group was taught by using large format story book versions of Book Flood books, which were read together with the class several times. As the children grew familiar with the story more opportunity was given for them to contribute, by making comments and doing related activities such as role play and drawing. The Silent Reading group simply read books of their choice selected from the 'Book Flood' collection for the allotted class time, and this silent reading was modelled by the class teachers.

The 'Book Flood' hypothesis was that exposure to a large number of books would have a positive effect on language acquisition, which would be measured by contrasting the Silent Reading group and the Shared Book group with the control group. A second hypothesis was that in the Shared Book method, 'pupils would become more actively involved in the learning experience than the Silent Reading group.' Both new methods were expected to provide more language acquisition than the Tate Method, and this expectation was proved correct. Although better acquisition was observed at the end of the first year by the Shared Book method group, by the second year very little difference was apparent between the Shared Book group and the Silent Reading group. Elley and Mangubhai say: 'the lack of difference between the two methods indicates that these activities [the 'output' activities related to the Shared Book stories] are not as important as their advocates claim.'

In the Book Flood study the only GRs specifically alluded to are the ones used for the Control Groups. The 300 books provided as material for the Silent Reading and the Shared Book groups are not listed, but Elley and Mangubhai mention the Ladybird books, a series written for children who are native speakers of English, and they say that: 'the popular stories of the western tradition - The Three Pigs, Cinderella, Red Riding Hood… were consistent favourites… and effective in hooking children onto the reading habit.' It seems that most of the books were simple, high interest, well illustrated books produced for native speakers. When discussing exactly what caused the differences between the groups, Elley and

Mangubhai conclude that if 'there was any greater motivation to read English [in the Book Flood groups] it was produced by the appeal of the books themselves.' The Book Flood books were clearly more popular than the GRs produced for the Fijian Government.

What the Fijian Book Flood appears to show is that input, in the form of enjoyable books, will have a positive effect on language acquisition, and the amount of output, or accountability required does not make a great deal of difference to the final result. Elley and Mangubhai justify ER, delivered either as Silent Reading or Shared Book Reading, by its positive effect on language acquisition, but implicit in this study is the principle of encouraging learners to become 'hooked' on the reading habit through reading large amounts of attractive, interesting books for pleasure. The Book Flood programme does not promote the result, or product, of the reading to the detriment of enjoying the reading process. Its aim appears to be the fostering of the reading experience as much as the development of language proficiency.

2.8.5 Macalister

John Macalister's (2008) study is called 'Implementing extensive reading in an EAP (English for Academic Purposes) programme,' and it is similar to the studies of Elley and Mangubhai, Cho and Krashen and to my own study, in that it involves participants who are studying English as a second, rather than a foreign language. It is also similar to the Cho and Krashen study and to the Silent Reading Group in Elley and Mangubhai in that no accountability is demanded of the participants other than reporting which books were read.

Macalister's participants were students from abroad whose command of English was insufficient for the New Zealand university level studies they wished to pursue. The English for Academic Purposes (EAP) programme was designed to bring them up to the required level. Macalister's rationale is that ER is largely absent in EAP programmes, usually because of the stringent formal teaching demands of the syllabus. However, he cites Day and Bamford (1998, p. 34) as a source of twelve studies showing the value of ER in developing proficiency in listening, reading and

writing, if it is integrated into a teaching programme. Macalister (2008, p. 250) says: 'the most unusual aspect of the class programme was the inclusion of 20 minutes of sustained silent reading at the end of each morning, with the teacher modelling good reading behaviour by reading silently during this time.' The learners chose GRs from the Language Learning Centre's library, and these were catalogued according to level. 'There was no activity related to the reading….. Learners were encouraged to read in their own time and to read …. at least two GRs a week' (ibid). This study differed from many ERPs in that it did not try to measure the gain in language proficiency as a result of the programme, although Nation's Vocabulary Levels Test was administered at the beginning of the course and 'indicated that two thirds of the class did not have mastery of the 2000-word level,' (ibid) and thus would have had difficulty in reading academic texts. Instead the efficacity of the programme was measured in a series of questionnaires and interviews. Macalister concludes that 'the inclusion of extensive reading as a component of an EAP programme was positively received by the learners and at least in some cases created positive attitudes towards reading.' So here the focus was on 'positive attitudes to reading' being fostered without accountability. This focus on reading for pleasure would tend to encourage an aesthetic stance among the learner-readers. However, the study was not designed to investigate which kinds of texts appealed to which learners, or why they enjoyed them.

2.8.6   Two studies of the same ERPs in secondary schools: Green and Wong
Macalister compares his study with Green's (2005) account of the Hong Kong Extensive Reading Scheme (HKERS), despite the fact that the HKERS was delivered to secondary, not tertiary learners, because neither programme was 'integrated with other components of the programme' (Macalister, 2008, p. 254) and in both cases the reading was 'individually oriented,' which one might expect in an ERP. In both cases, also, there was a prescribed length of time for reading in the classroom. However, Green's is one of the few reports that are critical of ERPs, as the results of the HKERS were rather different from those of Macalister's programme. Green begins his article with the words: 'Few language learning initiatives have generated more hope

initially and more disappointment ultimately than extensive reading schemes,' and he goes on to describe the implementation of this Hong Kong wide programme for ER in secondary schools in the 1990s, which, he finds, 'in its overwhelming concern to develop reading fluency and aesthetic appreciation… fails to pay sufficient attention to the development of learners' target language systems.' The reasons for the disparity in results between the Hong Kong and Macalister programmes appear to lie in the delivery. It is clear from Green's article that the implementation of the ERPs in Hong Kong was not consistent over all the schools. He says 'schools interpret government-issued guidelines in strikingly different ways.' According to his report, few schools took up 'the opportunity for sharing the challenges and joys of reading in a foreign language.' Instead, the 'individualised and [most importantly] silent nature of the scheme' was the dominant characteristic of the scheme, and Green describes ER classes in many schools as having 'all the appearance of a particularly monastic detention session.' This hardly sounds as if it adheres to any principle of enjoyment. Another departure from the ideal of 'pleasure reading,' recommended in Day and Bamford's 'reading is its own reward' principle, is that learners in the HKERS were not allowed to progress to a higher level of reader unless they had passed a test. This undoubtedly raised the affective filter by causing anxiety (Krashen, 1987, p. 31), and therefore limited input. In addition, as there was a limited number of books available at each level, it meant that the Day and Bamford principle of choice (no 3) was probably not adhered to either, as in the circumstances it was likely that a number of learners would have been obliged to read books which did not really interest them.

As far as the books read were concerned, fifty books at each of 8 readability levels were supplied by the Edinburgh Project for Extensive Reading, but neither Green nor Wong (2001) in an earlier report, relate which of these books, if any, were popular, or why. Wong criticises the limited choice of reading; 400 titles for all the secondary school children in Hong Kong certainly seems a parsimonious quantity. Wong's report, like Green's, gives a generally negative review of the HKERS. He says that a decade after the introduction of the HKERS, 'the attitude towards English

reading … remains negative,' and 'concern about the declining English proficiency among the students is still widespread' (Wong, 2001, p. 3). His criticisms are very similar to Green's, and focus on the 'poor organisation patterns for delivering reading instruction.' Green thought that task-based outcomes related to reading could have been integrated into the demands of the syllabus. This would have meant accountability, but accountability focused on the outcomes of tasks, rather than the results of tests. Taking the conclusions from both reports together, it might indicate that the implementation of the ERPs focused too much on accountability, and thus emphasised the efferent end of Rosenblatt's response continuum, at the expense of enjoyment of reading. There is also more than a hint that some instruction in the learners' approach to reading was lacking. The secondary school children were in no way guided towards enjoyment of reading, and it was clearly seen by many of them as a burden.

2.8.7   Nash and Yuan (1992/93) in Taiwan

This study is different from the HKERS in that it investigated tertiary level students for whom English was a foreign, rather than a second language, and the accountability appears to have been less stressful. For a period spanning two semesters, a control group was taught reading 'sub-skills' and an experimental group followed an ERP. There were pre and post-tests of language proficiency, as the objective was to 'improve students' reading performance,' but there was also a course evaluation which aimed to find out whether the students enjoyed the ERP. The pre and post-test results did not show great differences between the two groups, but the evaluation indicated that the ER group enjoyed the course more than the control group. Nash and Yuan concluded that language acquisition does not need to be a chore; 'our students will learn that reading in English can be interesting and entertaining, and not just grinding study.' The books that the readers claimed to like were short stories, children's books, legends and fables, movie books, detective stories and comics, but no mention is made of whether they were authentic texts or GRs. Here, the focus is clearly on enjoyment and reading presented as pleasure, and the preferred texts appear to tend towards fiction, rather than fact. The reader is

being encouraged to enjoy the experience of reading in the expectation that more reading will promote increased language proficiency.

2.8.8   Robb and Susser (1989)

A similar conclusion, that 'extensive reading may be at least as effective as skills-building with the important advantage that it is more interesting for the learners,' had been reached earlier by Robb and Susser, who also compared groups doing what they termed ER with groups engaged in learning reading by practising skills strategies. However, their reading materials were rather different; their Japanese students, learning English as a foreign language, were using the SRA (Science Research Associates) Reading Laboratory Kits. These consist of graded short passages with comprehension questions on cards, written for native speakers, and colour coded according to level of difficulty, which were used as a self-study scheme in class. There is a question as to whether this is really extensive reading, given the length of the passages, but SRA does provide a large body of reading material, and a certain amount of choice at each level for the reader. There is also a question over the levels; as the series was designed for native speakers, the criteria for difficulty may not be the same as those used for second language learners, thus compromising Day and Bamford's 'easy' principle (no 1). Additionally, out of class, learners had to read a minimum of 500 pages during the year, which were mostly from the college library and consisted of readers 'designed for American teenagers,' such as the Judy Blume novels. Learners were tested at the beginning of each class to check that home reading was taking place, and they also wrote summaries.

However, questionnaires completed by learners revealed that they enjoyed the ERP, and felt that it had improved their writing abilities, which somewhat surprised the researchers. Thus in this programme, as in the Fijian Book Flood, output in the form of answers to questions and summaries, as well as input in the form of large amounts of reading, was perceived to have stimulated proficiency, and the programme was received positively. The study was primarily done in order to demonstrate the benefits of ER over the more traditional 'skills-building' approach to English teaching in vogue at the time. It represents a major change in the attitude

to English teaching, and although accountability is a feature of the programme, it appears to be reasonably relaxed. The SRA reading questions are marked by the learners themselves, and they are responsible for their own progression to higher levels. The 'home' reading summaries, according to the questionnaire results, were perceived as helping both learners' understanding of the texts read, and their writing. So here, it seems that both aesthetic and efferent stances were encouraged.

2.8.9   Robb (2002)

The Robb and Susser report described above was written in 1989. However a later article written by Robb in 2002 shows, as he says, an alternative view. He now takes issue with the principle of reading for pleasure, particularly in the Asian context, where, he suggests, the 'laudable concept' of [learners] being responsible for their own learning is not 'au courant' in many non-Western societies. Far from being governed by the principle of low accountability, ER teachers need to crack their 'pedagogical whips' (Robb, 2002, p. 146) and demand reports or the reading will never get done. Readers are now being encouraged to focus on the product of their reading, rather than on enjoying the process, and enjoyment has been relegated to a secondary position, in response to the concerns of some learners as well as teachers. These concerns are also apparent in the next report.

2.8.10 Renandya, Rajan and Jacobs (1999)

Renandya, Rajan and Jacobs describe a 2 month intensive English programme designed for 49 senior Vietnamese government officials in Singapore. As a justification for the inclusion of an ERP in the programme, Renandya et al cite Krashen (1987, p. 167) as saying that pleasure reading can provide optimal input for acquisition, and Mason and Krashen (1997), Elley and Mangubhai (1983), and Nation (1997), to show the 'benefits of ER for learners' language development.' The programme contained a reading / writing component which was allocated 5 hours per week, and the ERP was a key element of this. The learners were required to read extensively outside class (20 books or 800 pages), and to write short summaries of each book they had read. Another form of output was re-telling the stories to their peers, and this they found engaging. They were frequently told to choose texts that

were easy, even too easy, over difficult ones. Proficiency was measured in pre and post-tests. A course evaluation questionnaire showed that the learners appreciated the large amount of reading they had had to do, but it should be noted that in the first two weeks of the course, ' some complained a lot about the quantity of reading assignments, saying they did not have the time…. This opposition turned to eagerness after repeated explanation of the importance of ER.' (Renandya, et al., 1999, p. 52). This was an ERP with a reasonably high level of accountability, but the emphasis was on ease of reading and enjoyment. The report does not tell what they were reading, although the length of the books (20 books = 800 pages) suggests GRs. But an important feature of this programme in the context of my study is the changing attitudes of the learners after the value of ER had been explained several times. They stopped thinking it was a waste of time, and, instead, appreciated the 'pleasure and insight provided by the reading material.' In this case it seems that when the appropriate stance was explained to the learners, (who were mature adults of probably above average intelligence) they were able to better appreciate and enjoy their reading.

2.8.11 Pino-Silva (1992)

The final study in this group indicates its author's position by the title: *Extensive reading: No pain, no gain?* Pino-Silva's ERP is different from the others in that it made use of authentic texts which were graded only according to length, not level. He justifies his reading programme by citing Frank Smith's (1988, p. 174) assertion that 'children [and thus students] learn to read by reading.' Pino-Silva teaches English to science students at the Universidad Simon Bolivar, in Venezuela. He describes his students as being 'equipped only with a precarious high-school English competence,' who 'read in a word by word fashion, do not enjoy reading, do not read much and do not understand well' (Pino-Silva, 1992, p. 48). His goal in this ERP was to equip them to 'read extensively a greater number of texts than is possible in any one of the courses in our reading programme.' The materials used for it were 107 texts from magazines that contained articles on 'up-to-date' scientific topics. The texts were not simplified in any way, but simply graded according to the number of words they contained. At the beginning of the hour-long class each student was

randomly assigned a text by Pino-Silva, but when they had read the first text, they were allowed to select a second one themselves. Grading for the course was simply according to the number of texts read. The learners reported that they 'enjoyed the opportunity to read silently more material of their choice.' They did not feel threatened by the need to be accountable, and their motivation was enhanced. Although, like the SRA texts, the texts were short and not what might be normally termed ER materials, they did provide a large amount of reading which in the end was comprehensible to the learners. Even though the affective filter must have been high in the beginning, when the learners with their high-school English had just started to struggle with authentic texts, the fact that there was no accountability may have increased the enjoyment factor. Pino-Silva uses the word 'enjoyable,' even if only in a relative way. The title of his paper may suggest a certain amount of satisfaction in a task well done, rather than pleasure in the actual doing. It is possible that the learners derived enjoyment from their reading in part because they were expecting it to be difficult, and the fact that they were able to extract increasing amounts of meaning from it gave them pleasure.

2.9 SUMMARY OF SELECTED ERPS

This account of a group of ER studies has illustrated the different views of teacher/researchers about what constitutes extensive reading, exemplified in the implementation of the ERPs. Robb, Susser and Pino-Silva appear to consider that if there is enough comprehensible input, the form it takes is irrelevant, and short articles in unsimplified English are perfectly acceptable. Pino-Silva in particular seems to think that given the right motivation, and a large enough amount of input, learners will eventually be able to comprehend written texts. At the other end of the scale, Cho and Krashen, Mason and Krashen and Renandya et al make the point that the reading should be easy, even too easy, in order to lower the affective filter and make the experience enjoyable. Elley and Mangubhai, Macalister, Nash and Yuan and Robb and Susser do not specify that the texts should be easy, but implicit in the notion of choice is the idea that the learner will probably select texts he or she is capable of reading. Of course, selection may take place over a broad band of competency. Green and Wong both point out that learners in the HKERS may not

progress to a higher level unless they are competent in the level below, so 'easy' seems to be assumed, but at the expense of pleasure. Elley and Mangubhai, Macalister and Nash and Yuan, Cho and Krashen, Mason and Krashen and Renandya et al all agree that the principle of pleasure is important, but the other researchers in the group do not appear to rate it so highly. Accountability has a different weighting in each study. In some ERPs, output as well as input appears to promote language proficiency. The materials read in the programmes differ widely; in some ERPs, GRs form the major part of the materials, while in others the larger part consists of 'authentic' materials.

Thus it seems that there is no one paradigm for an ERP. The title of a paper on the subject of ERPs in secondary schools by Lucy Tse (1996) is *If you lead horses to water they will drink*, but apparently, there are different kinds of horses being led in different directions to different bodies of water. In view of the variations apparent across the tertiary sector alone the metaphor might more aptly be '*horses for courses.'* If teachers and academics diverge so widely in their interpretations of ER, it is fair to imagine that the learners also have widely divergent views as to its purpose and most effective implementation. Learners' purposes in undertaking ER will vary widely; they may not always choose the most appropriate material for their purposes, and they may need a considerable amount of guidance, first in making a choice, and secondly in adopting an appropriate reading response stance to their chosen material. The importance of suitable material in ER is obvious, but what constitutes 'suitable' clearly depends on the perception the individual stakeholder has of ER.

2.10 GRADED READERS AS ER MATERIAL

GRs have been specifically developed in order to provide suitable materials for learners of English to read, but only 4 out of the ten ERPs described above actually used them. Considering the huge investment by publishers in the production and marketing of GRs, David Hill's (2008, p. 189) assertion that they are being produced in a hostile environment, for students who do not like reading (Day & Bamford, 1998,

p. 4), needs investigation. This seems an appropriate place to examine GRs more closely. Therefore, in Section 2.11 of this chapter I look at the nature of GRs, and their perceived merits versus those of authentic texts, in providing opportunities for language learners to read, not only for instruction, but also for enjoyment.

2.11 GRADED READERS (GRs) VERSUS AUTHENTIC TEXTS

2.11.1 Background

GRs have a long history. It might be said that Charles and Mary Lamb's Tales from Shakespeare were a form of GR, and we may remember books from our childhoods that re-told Homer or Cervantes or Tolstoy in simple English for young readers. The notion of simplifying texts for inexperienced readers probably goes back to the origins of text itself. But in this study the term is used particularly of simplified texts in English for readers whose native language is not English. Michael West, the compiler of the General Service List (West, 1953), is possibly the author of the first graded reader series (The New Method Supplementary Readers), where structure and lexis were controlled to suit specific levels of English. David Hill (2008, p. 185), former director of the Edinburgh Project for Extensive Reading, describes such books thus: 'Graded readers are books written for learners of English using limited lexis and syntax.' He goes on to describe the progressive intention of each series of GRs: 'they …. Increase the permitted lexis and syntax in stages from beginning to advanced.' Although the early GRs were invariably simplifications of well-known classics, John Milne at Heinemann was a pioneer in the introduction of the simple, original text, and this idea has been taken up with great enthusiasm and imagination by other editors, particularly Philip Prowse from the Cambridge University Press with the Cambridge English Readers.

2.11.2 Purpose

David Hill says that the primary purpose of GRs is to provide text for extensive reading, or in Krashen's terms, to provide a large amount of comprehensible input for language learners, particularly useful in circumstances where they would be unable to get a great deal of it without the printed word. Hill also states boldly that

'only books provide the [necessary] quantity of text in a form that can be read comfortably, and only fiction provides the type of text that can develop a learner's fluency' (Hill, 2008, p. 187). Dedicated non-fiction readers may take issue with that, as may those who, these days, do most of their reading online. But it is certainly a view that is held by a number of teachers, academics and publishers of language learner materials.

2.11.3 Justification for GRs

Tricia Hedge (1985, p. 21), a founder editor of the Oxford Bookworms Library, says of GRs: 'A simplified version of an original novel, however carefully constructed, cannot hope to keep the original individuality of style. Many of an author's intentions, attitudes, opinions, will not be communicated. But what a graded reader can do is to present a well-written story which keeps the interest of learners and motivates them to go on reading.' Motivation is also the key for Jennifer Bassett, current commissioning editor of the Oxford Bookworms. Her dictum for GRs is that ' the underlying …. aim is to tell a story so fascinating, so beguiling, so unputdownable, that it draws reluctant readers into its fictional universe and holds them there, willy-nilly, until the end'(Bassett, 2005b, p. 1). There are two points to note here: firstly, that Hill, Hedge and Bassett believe that the purpose of GRs is to hook the learners into the joy of reading, and not necessarily to give them a grounding in western classical literature, or to extend their grammar and vocabulary, although these outcomes could result from reading. Secondly, to provide this hook, the texts learners are given must be well-written in their own right. They must not be watered-down versions of an acclaimed original, or a collection of grammar points from which a story has been precariously suspended. Day and Bamford, in their book about ER, have re-defined GRs as language learner literature, a term 'analogous to the terms *young adult literature* and *children's literature* – established genres in their own right' (Day & Bamford, 1998, p. 64). Not all teachers and academics are as enthusiastic, however, and the argument that simplified literature cannot be regarded as authentic has been proposed by Honeyfield (1977, p. 1),

Swaffer (1985, p. 17) and more recently, Walter (inDay & Bamford, 1998, p. 54), and Crossley et al (2007). I will therefore examine the opposing views more closely.

2.11.4 Authenticity

In the 70s when possibly GR simplifications were regarded more as materials for extending classroom reading and less as a basis for ER, Honeyfield (1977) complained that simplification of texts 'reduces information density and also disrupts the normal system of information distribution (since low frequency items are not used).' Swaffer (1985, p. 17) also found GRs wanting in effectiveness in training learners to read 'normal' English, saying that the primary intent of an original text is to communicate meaning, while that of the GR is a 'pseudo-intent' which is pedagogical. She claimed that 'normal' texts have specific characteristics; these are authorial cues, repetition, redundancy and discourse markers, which, she maintains, simplified texts do not have. A more recent linguistic analysis of simplified and authentic texts by Crossley et al (2007, pp. 26-27) might seem to bear out Honeyfield's contention that simplification 'flattens and homogenises text.' Using a computational tool, Coh-Metrix, to analyse texts, Crossley et al conclude, among other things, that 'authentic texts are significantly more likely than simplified ones to contain causal verbs and particles, [and so are better] at demonstrating cause and effect relationships.'   Also, Catherine Walter in her *Genuine Articles: Authentic Reading texts for Intermediate students of American English*, is quoted by Day and Bamford (1998, p. 54) as stating: 'even the easier [authentic] texts will help you to read better.' The implication is that authentic texts are better than simplified ones. Day and Bamford argue that here, Walter is supporting the 'cult status of authenticity' in promoting the notion that it is 'the very difficulty of authentic texts that makes them worthwhile as learning tools.' The adherents of authenticity seem to agree with the 'no pain, no gain' school of thought, which would place learners' reading response stances firmly towards the efferent end of Rosenblatt's reading response continuum, as few interesting, authentic texts would be readable by any learner reader whose level was lower than upper intermediate. However, in my own study (Claridge, 2005, p. 157), where I measure the authenticity of graded texts using Nation and Heatley's RANGE programme (Nation & Heatley, 1996), I find

that '*for a learner at level 2 of the Oxford Bookworms graded readers*, the word frequency distribution is nearly as varied as that of the original.' In other words, it is difficult to judge the effect of simplifications upon learners of English from the point of view of a native speaker of English, but if we adopt Day and Bamford's definition of GRs as learner literature in their own right, we can say that, as in any genre, there are likely to be good and bad examples of simplified literature. Grabe (2009, p. 328) agrees with Day and Bamford that 'at present, there are no good reasons to *exclude* graded readers in favour of "authentic" texts for an extensive reading programme.' Indeed, well-written GRs may provide the most likely materials to deliver an interesting story at an appropriate level for a learner-reader to read from an aesthetic stance, for pleasure, without having to resort to a dictionary.

2.12 SUMMARY

In this chapter I have given a brief overview of the history of the GR in the context of Language Acquisition theories. I have then looked at various definitions of Extensive Reading and discussed some examples of Extensive Reading Programmes, demonstrating that there is no single paradigm for an ERP. The various deliverers of each ERP expect different levels of accountability, and the intended outcome of the ERP often appears to conflict with its implementation. For instance, in the Hong Kong Extensive Reading Scheme, the intention is to encourage pleasure reading but draconian implementation of the programme leaves no room for enjoyment. It seems that the purpose for which the reading is undertaken is often at odds with the reading material offered; in one instance, the learner may be trying to read a text for pleasure but fails because it is too hard. In another instance, because she has to 'account' for her reading by answering a lot of questions, she is robbed of the possibility of experiencing reading for pleasure. This not only raises the question of which texts are appropriate, or suitable, or good, as perceived by the learners, teachers and publishers. It also highlights the role of individual purpose and circumstance in their perceptions.

2.13 THE RATIONALE FOR THIS STUDY

As described above, ER has been shown to be an effective means of providing comprehensible input for second language learners, although there are many differences of opinion among its supporters, rather along the input/output lines of those who disagree on SLA theory.   However, ER is widely accepted as being useful to language development by academics, teachers and publishers, and this acceptance has led to a large numbers of GRs being currently produced. Despite this, David Hill (2008), remarks, 'graded readers are being produced for a largely hostile environment in which extensive reading is little valued, practised or tested.' His argument is that the communicative style of teaching, with its emphasis on English as an international language, and its attempts to make English 'culture-free,' have led to the demise of literature on the syllabus, and therefore there is no requirement to read extensively. In a word, ER is not considered useful. Although teachers may pay lip service to the value of ERPs, they give the impression that learners generally dislike reading, so it is not pushed as much as some teachers would wish. Anecdotal evidence of this is rife, but there are few actual examples of studies of ESOL learners to show it is so. Day and Bamford are exceptions (Day & Bamford, 2000).

I therefore propose in this study to investigate the discrepancy between what is desirable and what appears to be happening in the ESOL reading context, by examining the perceptions of the main stakeholder groups in Extensive Reading, the learners, teachers, judges /academics and publishers, towards reading. As the ERPs described in this chapter indicate, little attention has been paid in the literature about language learners, to the attitudes, perceptions and emotional responses towards reading of these learners. Much more effort has been expended on finding out how ER has affected language acquisition. Nor have there been many studies which compare the attitudes of the learners with those of the influential groups who provide these learners with their reading materials.

Yet it seems to me that the relationship between the attitudes adopted by learners in their approach to reading, and the reading material that is provided, is critical to the way in which learners perceive reading, and to their success in reading. A person's perception of success in reading is likely be related to whether her initial purpose in undertaking it is fulfilled, in terms of enjoyment, interest and information acquired, and if she feels she is successful, she is likely to continue to read. By comparing the perceptions of groups of learners, teachers and publishers, I aim to identify any discrepancies between them, and so establish whether the materials offered to learner readers match their purposes and expectations. In addition, by comparing these perceptions through the lens of Rosenblatt's (1986) transactional theory of reading response, it should also be possible to identify whether the specific attitude adopted by a reader is promoting or discouraging a positive attitude to a text.

Therefore, the questions I pose in this investigation are designed to find out what stakeholders' perceptions are, and, in the case of the learners, if they change over a period of time. These questions will be detailed in the next chapter, where I explain the methodologies I used to answer them, and propose a framework to examine the data provided in the answers.

3 QUESTIONS OF PERCEPTION AND METHODOLOGIES USED TO ANSWER THEM

3.1 INTRODUCTION

In Chapter 2, I have shown that according to the literature, Extensive Reading (ER) is accepted as a valuable source of input for language acquisition, but is capable of multiple interpretations and implementations. The literature also suggests that there is a perception that learners do not enjoy reading (Day & Bamford, 1998, p. 10), and that Graded Readers (GRs), created to provide material for ER, are 'being produced for a largely hostile environment' (Hill, 2008, p. 189). Starting from this discrepancy between what is perceived to be desirable, and what appears to be actually happening in ESOL reading, I have explained my rationale for a study to compare the reading and GR perceptions of learners, teachers, academics and publishers. In this chapter I pose four research questions designed to gather data on these perceptions, and describe the methodology I adopt to answer the questions, showing the relationship between this paradigm and the subject matter of my study. I illustrate how this paradigm is related to Rosenblatt's Transactional Theory of Reading Response, which I use as a framework for the interpretation of the data.

The main question asks simply what makes a good graded reader, from multiple perspectives. The subsequent questions compare the perspectives, and investigate more deeply the possible changes in perceptions and patterns of choice of learners over a time-span of two years.

THE RESEARCH QUESTIONS THAT EMERGED FROM THE RATIONALE

Question 1:
What are the stakeholders' perceptions of what makes a good Graded Reader?
From the learners' perspective: *see Chapters 6 & 7*
From the teachers' perpective: *see Chapter 4*
From the writers' and publishers' perspectives: *see Chapter 5*
From the academics' and judges' perspective: *see Chapter 5*

Question 2:

How are these perceptions similar and / or different?
See Chapter 8
Question 3:

What kinds of texts are learners reading?

See chapters 6 & 7

Question 4 :

Do learners' patterns of choice change over a two year period?
See chapters 6 & 7

3.2 THE CHOICE OF A RESEARCH PARADIGM TO ANSWER THESE QUESTIONS

A paradigm is defined by Denzin and Lincoln (2000, p. 157) as 'a basic set of beliefs that guide action,' and the choice of a research paradigm is an integral part of the organisation of a research project, unique to the researcher and the project. As Louise Rosenblatt (2005, p. 2) notes, quoting the subatomic physicist Neils Bohr in his *Discussion with Einstein* (Bohr, 1959), since the 1950s there has been an increasing awareness in research of all kinds that the 'observer is part of the observation.' The lens through which any researcher views the object of her study cannot be separated from the results, and therefore must be accounted for in them. As in Rosenblatt's account of reading response which involves a transaction between reader and text, the results which a researcher ultimately produces will have involved transactions between her and her data, and those will be affected by the stances, or lenses, she chooses when examining the data. These may tend towards the qualitative or the quantitative.

Qualitative investigation, which Denzin and Lincoln (2000, p. 19) define as 'a situated activity that locates the observer in the world,' assumes that the observations made will be influenced by the context in which they are made, whereas the main alternative paradigm, quantitative research, 'abstracts from the world and seldom studies it directly' (Denzin & Lincoln, 2000, p. 19). But in reality the distinction between qualitative and quantitative research is becoming more and more blurred, as it is recognised that even in quantitative research the position of the

researcher has to be taken into account. Lincoln and Guba (2000b, p. 164) remark: 'methodology is inevitably interwoven with and emerges from the nature of particular disciplines and particular perspectives.' Their use of the noun 'bricolage' (from the French for DIY), adopted to describe a pragmatic selection of research paradigms and methods, shows a readiness to accept a range of paradigms that can be adapted to the varying social contexts in which research takes place today. So the choice of paradigm may involve methods which, traditionally, might have been attached exclusively to either qualitative or quantitative research, but are now acceptable in a single paradigm.

The question posed in the title of my study, 'What makes a good graded reader?' deliberately embraces a broad area. The notion that there will be a different perception of a good GR unique to each of the stakeholders is implicit in its scope. In the study, I seek to investigate what these unique perceptions are, how they differ, and what has given rise to them, and thus it is clear that the project is not set in a vacuum, but was initiated as a result of the researcher, myself, being situated in a particular college in New Zealand at the beginning of the 21st century. My choice of methodology paradigm is therefore bound to reflect the relative nature of this context, which will be evident in the form and content of the study.

In order to clarify the rationale behind the choice of paradigm, I will start by acknowledging the parameters which define my own beliefs in this context, according to Denzin and Lincoln's (2000, p. 157) suggested areas of questioning by which a researcher's specific paradigm can be identified: *ontological*, or what the researcher's world view is; *epistemological*, or how she believes her own identity relates to what she is investigating; and thence, *methodological*, the logical result of the first two parameters. In accordance with these areas, I will describe and rationalise the paradigm that I use in this study, and will then explain the resultant methodologies employed to investigate the perceptions of each group of stakeholders in GRs: the teachers, the academics, the publishers and the learners themselves.

3.2.1 Ontology

I am a self-confessed reading junkie, and cannot imagine life without books, although I am aware that not everyone shares my view. But we live in a society where literacy is recognised as empowering, and one means by which we measure a nation's success is the literacy rate of its people. Pinker (1999, p. 1) says, 'language comes so naturally to us that it is easy to forget what a strange and miraculous gift it is.' Equally, for the literate among us, it is easy to forget that the ability to record language by writing, and its necessary co-efficient, reading, in any language, are not skills accessible to the entire world population. Yet they are hugely empowering skills. Smith (1988, p. 1) says: 'The power that reading provides is enormous… in providing entry into worlds which we might not otherwise experience… reading allows us to manipulate time itself.' Widdowson (1979, p. 180) tells us that the real purpose of reading is to 'derive from this interaction [with the text] something which sustains or extends [our] conceptual world.' At a more functional level, there is a considerable stigma attached to people who cannot read in our society, and in general the more literate a person is, the greater her social standing and earning capacity. Conversely migrants who have not mastered the language of their adopted country are disadvantaged socially and in the job market.

The power of reading to change the ways in which humans respond to the world extends to reading in a second language. The fact that narrative is closely associated with the way humans make sense of the world gives the reading of narrative text, in particular, a universal relevance. McQuillan and Tse (1998, pp. 18-23) say of second language readers: 'Individuals' natural interest and familiarity with narratives ………. make storytelling [and therefore story reading] a powerful vehicle for supplying target language input and capturing student interest.' In the context of L2, not only can reading provide a huge source of comprehensible input, but it has the potential to touch the lives of the readers in a way that makes it salient and worth pursuing; in other words, motivational. Rosenblatt (2005, p. xviii) says that her life's work in teaching literature has been an attempt to understand 'how schools can

contribute to the growth of people able to preserve and carry into greater fulfilment the democratic society.' Thus reading in a second language not only develops proficiency in that language, but it also expands the reader's capacity to participate in a democratic society, and greatly extends her conceptual horizons.

Therefore I make no apology for stressing the importance of reading in any language, and I acknowledge my commitment to reading in general and in particular to ER in teaching English to non-native English speakers.

3.2.2 Epistemology

My epistemological position illustrates how my position as a language teacher and committed reader defines my relationship with the research paradigm selected (Denzin & Lincoln, 2000, p. 157). My study investigates the perceptions of four different groups of stakeholders regarding GRs. Current research inquiry paradigms have largely turned away from a purely positivist response, and theory is much more inclined to paradigms which acknowledge the context in which research happens, and the value of multiple points of view. This suited the theoretical stance of the 'bricoleur(se)' which I have adopted, but it also suited the practical considerations I had to contend with. Because of the relatively small size of the college I did not have a very large number of subjects. Therefore, a largely qualitative paradigm seemed to be most appropriate to my study. The fact that I was studying four different, small populations, and, in the case of the learners, looking at them from three perspectives, made it necessary to adopt more than one methodology, and the concept of triangulation, often used to increase validity by looking at an issue from three different angles, is transformed in this study to include even more angles. Richardson (2000, p. 934) first coined the word 'crystallisation' to describe this multi-faceted approach to research methodology. He says of it: 'crystals are prisms that reflect externalities and refract within themselves… they combine symmetry and substance with an infinite variety of .. multidimensionalities, and angles of approach..' This description relates to the notion of a lens through which the observer views her subject, and it fits well with

Rosenblatt's transactional theory of reading response, where the 'evocation' created by the reader is negotiated on the basis of the reader's 'stance' or purpose. The multidimensional nature of any study, Denzin and Lincoln agree, has 'more than three sides.' Some of the facets in this study involve my own ontological view and the context in which I did it, and inform not only judgements of results, but choices involving topics, angles and methodologies.

I believe Extensive Reading has the potential to give a great deal of pleasure, as well as benefit, to an L2 learner, and clearly in the ER programme which I set up for this study, I was not an unbiased observer. I was actively trying to imbue the class with an enthusiasm for reading, by attempting to find material they enjoyed, and encouraging them to interact with the texts, thereby raising their interest in reading. Also as a teacher I became an advocate for ER in the classrooms of other teachers, and a link between teachers, students and producers and critics of texts. There is no doubt that I was a participant in at least some segments of my own study, which places it within Lincoln and Guba's (2000a, pp. 163-188) participatory paradigm. My aims might even be construed as political, as I see part of the purpose of ER being to increase the learner' ownership and control over their L2, and thence over their world. As a result of my situation in the context of the research, it was necessary to adopt a position which Lincoln and Guba call that of 'critical subjectivity.'

My influence over the learners in my study should be declared as, because I was a figure of authority in the college, their responses to me might initially have been tempered to become what they considered to be appropriate behaviour. However, as this was a longitudinal study as far as the learners were concerned, the case study individuals, in their interviews with me, soon appeared to forget my position and simply talked to me as they might have spoken to any other speaker of the target language. In short, I believe that the personal influence effect became diluted over time.

Thus my position could be termed participatory/ constructivist in terms of Lincoln and Guba's paradigm table, as it accepts the effect of myself, as a researcher, on the subjects, and acknowledges that the framework in which the research is conducted is a construction of my own, using Rosenblatt's transactional theory of reading response as a guiding principle.

3.3.3 Methodologies

The main research questions ask what the perceptions of the stakeholders are of a good GR. The constructivist and participatory nature of this study that has emerged in the description of my ontological and epistemological position has led to the methodologies adopted being mainly qualitative. Perceptions were capable of being different for every single respondent in the study, and to reflect this it seemed best to take an inductive approach and gather data mainly through unstructured and semi-structured interviews and focus groups. One survey was conducted three times on the learners, but the numbers of respondents meant that the results were not subject to statistical analysis.   The context of the inquiry and the methodologies and rationales for each stake-holder are set out below.

3.3.3.1   The context of the inquiry

This study is not about marketing, but the populations being studied can be defined according to marketing terminology. The stakeholders involved fall into two main groups: the consumers of GRs, and the GR providers and producers. The consumers of GRs can be defined as the learners, and the other stakeholders, that is teachers, academics and publishers, can be put into a second group which either provides or produces GRs. A normal marketing situation is governed by the laws of supply and demand. The consumer has the power to buy or not to buy; if something is not popular, no one buys it, and eventually the supplier ceases to provide it. But in the GR market, the number of books bought is not an indication of consumer choice, but rather of the choices made by those who provide the consumers with books: the teachers and librarians in schools and colleges, who are sometimes influenced by the opinions of academics. So the market in GRs may not accurately reflect their popularity with the actual consumers, only with the providers. I make this

distinction to show the social context in which the participants find themselves: a particular corner of the market place where the consumers, by virtue of who they are, have very little power of choice over the product in question.

3.3.3.2   The learners as consumers

I conducted this study in a tertiary college in New Zealand where students whose native language is not English are able to take a Foundation English course for a year, prior to completing a three year Bachelors Degree or Diploma in the medium of English. The methods of gathering perceptions from the learners were surveys and case studies. I surveyed a particular cohort of learners, the intake of April 2007, which numbered 71. Of these, ten volunteered to act as case studies. The number I used in the final report was reduced to five, because the data gathered assumed unwieldy proportions. The criterion for choosing the five was that they were the five who had read the largest number of books in Term One, and the richest data was obtained from them. Because of the small numbers in the survey, the results of this cannot be said to represent general truths about L2 New Zealand students, but they encapsulate certain perceptions held by this group of students in a given context, which might shed light on what other students perceive.

3.3.3.3   The teachers as providers

The perceptions of the teachers were collected through focus groups. The teachers in my study were all from the same tertiary college as the students. As such they do not represent a general picture of ESOL teachers, either in New Zealand or the world. But with regard to generalisability and context-bound research, of which this study is an example, McDonough and McDonough (1997, p. 66) say: 'The purpose of this [type of study]… is to achieve deeper understanding of those particular contexts; such an understanding involves, necessarily, recognising both what is special and unique and what is characteristic, normal and commonplace.' My study sets one specific, unique context, that of the tertiary college in question, against the background of another, wider context, that of the producers of GRs.

3.3.3.4   Publishers and academics and judges: Producers and shapers

These groups of stakeholders are different from the learners and teachers not only in their function as producers, or influencers of producers, but because the publishers at least as a group are better represented by the respondents. In the case of the publishers, I selected four major players in the ESOL GR production field, namely Oxford, Cambridge, Longman-Pearson (which includes Penguin), and Macmillan, from David Hill's survey review of Graded Readers in English for readers aged 16+ (2001, pp. 163-188). To investigate their perceptions I interviewed commissioning editors from each one, and made the assumption, endorsed by the respondents, that the views of each editor were more or less in line with the ESOL policies and perceptions of their parent bodies. However, in this study I do not identify the opinions of individual publishing houses, unless they are cited in reviewed publications.   Among the academics and critics I include David Hill, former director (now retired) of the Edinburgh Project for Extensive Reading, which he set up in 1981. The opinions of some other academics regarding ER and GRs have already been discussed in Chapter Two.

The judges in this context are judges of the Language Learner Literature Competition, held annually and sponsored by the Extensive Reading Foundation. The Board of Directors includes Richard R Day (Chair),University of Hawaii, Marc Helgesen of Miyagi Gakuin Women's University, Japan, Chris Lima from the Open University, UK, Thomas Robb of Kyoto Sangyo University, Japan, and Rob Waring of Notre Dame Seishin University, Japan. The judges' opinions on learner literature are available from the website of the ERF (www.erfoundation.org).
I consider these stakeholders to be major influences on the climate shaping the gestation and production of GRs.

3.3.4   Methods

As I have indicated above, because of the diversity of the stake-holder groups, it was necessary to use different methods to investigate nearly all of them, and to justify this I use Lincoln and Guba's (2000a, p. 164) concept of 'bricolage,' mentioned in 4.3, and in Nunan's (2001, p. 14) definition of validity in the context of research: 'having

to do with the extent to which a piece of research actually investigates what the researcher purports to investigate.' This section will explain the methodologies used to answer each research question in relation to each group of stakeholders.

3.3.4.1   The learners

Question 1: *What makes a good graded reader from the learners' perspective?*

To answer this question I used two methods. One consisted of surveying the whole April 2007 intake cohort three times, and the other consisted of conducting case studies on volunteers from the same cohort.

3.3.4.2   The surveys: a rationale

In this inquiry I am dealing with perceptions and opinions, which are abstractions, and in order to achieve results these abstractions have to be assessed, which indicates measurement. But how is it possible to measure abstractions? Seliger and Shohamy (1989, p. 154) state that they need to be operationalised. In other words, the researcher has to 'identify specific behaviours which could provide acceptable evidence for describing them.' Brown suggests that 'questionnaires are used to operationalise constructs such as cultural attitudes… preferred learning styles.. and so forth' (J. D. Brown, 2001, p. 17). The difficulty with this is that before a questionnaire can be written, some prior idea of the specific behaviours which will provide the evidence for the constructs is necessary. What measurable behaviour will indicate, for instance, how much subjects enjoy reading in their free time? In terms of numbers, what is the difference between a lot and not very much? Brown warns that in questionnaires, 'the model of the linear continuum or dimension is not always… appropriate'(J. D. Brown, 2001, p. 175), although this is the sort of thing that Likert-scale questionnaires do. They may seem rather blunt instruments to use for measuring attitudes, but in defence of the Likert-scale questionnaire, Brown says that 'an important characteristic of attitudes is that they have 'intensity,' and 'this attribute of intensity can be very important in understanding how attitudes function' (J. D. Brown, 2001, p. 176). One thing that the Likert-scale does well is to measure the relative intensity of respondents' attitudes, so I decided that, despite its

limitations, it would be possible to use a Likert-scale as the basis for my questionnaire, provided the questions asked did actually 'operationalise' the behaviour I wanted to measure. Had I designed the questionnaire myself from scratch, I would have had to test it in advance, to check that they did this.

Therefore, to short circuit the process of ensuring that the questions in my survey would provide results that were as valid as possible, I resorted to using an already validated questionnaire as a model. This was the ERAS, or Elementary Reading Attitude Survey, designed by McKenna and Kear in the US for use in primary schools (McKenna & Kear, 1990) to measure the role of attitude in children's literacy development. The criteria adopted by McKenna and Kear (1990, p. 627) as being suitable for primary school children, which I considered relevant to my tertiary level second language learners were these:

1. The questionnaire should 'possess a meaningful, attention-getting, student-friendly response format.'
2. It should be suitable for brief group administration.
3. It should comprise separate subscales for recreational and academic reading.

McKenna and Kear's way of fulfilling criterion 1 was to ask the publishers of Jim Davis, creator of the cartoon cat Garfield, for permission to use four pictures of Garfield ranging from very happy to very upset, to represent the four points on their Likert scale. As I could not use Garfield for copyright reasons, I substituted four pictures of owls, drawn by a friend of mine for the purpose, also ranging from the very happy to the very upset (see Appendix 3a). The owl was chosen because of his reputation as a wise old bird, as an image used by Clipart to represent academia, and thus potentially known to the respondents from Internet sources, and as a creature often portrayed with a book. An even number of scale points (four) was used to prevent respondents from 'sitting on the fence' by choosing the middle ground in their answers. I also followed McKenna and Kear in beginning each Likert-scale question with the words: 'How do you *feel*…?' in order, as they say, to

'establish a consistent, appropriate expectation on the part of the student.' This focus on feeling was important because the central thrust of the study is to look at the ways in which individuals *perceive* reading, rather than to measure their ability to acquire language through it.   In addition, beginning each question with the same phrase seemed effective from the point of view of language consistency and simplicity. But as a final guarantee that all the respondents had understood the questions perfectly, the questionnaire was translated into Japanese, as nearly all the respondents were Japanese, and for the remainder of the respondents, who were French and Thai speakers, interpreters were provided.

3.3.4.3   Design of the questionnaire

Although my questionnaire owed its question forms to McKenna and Kear, some adjustments had to be made because the respondents in my survey were not primary school children, but aged around 18, and they were not native speakers of English. Therefore instead of the questionnaire being divided into 2 parts, dealing with reading at home and in school, it was divided into 4 parts. The first three consisted of six Likert-scale questions each, A, B and C. The focus in A was reading in the learners' native language, B was focused on reading in English, and C was focused on reading in the classroom. Part D consisted of 4 open-ended questions about the qualities of the books read by the respondents. They were encouraged to answer Part D in their own languages, and their comments were subsequently translated.   In accordance with the advice of researchers such as Seliger and Shohamy (1989, p. 195), a pilot questionnaire was conducted on a class of Foundation students who were just completing their first year at the tertiary college. This led to some modifications being made, and the resulting instrument is described below.

3.3.4.4   The Likert-scale questions

The scoring for the Owl scale was as follows: the happiest owl would rate 4 points and the unhappiest would rate 1. All the questions were designed so that positive attitudes to reading would result in higher scores, although the actual scoring would not be apparent to the respondents. This agrees with Likert's primary concern,

according to Oppenheim (1992, p. 195), of uni-dimensionality, by which he meant making sure that all the items measure the same thing according to the same scale. Oppenheim says that it is best not to have many neutral items, or indeed any extreme items at either end of the continuum, and the Owl questions do not appear to have been contentious in the views of the respondents, but well within the experiential and comfort zones of ESOL students in their late teens and early twenties. There were no cases where respondents refused to answer a particular question because it offended them in any way, and there were very few instances of unanswered questions. The few cases of blank returns were usually due to oversights by the respondents.

Part A explores the respondents' attitudes to reading in their own languages, by asking how they feel about reading for fun, about reading instead of going out with friends, about reading cartoon books or reading online, receiving books as presents and buying books for themselves. Part B explores the same ideas, but with reference to reading in English. However in Part B the question about buying English books is replaced with a question on listening to recordings of English books being read, as the original question had a very low response rate; buying books in the target language did not seem to be a practice followed by many respondents. Part C deals with attitudes to reading English in college, as this was perceived to be a different construct from reading English during free time. Respondents were asked how they felt when they were interrogated about their reading in class, about silent reading, reading text books and learning from a book. Questions about dictionaries in the pilot questionnaire were removed as they were felt to be irrelevant to the inquiry.

Some of the original ERAS (McKenna & Kear, 1990) questions were modified to suit the older L2 respondents, so 'How do you feel about reading a book instead of playing?' was replaced with, 'How do you feel about reading a book instead of going out with friends?' McKenna and Kear reported that 'estimates of reliability, as well as evidence of validity, were based on a national sample.' So although it was not possible to check reliability and validity of my own survey against a national

sample, the fact that McKenna and Kear's survey checked out on a national level in the US indicates that the type of questions asked are capable of producing reliable, valid data.

3.3.4.5   The non-Likert-scale questions

Part D consisted of 4 open-ended questions asking what made the respondents choose a book initially, what made them enjoy the book, what did not make them enjoy the book, and anything else they wanted to say. The respondents could answer in their own language or in English, or both. This part was placed after the Likert-scale questions so that respondents would have had their awareness of the topic raised by the time they came to answer the productive questions. Answering the Likert-scale questions might even have made them aware of gaps which they could fill with their own comments. Oppenheim remarks that 'the chief advantage of the open question is the freedom it gives to the respondents…. We obtain the results in their own language… and this spontaneity is often worthwhile as a basis for a new hypothesis' (Oppenheim, 1992, pp. 113-114).

The questionnaire was administered three times, first when the cohort arrived in New Zealand in April 2007, for the second time at the end of the academic year in March 2008, and finally in November 2008, which was the end of the second academic year. It was administered in class time to maximise the response and so that the Likert-scale questions could be clearly explained. If further explanations were required they were given in the questioner's native language as far as possible. Otherwise care was taken to explain in simple, understandable English. It was hoped that the results from the questionnaire would provide a picture of the development of the cohort's reading attitudes over the period of the learners' first two academic years in an English, tertiary medium.

3.3.5   The case studies

In the interests of the Richardson (2000, p. 934) 'crystallisation' approach to research, alluded to in section 3.3.2., I use the case study alongside the survey to provide another dimension to this enquiry. Merriam (1988, p. 3), writing about case studies,

claims that 'research focused on discovery, insight and understanding from the perspectives of those being studied offers the greatest promise of making significant contributions to the knowledge base and practice of education,' which is a strong justification for the methodology. Stake (2000, p. 3) describes the case as an 'integrated system' which is 'similar to other persons and programmes in many ways,' but at the same time unique in many ways. He maintains that the unique qualities which distinguish otherwise similar cases provide the researcher with 'special insights' and I believe that in my study, it is the unique perceptions of the case studies in relation to the wider group that may give special insights into second language learners' attitudes to reading.

3.3.5.1   The organisation of the case studies: The Pilot (Appendix 5a)

I set up an Extensive Reading Programme (ERP) in the class of the case study volunteers, but, as with the Survey, and in the same class, I did a pilot ERP in advance to check its feasibility. Once again following the precepts of Seliger and Shohamy (1989, p. 195), I organised to teach a series of four lessons designed to set up an ERP. It began with the introduction of a class reader, as advised by Hill (2008) and Dupuy, Tse and Cook (1996), with the idea of using it to instil some techniques and strategies for reading before the students attempted books on their own. The reader I chose was an adaptation of Mary Shelley's Frankenstein in the GR Oxford Bookworms edition, which is level 3 with 1000 headwords, recommended for lower intermediate learners. The class was an intermediate Foundation class, and their TOEIC scores were around the 500 level. The wide range of opinion as to how much accountability and teacher input there should be in an ERP has been described in Chapter 2. In this pilot, possibly because I was 'borrowing' a class and was afraid that the students would feel cheated if not given a reasonable amount of work to do, I positioned myself at the maximum 'teacher input' end of the input continuum. A plan of the first 4 classes, revised in consultation with the learners as a result of the pilot, can be found as Appendix 5b.

The pilot ERP was successful in generating interest in the story and encouraging learners to read on after the four classes had ended. Seven out of the eight learners in

the pilot said they were going to finish the book to see what was going to happen, and the following summary represents their opinions on what they wanted from a reading review, and the qualities they preferred in a story.

1. What learners wanted to know from a reading review:
   - Author's age
   - Most important ideas in story
   - What was interesting in story, with drawings
   - An account of what happened after the story, with drawings

2. Qualities learners preferred in a story
   - It should be understandable, with easy vocabulary
   - It should include important 'universal' topics like life/death, love, responsibility, loneliness
   - It should evoke some sort of emotion; pity, judgement
   - It should be interesting enough to make you care what happens
   - It should be so interesting that you think of an alternative plot eg *Frankenstein buries the monster before it does any harm, Frankenstein and the monster cooperate to help mankind.*

3.3.5.2   The 'real' ERP (Appendix 5b)

I imagined that having revised the plan for the ERP as a result of the pilot, I had produced an ideal programme. However, this was not the case.   The class allocated to me for the case studies turned out to be at a lower level than expected. They were pre-intermediate, rather than intermediate. Also they were largely inexperienced readers. The composition of the new class was:

4 Japanese females

6 Japanese males

1 New Caledonian male

All aged 18-19

All new to NZ.

The Japanese had had no experience of studying English other than by the grammar translation method and they had not done any extensive reading in English before. There were two possibilities; one, to change the class, and the second, to change the book. Changing the class was not really an option, and JD, the teacher, was very interested in my study and was prepared to be very cooperative, so I had to change the book. I switched from Frankenstein to a Penguin level 2 book, Dante's Peak, which had apparently been used with some success by JD with a previous class.

If anything, I thought that this class would benefit more than the pilot class from the introduction of strategies and skills for reading. We began with prediction. The problem here was that this book was a book of the movie, not a classic, and no one had ever heard of it, or seen the film. Therefore there was no engagement on a recognition level. The scanning was also fraught with difficulty, partly due, I think to the layout of the book, which was more along the lines of film scenes than chapters. The coherence which should exist in a story was missing in this text. In order to raise awareness of the background (a volcanic eruption) and familiarise them with specifically 'volcanic' vocabulary, we did some cloze and dictation work, which was meant to familiarise them with the topic-based vocabulary associated with the particular book, but for the majority of the class there was too much unknown vocabulary for the learners to read the narrative fluently, or even for them to be able to answer comprehension questions after intensive reading ; certainly more than Nation's (2001) prescribed 98%. So the book was perceived to be difficult, and there was little engagement. After 4 classes, I was really concerned that reading would be perceived from the outset as a hugely negative experience, so I invoked Day and Bamford's principle 6, reading for pleasure. The students were told that we were not going to continue with *Dante's Peak*, because they were not enjoying it, and they were instructed to choose a book themselves.

The futility of my attempt to use this book led me to abandon my initial, very structured, approach to an ERP and instead I allowed the learners to select their books from the beginning, without finishing the class reader. Without Dante's Peak,

there was no class teaching of reading, and very little accountability expected from the learners, apart from interviews with me about their readings once a fortnight, preparing a presentation for the class on a book of their choice, and taking part in a 'Reading Marathon,' the goal of which was to read as many books as possible in a term. Having initiated this semi-structured ERP, I began to conduct interviews of the Case Studies.

3.4 THE INTERVIEWS

The study plan was to interview each of the case studies about their reading. This was to be done approximately once a fortnight during their first term, and subsequently once a month when they were at college. Comparison of the interviews conducted over twenty months was intended to give a picture of each case study's attitudes and habits, and how these changed over the period. However, initially, the language level of the respondents presented a problem. I considered conducting them through the medium of a translator, but quickly realised this would attract its own problems, namely, that I would never be quite sure whether either my questions or the respondents' answers had been translated accurately, or how well the interviews had been conducted. But what would constitute a well conducted, or for that matter, a badly conducted interview in these circumstances? Stake advises a 'strong advance plan' (1995, pp. 64-65), recommending that a 'research-question based set of questions should be worked out in advance, with departures from the protocol limited by design.' This runs counter to the notion, supported by some researchers, of eliciting through interviews those unexpected, spontaneously- given attitudes and opinions which could never appear as the result of a questionnaire sheet or structured interview. Fontana and Frey (2000, pp. 645-672), for instance, note that even the setting for an unstructured interview does not have to be fixed in advance, and they underline the importance of a 'human to human' relationship between the researcher and the respondent with a goal of understanding rather than explaining. In line with the participatory paradigm in the questioning, I generally took the semi-structured approach, concentrating on the unique character of each respondent. Thus each meeting was not confined within the straitjacket of the highly

structured interview, but it was still possible to work using Stake's 'set of questions' as a loose framework. In fact, given the low level of the learners' English, especially at the beginning of their college life, the most productive line of interviewing turned out to be asking them to tell me something about the book they were currently reading.   Although this usually meant that they went to great pains to re-tell the narrative, in doing so they often also gave some hints about how they were enjoying it (or not) and why.

In 3.3.2, I described how my position as a teacher might have influenced the subjects' responses to me, and my belief that this was mitigated by time. Fontana and Frey (2000, pp. 645-672) contend that gaining trust and establishing rapport are 'essential to the success of interviews,' which I have found to be true, with the caveat that time is required to do this. Fontana and Frey believe that it is achieved through an understanding of the cultures of the interviewees. Having taught the nationalities involved in my case studies since 1990 I have a reasonable knowledge of their cultures, and I did eventually form a comfortable rapport with them all. However, with rapport may come problems of objectivity, and clearly there is a fine line to be walked when trying to maintain a professional attitude together with a productive relationship. As Oppenheim (1992, p. 89) points out; 'There can be too much or too little rapport, and either would be undesirable.' Marianne (2008, p. 64), in her study of high-school participants in an ER programme, describes how her interviews were conducted on first name terms, in order to create a 'relaxed and informal' atmosphere. My interviews were similarly conducted on first name terms, but this was the norm for teacher student relations in the college. However, I worked to create a relaxed and informal atmosphere by beginning the interviews with conversation about each case study's personal circumstances, sports they were involved in, trips they were going on, and sometimes they used the time to talk about personal feelings such as homesickness.

In fact, I spent a good deal of interview time building up a friendly relationship, within which I was able to enquire about the respondents' reading. Often the

interviews explored what the case studies had done in the break or at the weekend. Sometimes respondents would spontaneously talk about something they had read, but more often they would relate the plot of a book, or tell me some fascinating fact they had found in a non-fiction text. At first I felt that the interviews were not 'on track' and tried over-zealously to put them back. But as time went on I came to realise that this was all context, which was providing a large amount of data on the background to which reading was, or was not happening.

3.5 TEACHERS' PERSPECTIVES

Question 1: What makes a good graded reader from the teachers' perspectives?

3.5.1 Context

To investigate perceptions of ESOL teachers, it seemed an obvious choice to look at teachers from the same institution as the learners in my study, thereby eliminating the variable of context from the comparison. At the college where the study took place, Foundation English is taught to the L2 students on their arrival in New Zealand, in order to bring them up to speed with the demands of degree courses which they will normally start in their second year, when they have attained the required TOEIC score of 730. At any one time there are approximately 25 teachers at the college, teaching either Foundation English or degree support English. To investigate their perceptions of ER and GRs, I had to decide how to elicit information from them. It was possible that the ways in which they approached reading in the classroom might indicate their perceptions, and this information might be accessible via observations. However, Borg (2006, p. 133) remarks that 'teachers' beliefs and how they actually operate in the classroom are often not congruent,' for the reason that they feel they are powerless to challenge the environment in which they work, so classroom observations would have been unlikely to tell the whole story. According to Borg (2006, p. 165), a gap exists between our understanding of methodologies and theoretical principles of reading and what we actually know about teachers' practices and cognitions. Macalister's (2010) study suggests that teachers themselves are not highly aware of recent research in second language acquisition. Borg contends that teachers' cognitions are formed as a result of a

number of factors, including their own schooling, teacher training, beliefs and experience in the classroom, and that these individual cognitions have a great effect upon their own teaching.   This is one reason for not attempting a longitudinal study of teachers' perceptions alongside that of the learner study. The teachers were all at different developmental stages in the profession, and not all of them were at the college throughout the duration of my study, so I considered that a 'snapshot' of their perceptions, to represent what a limited number of teachers in the college felt about ER and GRs, would be most useful in providing a context to the perceptions of the learners.

Because this area is clearly very complex, and it seems that each teacher will have a unique perspective on the topic of ER and GRs, a form of inquiry that allowed individuals to express their personal views appeared to be most suitable. This eliminated the survey, as the necessarily structured nature of such an instrument would have precluded any ideas that were not implicit in the questions. In order to gather richer and less predictable data, a less structured method, such as the interview, seemed potentially more appropriate. However, given that the topic of GRs and ERs might not be perpetually at the forefront of every teacher's mind, the formula of the focus group, where ideas could be 'bounced off' other people, seemed an even more appropriate option, as it was likely to evoke more opinions than a one-to-one interview with the researcher. There would be less chance in a focus group that the researcher's presence and her questions might skew the discussion, as questions would probably emerge from the participants. At this stage, a survey might have represented a wasted opportunity to gather really rich data on teachers, a group of professionals who, by the nature of their work, should be articulate in their opinions, and highly focused on the topic of inquiry. However I recognise that hypotheses generated through the focus groups might well form the basis for a future survey of a larger population of teachers.

The decision to adopt the focus group as the methodology to investigate teachers' perceptions has been endorsed in the literature. McDonough and McDonough (1997,

p. 71) in their book on research methods, say: 'a researcher might conduct … a focus group discussion, in order to test the depths of feeling on particular points and resistance to change.' Madriz (2000, pp. 835-850) also points to a number of general advantages that group interviews have, for example, that the participants enjoy the discussion, groups offer a 'safe' environment in which to share ideas, precedence is given to the participants' hierarchy of importance, rather than exclusively to the researcher, and there is a certain group synergy. Fontana and Frey (2000, pp. 645-672) add that to collect data via focus groups is relatively inexpensive. However, they also list some disadvantages, such as the impossibility of generalisation from such small sample sizes, and the danger that a dominant individual in the group might have a disproportionate influence on the discussion. In answer to the first point I would suggest that the sample size limitation is probably an unavoidable feature of qualitative research, where the value is perceived to be in the rich data gained from a few individual cases, not in generalisations made from apparent trends in large populations. The second disadvantage should be capable of being dealt with by the sensitive intervention of the researcher or group facilitator.

3.5.2   Composition of the focus groups

The method of data collection having been settled, the composition of the groups had to be decided. For focus groups, Kreuger and Casey (1994, p. 4) recommend groups of between 6 to 8 people selected on the basis of the fact that they have something in common. This validates the idea of using teachers from one college, although the groups of teachers I was able to muster at any one time, due to timetable constraints, turned out to consist of fewer than 6 participants. Within this limitation I organised three focus groups. The interviews were conducted under the umbrella of professional practice, which is a requirement at the college. Apart from the common factor of being ESOL teachers, the participants formed quite a heterogeneous cross-section of the population in terms of ethnicity, age, foreign language proficiency and teaching experience, and I judged that this diversity might compensate in some measure for the small size of the groups. Table 4.1 shows the details of the participating teachers.

3.5.3 The focus group discussions

As can be seen in Table 4.1, the total pool of participants added up to 13, only one of whom was male. Each participating teacher signed a consent form (see appendix 3c). I facilitated the discussions, which were held during the mid-term break in February 2007, and which lasted approximately one hour each. Two of the sessions were recorded and transcribed. In the third, the batteries failed, so I used my notes which were subsequently checked and agreed by the participants. Then, according to Merriam's (1988, p. 146) 'exponents of data analysis,' 'patterns and regularities [in the notes and transcriptions] were then transformed into categories into which subsequent items were sorted.'

3.6 THE PUBLISHERS

Question 1: What makes a good graded reader from the publishers' perspective?

3.6.1 Choice of publishers

The college library has in its collection 899 books which are classified as Graded Readers (GRs), and of these, 703 have been published by 4 major publishing groups under various imprints. The groups are Oxford University Press, Cambridge University Press, Penguin Readers, which is part of the Longman Pearson Group, and Macmillan. Macmillan has absorbed Heinemann, so I have included the Heinemann Guided Readers in this number. These groups also make up 4 of the 9 publishers represented in David Hill's (1997, 2001, 2008) Graded Reader Surveys in the 16+ age group. The other 5 publishers surveyed by Hill were not represented in the college library. Therefore in selecting publishers to interview about their perceptions of a good graded reader, I decided on Oxford, Cambridge, Penguin, and Macmillan.

To gather their opinions, I interviewed commissioning editors from each publishing house or group. I also interviewed David Hill, at that time the director of the Edinburgh Project for Extensive Reading. His surveys of GRs in English are widely read and are likely to have influenced the book buying choices of many ESOL teachers and librarians, and thus his opinions might also be considered to affect publishers' choices.

3.6.2   Method of data collection

Method of data collection: the semi structured /unstructured interview

Merriam defines an interview as 'a conversation with a purpose,' and explains that purpose as 'not to put things in someone else's mind but rather access the perspective of the person being interviewed' (1988, p. 72). I judged that finding this perspective in relation to the commissioning editors of the four publishers selected should provide an answer to the research question, and that the best way to do it was through the largely unstructured interview, which would, however, begin with the standard question: What in your opinion makes a good graded reader? My rationale was that I wanted to give respondents the freedom to talk without being restricted by any framework imposed by me. All the face to face interviews were recorded with the permission of the respondents, and then transcribed. For the telephone interviews (conducted with Macmillan) I had to rely on my notes taken during and immediately after the interviews. The transcriptions were emailed to the respondent to confirm her approval.   All the key points were then put into tabular form according to the themes that emerged during the interviews, and they will be discussed in detail in Chapter 6.

3.7   THE JUDGES

In this group I had intended to interview some of the people selected to judge the annual Learner Literature Competition, but as these are anonymous, it was not possible. However, it was possible to access the Extensive Reading Foundation website and examine the comments made about the winning entries, both by the judging panel and some students who read the books. Thus my methodology for investigating the Judges' opinions was to review the rationale for the competition, and the comments on the entries, by the Judges. The students' opinions made a useful counterpoint to those of the Judges, and also to those of the student respondents in my survey.

3.8 THE INTERPRETATION OF THE DATA: HOW ROSENBLATT'S TRANSACTIONAL THEORY OF READING RESPONSE WILL BE USED AS A LENS THROUGH WHICH TO EXAMINE THE RESULTS

The data from the student reading surveys and interviews in this study, have the potential to be categorised according to where their responses stand on Rosenblatt's aesthetic/efferent continuum of reading response. The categorisation should then indicate if there is a discrepancy between the learners' wants and needs, and the actuality of the situation, and the other stakeholders' perceptions. Because my position as a researcher, as described in 3.2, is a participatory/ constructivist one, it fits well with the socio-cultural perspective of Rosenblatt's Theory. I analyse the data in part using the terms of the aesthetic /efferent continuum, but I also acknowledge my own socio-culturally determined attitude towards reading and the effect this may have had on the participants in the study.

The framework of Rosenblatt's Theory sharpens the focus on awareness of reading response stance by all the stakeholders in ER. GRs are supposed to provide comprehensible input in the form of pleasure reading, but what is the real purpose of learners in reading them, or that of teachers when they use them as teaching tools, rather than viewing them as an independent reading resource? To investigate the purposes and opinions of teachers and academics surrounding ER, in the next chapter I will draw from the literature some accounts of teachers' roles in Extensive Reading Programmes, and discuss the extent to which teachers' perceptions play a part in their ERP choices, and their general attitudes towards Graded Readers as part of these ERPs. I will demonstrate that although most accounts applaud ER as a valuable source of input in language acquisition, very few have investigated the aesthetic effect of the texts upon the learners, possibly because, as Rosenblatt (2005, p. 81) says, our society demands of us, from childhood, that we 'adopt the efferent stance.'

3.9 SUMMARY

In this chapter I have shown how the research questions addressed in this study emerge from the literature review of the previous chapter, and how the

methodology purports to answer them. The main question asks, 'What makes a good graded reader' from the perspectives of the four major stakeholders in Extensive Reading: the learners, as consumers, and the providers, who include the teachers, publishers and judges. Because this study focuses on perceptions and feelings of the respondents, I have adopted for the most part qualitative, participatory research methods, and particularly where interviews are conducted, I have made every effort not to restrict the respondents to an agenda of my own. I have described the methodologies used to investigate the questions in the cases of each stake-holder, and I have indicated how I will use Rosenblatt's transactional theory of reading response as a framework for the analysis of each perspective.

This concludes Part One of the study. In Part Two, I describe my investigations into the perspectives of the stakeholders, starting with the teachers, publishers and judges, in order to provide a context for the learners, and finally arriving at the main focus of the study, the longitudinal investigations into the learners' perspectives.

PART TWO

4 TEACHERS' PERCEPTIONS OF STUDENT READING

4.1 INTRODUCTION

I indicated in Chapter 2 that the literature does not include many studies that are focused on stakeholders' attitudes and perceptions of ER and reading material, but rather concentrates upon the outcomes of extensive reading and how far it affects development in language proficiency. Macalister's (2008, pp. 59-75) study on teachers' perceptions of ER, conducted as a response to Renandya's (2007, pp. 133-149) paper on the power of ER, and Renandya's paper itself, are exceptions. Renandya gives an account similar to the one I give in Chapter Two (2.7), describing studies which generally demonstrate the success of ERPs in increasing language proficiency, in order to advocate ER, but the thrust of his argument is that even if ER does not increase proficiency, at the very least it can provide an enjoyable means of learning a language. Macalister follows up this article with a response to the question 'why isn't everyone doing [ER]?' He shows that a group of 36 ESOL teachers delivering   university preparation courses in New Zealand generally thought that ER was a good idea, but did not always carry it out, because 'contextual factors appear to be limiting the extent to which favourable attitudes influence classroom practice.' When I came to look at the perceptions surrounding ER of the teachers in the college where I work, during the course of this study, I found a similar situation. The other studies alluded to in 2.7 focus on the outcomes of the ERPs in terms of language proficiency, rather than enjoyment, and were not done from what Rosenblatt terms an 'aesthetic' standpoint, possibly because there is an assumption that there is normally an 'efferent' expectation to reading.   In Part Two of this study I examine some of these neglected perceptions, and in this chapter, I look at teachers' attitudes to Extensive Reading, and its implementation; also their attitudes to reading materials, and the purposes for which they are used.   Some of the data used for these result from the answers to Research Question 1, relating to the stakeholders' perceptions of what makes a good GR, from the teachers' perspective. As described in Chapter 3, focus groups were set up to obtain data on the teachers' perceptions. These included two librarians from the college library, as they have a major input in the choice of books for the collection. Because the librarians interact with the learners in the capacity of teachers, I have used the term 'teachers' for all

the participants in the focus groups. Transcripts of the Focus Group discussions are in Appendices 1a- 1c.

4.2   FOCUS GROUPS

General description of the teacher focus groups

Given the endorsement for ER in developing language proficiency referred to in Chapter 2, ESOL teachers' support for reading might seem to be a 'given.' Simply by virtue of being language teachers they are likely to be advocates for reading in general, and for their own preferred reading materials. In many institutions teachers, with librarians, bear the major responsibility for the reading choices available, so it is possible that teacher cognition, defined by Borg (2006, p. 83) as 'what language teachers think, know and believe,' may play a pivotal part in what and how learners of English are reading. However, teachers' perceptions inevitably vary according to many factors, not least in relation to how experienced and / or expert they are as teachers. Borg says, 'there are qualitative and substantive differences in the nature of the thinking and knowledge of more and less experienced and expert teachers' (Borg, 2006, p. 107).   The teachers in my study at the college were all at different stages in their careers and experience, and were also from various cultures and age groups, so the idea of a longitudinal study did not have much validity, as the starting point for each person would have been different.   Therefore, as explained in Chapter 3, the methodology of the focus group was selected to give a 'snap-shot' of the views of a certain group of ESOL teachers. Age groups sometimes indicated a certain attitude towards the choice of GRs, as did ethnicity. Gender did not appear to do so. The focus group discussions were recorded, transcribed and analysed by me. I have explained the methodology in detail in Chapter 3.

Group	Alias	Gender	Age below 30	Age 30-40	Age 40-50	Age 50-60	Age over 60	Ethnicity	TOTAL
1	S Al Ke E	1 m 3 f	0	1	1	2	0	2 NZ 1 NZ German 1 US	4 (1 librarian)
2	C, R J P,A N	6 f	0	1	1	3	1	2 NZ 1 UK 2 US 1 Russian	6 (1 librarian)
3	K L H	3 f	1	0	2	0	0	1 NZ 1 Vietnamese 1 Canadian	3
		1m 12 f	1	2	4	5	1		13

Table 4.1   Participants in teachers' focus groups

As explained in Chapter 3, after Merriam (1988, p. 146), I analysed the transcripts (which had been verified by the participants) to find 'patterns and regularities' thus: I extracted key words and ranked them according to the number of times that they were mentioned, in order to suggest their relative importance to the teachers. Because of the subjectivity of this kind of analysis, I followed the recommendation of Gillham (2000) in asking for 'peer review of our analysis so that we can be challenged on points where our "category construction" is perhaps not doing justice to the content.' I presented the results to the teachers in a seminar, where they were given the opportunity to challenge both the results and my interpretation of them. There were no major areas of dissent regarding these. The broad categories that emerged are detailed below.

4.3   THE CATEGORIES THAT EMERGED FROM THE FOCUS GROUPS

1. Mechanics: I use this category to refer to the 'nuts and bolts' of reading, to cover the teaching of syntax, lexis and discourse, strategies to help reading, and the methods of assessment used in the reading class. It also includes the levels at which the learners read.

2. The mode of reading is used to describe the three broad modes by which a learner might prefer to learn: kinaesthetic, auditory or visual. Group participants discussed ways of delivering reading for learners with different preferences. I included design in this category.

3. Content: this category includes subject matter which is interesting to learners, and also the genres which they prefer. The notion of choice is included in this category.

4. Purpose or motivation, including what participants believe to be the goals of learners in reading.

5. Culture: this was variously discussed as 'reading culture' and 'youth culture' in general, but also culture specific to different learner nationalities.

6. Habits: this category was used to discuss the personal reading habits and attitudes of the learners.

These categories are summarised in Table 4.2. in order of frequency of mentions of key words.
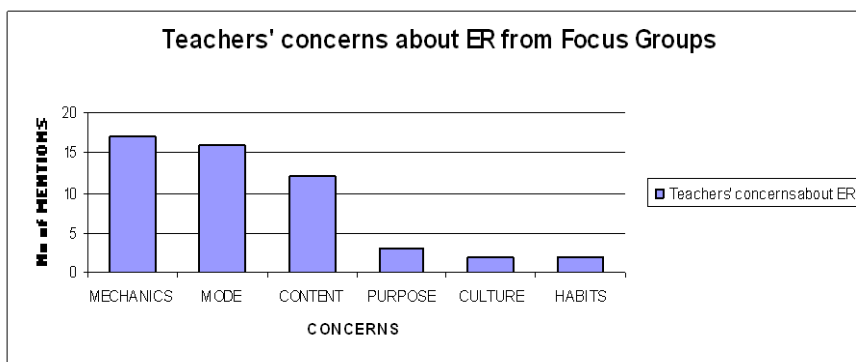
Figure 4.1   Teachers' concerns about ER

4.4 FOCUS GROUPS DISCUSSIONS BY CATEGORY

4.4.1 The mechanics of reading

The teachers in my study focussed on the aspects of reading which concerned them most immediately in the classroom: how useful the text was in language teaching, and how comprehensible it was to the learners; the areas Nuttall (1996, p. 170) describes as 'exploitability' and 'readability.' As teachers they had a duty to assess and grade; they were expected to be accountable in some measure for their students' progress.

4.4.1.1 Assessment

Thus the first point which emerged was the difficulty of assessing reading. Teachers, while considering that a means of assessment was necessary or at least useful, found it hard to agree on a system which showed reliably how much learners were reading, or how much of it was understood. S thought that questions at the end of chapters in graded readers, by providing an interactive element to the reading, were motivational, while Ke considered them a major turn-off. Ke said she never used them and the learners did not even look at them, even though some teachers and publishers probably thought they were useful. But H said: 'Concept checks are good. Sometimes with idiom…. It could make a major difference to the impact of the story.' Teachers who were in favour of questions maintained that answering them might mean learners developed skills that are generally useful in reading, like skimming and scanning. These teachers also advocated accountability by asking learners to fill in worksheets about the texts and their reading of them.

4.4.1.2 Language teaching through texts

N, J and R all said that they regularly used class sets of graded readers, and N, a non-native speaker of English, described how her own school English teachers 'exploited' the texts she had to read. 'We had to read 25 pages a week for what was called pleasure reading.' In answer to a question on follow-up, N replied: 'There were class discussions. The language was important; we were usually given some

things to pay attention to… expressions, collocations, phrases in context.. and then it [the phrase] sticks.' There was disagreement over using texts to study the language intensively. A feared that this encouraged concentration on the 'literary' side of English, which, she maintained, the learners did not need. 'Our students come here and need to be able to read a text book, not literary language.. it's a mechanical thing, transforming shapes on the page into meaning, and it has to be practised.' But N said that deconstructing language was not for the sole purpose of studying literature, but should be done in order to acquire 'an intuitive grasp of the language.'

In general, teachers were very interested in accountability and the measurement of learners' reading ability. They focused on the use of texts in improving language skills, and there was a tendency to regard graded readers as materials for intensive, rather than extensive reading. Some of the Foundation teachers designed a reading report format to be used with GRs which was widely used in the Foundation Programme (appendix 1). L, speaking of her own practice in teaching reading, showed a typical approach when she said: 'Last term we had GRs… I chose a classic and I made up some questions.' This chimed in with N's remarks about her own reading education; referring to reading at home she said: 'we were usually given something to pay attention to; expressions, collocations, phrases in context.'

4.4.1.3 Levels

The question of comprehension revealed major concern about the actual level of texts. Levels, in Nuttall's definition, would be one criterion used to assess the 'readability' of a text. C, a librarian, explained that the publishers all divide their texts differently, according to the number of headwords readers are expected to know at each level. For instance, to read Oxford Bookworm Stage 1, learners are expected to know 400 headwords, while for Penguin Level 1, they are expected to know 300. To help the learners, the library has therefore developed its own coding system, which has helped. C noted: 'More students are finding the right books for their levels.' R considered this highly motivational: 'Finding a level they can cope

with, that's motivational in itself.' But there was not much discussion about which level was actually 'right' for which learners and which purposes.

4.4.2 Modes of reading

I shall include under this heading anything which affects the 'delivery of the reading experience,' and therefore it may include areas which strictly speaking, are not reading at all. According to the teachers, the physical form the text took was a concern, because they perceived it as having an important impact on the motivation to read.

Ke, S, E and A agreed that 'some kids don't read in any language,' but when they said this, they were talking about reading conventional books, for S went on to observe that learners read the translated manga [Japanese cartoons] available in the college library, and of course they read untranslated manga as well. It was thought that most low-proficiency learners respond to pictures, and a natural concomitant of that was the popularity of 'the book of the film.' Some teachers felt that the popularity of pictures was also related to the preferred mode of learning. Although some students are visual learners, some learn better aurally or kinaesthetically, and it was speculated that learners favouring the latter two orientations may demand more pictures than a visual learner might, for the very reason that they are unable or unused to seeing pictures in their imagination.

4.4.2.1 Form and delivery

Certain teachers were interested in the form and delivery of the texts, which could be related to the preferred learning mode. A, a graphic designer as well as a teacher, was highly critical of some GRs which used small, unattractive fonts and cheap paper, and a poor balance of illustrations to text, but agreed that this aspect of GRs had improved recently.

The possibility of GRs in traditional form being replaced by GRs online was mooted. H suggested: 'you could have multi-media graded readers. At home I've got a semi-

literate adult and an 11-year old, and I was surprised at the level and amount of language that's attached to the computer games they play. You have just sighted a Nicorat and it might evolve into a Berflump... what will you do? People are riveted for hours.' The implication was that graded readers could be re-worked into computer game format. Another suggestion was that they could be recorded onto i-pods and learners could listen to them while travelling or doing sport. Clearly, this is removing them from the realms of reading per se.

Whatever the mode of delivery of text, it was evident that the teachers perceived technology as a possible aid to increasing motivation, and they thought that readability itself could be enhanced by technology, whether by a straight link to a movie, or by an electronic re-working of some kind. Visual support was considered to be very important.

4.4.3   Content

This section covers the plots and characters that make up a story, thus the different genres, the fiction/ non-fiction divide, whether originals or adaptations were thought most suitable, and the issue of film tie-ins.

4.4.3.1 Suitability

This category includes the criterion for reading that Nuttall terms 'suitability.' (1996, p. 170). She remarks that 'interesting content makes the learners' task far more rewarding' and also says 'that is why publishers of EFL readers are increasingly offering well-written, gripping stories.' These comments underpin her judgement that 'suitability' in texts, the quality that 'interests and preferably *enthrals and delights* the reader,' should be paramount in the choice of texts for second language learners. But which qualities in a text will achieve this enthralment and delight? Jennifer Bassett (Bassett, 2005b), editor of the Oxford Bookworms Graded Reader series, says: 'The underlying pedagogical aim is to tell a story so fascinating, so beguiling, so unputdownable, that it draws reluctant readers into its fictional universe and holds them there, willy-nilly, until the end.' I suggest that this 'unputdownability' is an extreme form of what Nuttall means by suitability. According to this notion, content,

and its subsets in fiction, of story, genre characters and setting, and in non-fiction, interest and possibly usefulness, will determine the suitability of the text for a particular learner, and will govern the motivation to 'read on.' Naturally, in order to find suitable content, the learner needs a wide choice of texts from which to select, and the suitability of texts will also depend on the individual learner's culture and context, but for Nuttall and Bassett the most important element of 'suitability' of a text is its potential to seize and hold the attention of the reader. Our teachers, too, certainly agreed that interest was important.

4.4.3.2 Choice and genre

One of the librarians commented that, from the list of the most borrowed GRs in the college library (see Appendix 3g) the most notable feature was the variety. The most popular author, however, was not a well-known author of gripping tales, but a certain Jennifer Chipper, who writes fictional accounts of 'how to do' topics, such as how to get takeaways. These texts are at the elementary level, and the teachers suggested that their popularity indicated that low level learners are engaged mostly by content which is useful in helping them to function in the L2 environment. A comment related to preferred genre was usefulness in content. It was suggested that reading about some target language culture would be good for the learners: 'it's crucial for them to know things from Western culture like Mother Teresa so that they can blend in and know what people are talking about'.

One of the teachers, L, commented on reading several books in the same genre: 'There is a whole series of How to, and if they [the learners] keep reading they will know the structure and what to expect.' The importance of understanding genre in actually choosing a book was commented on by J, who said: 'When I go to a library, I think, what interests me? Which genre do I like? Which authors do I like? But the students don't have this resource.' She was referring, both to the learners' lack of experience in English literary genres, and to the fact that their choice can be curtailed by limited familiarity not only with the culture exemplified in the texts, but also with the culture of the library itself. Students tell us that in Japan, for instance, the idea of

borrowing books handled by numerous unknown people from a public library is distasteful.

4.4.3.3 The fiction/ non-fiction divide

This comment introduced the fiction/non-fiction divide. H commented that far more people world-wide read non-fiction than fiction, and therefore this split might be expected among second language learners in English. Indeed, most teachers dealing with the lower-proficiency levels thought that their learners preferred to read non-fiction. K said: 'My guys often choose junior non-fiction instead of graded readers.' As junior non-fiction is not specifically written for non-native speakers of English, the texts are likely to contain a higher percentage of unknown words than the recommended GRs for that level, but they are also likely to have more illustrations and diagrams than GRs. The comments were related to the subject of the 'how to?' books for low level learners, and the notion that usefulness was motivational. The question of whether non-fiction reading was extensive or intensive was raised. L said she thought it could be both, implying that she herself could become as engaged with a non-fiction text as with one of fiction.

4.4.3.4 Classics

The younger teachers especially tended to be disparaging about European classics in GR form. With regard to *Oliver Twist*, S and T were adamant that '18 year old Japanese students do not relate to little boys from 19th century London,' and they found the idea of Jane Austen for 18 year old boys laughable. They were somewhat surprised when E pointed out that *Anne of Green Gables* in translation is very popular in Japan, where it is regarded as an iconic 'rites of passage' book, and this has had the effect of making the GR version popular among Japanese students of English. Another classic which has achieved popularity in GR form is *Gone with the Wind*, although E admitted that the film may have had something to do with this. A more modern book which has gained the status of a classic is *The Diary of Anne Frank*, another popular GR according to the library list of most popular borrowings (Appendix 1). Its popularity surprised N, who considered *Anne Frank* too simple

and 'primitive,' and had erroneously thought her more advanced students would prefer *Airport*.

4.4.3.5 The film tie-in

Discussion of films of the book led to a number of teachers saying that they often chose class readers with a movie tie-in. Their perception that this increased learners' engagement with texts led to a discussion of the suitability of reading itself, for learners who mostly now come from a 'television' generation, and for whom motivation to read was low in any language.

4.4.3.6 Summary

In sum, the teachers' principal thoughts about the content of texts revolved around the idea that, for low level learners at least, practical survival information books were most suitable and of most interest. In teachers' discussions there was more focus on subject areas and a marked bias against the classics, even when it was acknowledged that some classics were popular with learners. The suitability of reading itself in certain cultures was questioned.

4.4.4   Purpose

It was generally acknowledged that learners' motivation to read was not very high, and that to instil into them a desire for reading was a major task. It seemed to be assumed that learners' reasons for reading were largely instrumental, and that they either read because they had to, in order to fulfil an assigned task, or they read to find out facts. There was not much discussion about reading for the joy of reading.

4.4.5   Culture and habits in the home

Another aspect related to the 'suitability' of reading was suggested by L, a non-native speaker teacher. She related that when she was a child: 'We didn't have [English] reading books at that time, only text books. A lot of books were censored. Books were very expensive. So reading wasn't part of English learning at all.' K responded that if the only reading done in school was 'text book' reading, the students would never acquire the habit of reading for pleasure. S, repeating a sentiment expressed when talking about modalities, commented that many of these learners have not had the experience of being read to in the home when young, and

therefore have never acquired the ability to construct a world in their imagination. As a result of this, it is possible that texts, especially fictional ones, which make demands on the imagination and lack visual back-up, are becoming less accessible. Thus lack of motivation was understood to be partly connected with a television culture in which many young people today are brought up.

4.5   DISCUSSION

Teachers were asked, in their focus groups, to discuss what makes a good GR. Their discussions extended to the area of reading in general, of GRs and other texts, and of both extensive and intensive reading. As was described in Chapter 2, Day and Bamford (2002), Nuttall (1996, p. 170) and Bassett (2005b) emphasise that the principle of enjoyment is important in extensive reading. Indeed, the ultimate criterion in selecting books for ER, according to Nuttall, should be to find texts which 'interest the learners - preferably enthral and delight them.' But in the teachers' focus group discussions, enjoyment and interest were not high on the list of concerns. That the teachers were deeply concerned about the reading of their learners was not in doubt, but analysis of the focus group transcripts shows that by and large they were not thinking of learners reading primarily for pleasure, or, in Rosenblatt's (1986) terms, responding to reading from the aesthetic end of the reading response continuum. Rather they were thinking of how the text could be exploited to extend the learners' language proficiency. In Rosenblatt's terms, they expected an efferent response, and they were themselves displaying a common characteristic of teachers noted by her, which is to 'adopt the efferent stance' (Rosenblatt, 2005, p. 81). They were treating reading as a means to an end, rather than an experience which could be enjoyed for its own sake.

Teachers' concerns dealt first with the results of reading, as demonstrated through assessment. This meant they were primarily interested in the mechanics of reading. They discussed the ways in which language proficiency, exemplified in grammar, lexis and comprehension, could be assessed through reading, and the ways in which reading could be used to develop learners' proficiency in these areas. Nuttall (1996, p.

171) says that 'a text you cannot exploit is no use for teaching,' and our teachers were clearly focused on what she terms 'exploitability.' While the need to exploit a text may seem obvious, there are many different ways to do this, as is demonstrated in the differences between intensive and extensive reading. To the focus group teachers, the GR sometimes seemed to be a specimen for forensic grammatical examination. With some exceptions they applauded the notes and questions often found in the GRs. Their opinions on accountability reflected the multiplicity of opinions on methods of conducting ERPs, from very high accountability in programmes described by Helgesen (1997) and Takase (2007), to almost no accountability in Macalister's programme (Macalister, 2008). Those in favour of low accountability were in the minority. Most teachers seemed to exploit GRs and other readers on a micro level, using them as material for intensive reading.

Teachers' second main concern was with the extrinsic and intrinsic motivation of the learners. Extrinsic factors, such as the form and content of the reading material, the extrinsic purpose for which texts were being read, the choice and what it looked like, were discussed more than intrinsic factors, possibly because they were easier to quantify. Less frequently mentioned were the intrinsic factors affecting motivation to read: the culture, interests and reading habits of the learners, and what might 'enthral' them in a text.

There is no denying that content, choice and culture as factors which motivated learner/readers were important to the teachers. However, discussions of these three factors rarely included mentions of the merits of a good story, or anything that might 'enthral and delight.' 'Interest' was the word employed that came closest to 'enthral and delight,' and it was generally expressed in terms of a topic that was either useful or familiar. Overall, the emphasis was on the how and why, or the mechanics of reading, and the types of book, rather more than the inherent quality and capacity in a text to captivate the learners.

This may be missing the point. Victor Nell, in his book '*Lost in a Book,*' suggests that there is reason to suppose that the unique potential of a particular text to engage the reader totally, rather than any generic properties it might possess, could influence a reluctant reader. He contends that 'One of the most striking attentional characteristics of ludic reading is that it is effortless' (1988a, p. 75). This concept of minimum effort on the reader's part when reading for pleasure suggests a ratio between the power of the text to enthral, or at least interest or please, and the effort needed to read it. Naturally for the second language reader, there is probably a more marked relationship between the effort needed and the level of difficulty, but as was remarked by H when talking about the language used in video games, reading difficulty can to a certain extent be overcome by interest. By using the word 'enthral,' Nuttall endorses the goal of selecting a text which, partly because of its innate fascination, can be read with very little effort. However, facilitating effortless silent reading may seem, to a teacher whose normal role is seen as imparting knowledge, like the avoidance of pedagogical responsibilities. Thus the topic of reading for pleasure, from an aesthetic stance, rarely entered the discussion arena.

Teachers were inclined to suggest that certain genres might be superior to others in the selection of texts. Yet it is difficult to imagine a single broad category that is guaranteed to enthral every reader, and each category will span a broad range in terms of quality. As Jennifer Bassett (2005b) says, of fiction at any rate: 'There are no new texts… they are all re-cycled. If you reduce a lot of stories to the fabula, there are a lot of similarities.' It is not so much the plot of a story, but *how* it is told, that constitutes the elusive factor that guarantees 'enthralment.' And it is true that to a certain extent, this elusive quality can sometimes trump the difficulty factor of the language.

4.6   CONCLUSION

Louise Rosenblatt's (2005, p. 83) contention that teachers in their expectations of learners' reading 'get in the way of the aesthetic stance' appears to be borne out by the number of concerns about 'results' of reading voiced by our teachers. Most of

the focus group discussions centred around the mechanics and modes of reading. While these are undeniably important, to rank them first in terms of priorities may be putting the cart before the horse. In Nuttall's terms, they were placing readability and exploitability over suitability. In looking at GRs, they were placing the level of language and the extent to which it could be used as a teaching tool, above the importance of content, and of fascination and enthralment with the text. This seemed to show that they perceive GRs more as a fund of classroom texts for intensive work, rather than an extensive, extra-classroom mode of actually providing enjoyment and incidentally, developing fluency. Their appreciation of a good GR seemed to revolve around the 'graded' part of the epithet as opposed to the content and quality of writing, although both those factors must be germane to judging any work of literature.

The answer to research question 1 from the teachers' perspective is a brief snapshot of their perceptions of GRs, suggesting that they generally expect, in Rosenblatt's terms, an efferent reading response from learners. This could well be because teachers are caught in the accountability trap; their teaching has to appear measurable and useful. They therefore see all texts as potential intensive reading materials, and rarely consider them in terms of an extensive reading programme. They are at the 'accountability' end of the Extensive Reading Programme spectrum, constrained by the syllabus and the expectations of parents and the institution in which they operate. Most of them agree on the value of learners reading as much as possible, and some agree that the texts should be interesting to the learner. But the idea that some reading can and should be engaged in for aesthetic, rather than efferent reasons, did not feature in their discussions.

5   THE PUBLISHERS

5.1   INTRODUCTION

In Chapter 4, I looked at the perceptions of teachers and librarians, who are largely responsible for the choice of reading material available to learners. In this chapter I examine the views of the producers of these materials, the publishers, and the views of the people who may, to a certain extent, influence what is produced: those of the judges and academics. As in Chapter Four, the data about the publishers comes from the answers to the key first research question, relating to the stakeholders' perceptions of what makes a good GR. The selection of publishers is explained in 3.6.1., and resulted in the choice of Oxford Bookworms, Cambridge English Readers, Penguin Readers and Macmillan Readers. Transcripts of interviews with publishers are supplied in Appendices 2a-2d.

5.2   THE PUBLISHERS

5.2.1 Data gathering

I collected data on the views of publishers by interviewing commissioning editors from the four publishers of GRs in English named above. Justification for conducting unstructured interviews in order to gather data is detailed in the methodology chapter, but in brief, my aim in interviewing the editors was to 'access the perspective of the person being interviewed' (Merriam, 1988, p. 72), thus, in this case, to access the views of their respective publishing companies. These editors all very generously gave up their time to talk to me about their passionate commitment to producing excellent GRs. Information from interviews with them, and from some of their writings, reveals differing perceptions of the ideal purpose and contents of a GR, which may be informed by the different historical backgrounds and resultant philosophies of their publishing houses. In addition to interviewing the editors, I was able to interview Professor David Hill, of the Edinburgh Project for Extensive Reading, twice during the course of my study, and his views are included here. In

this chapter I also include the views of the judges of the Extensive Reading Foundation's (EFR) Language Learner Literature Awards, extracted from their rationales given on the EFR website for choosing the winners in 2009 and 2010.

5.2.2 Publishers and their backgrounds

Oxford University Press (OUP) and Cambridge University Press (CUP) are two of the oldest publishing houses in Europe. Oxford University Press printed its first book in 1478, only two years after Caxton opened the first printing press in England. OUP received a decree from the Star Chamber in 1586, confirming its privilege to print books. It was granted the right to publish the King James 1 authorised version of the Bible, which apparently was very profitable and a 'spur to OUP's expansion' (OUP, 2010).

Cambridge was granted a charter by Henry VIII in 1534 to publish academic and educational works. It is described on its own website as 'an educational charitable enterprise, trading with vigour throughout the world and publishing over 2400 titles a year' (Black, 2000). Both publish important dictionaries and with the explosion of ELT publishing in the 1960s, have become major players in the production of ELT materials. GRs are included among these materials. Each publishing house currently has a series dedicated to producing GRs for the 16+ age group, and these are the Oxford Bookworms, set up in 1988, and the Cambridge English Readers, set up in 1999.

Penguin Books was founded rather more recently, in 1935, by Sir Allen Lane, previously of the Bodley Head (Penguin, 2010). His mission was not to educate, but to supply good quality contemporary fiction to a public which, until then, had been largely unable to afford to buy books. The first Penguins were colour coded, orange for fiction and green for crime, and cost sixpence each, which in present day New Zealand currency would be less than 10 dollars. As well as supporting the right of the working person to read literature, Penguin also gained a reputation as a champion of free speech when it took on the Crown in 1960 in the trial of DH Lawrence's *Lady Chatterley's Lover* under the Obscene Publications Act, and won its

case. Penguin was bought by the conglomerate Pearson in 1970, and Pearson later absorbed Longman, the publisher which, in the 1930s, brought out Michael West's staged reader series for Bangladeshi school children. As a result of these amalgamations, the graded reader series were combined as Penguin Readers, under the umbrella of Longman Pearson.

Macmillan (Macmillan, 2010) was founded in the 19th century by two Scots from the Isle of Arran. It has published some eminent figures such as Charles Kingsley, Matthew Arnold, Lewis Carroll, W. B. Yeats and John Maynard Keynes. It is also responsible for the Groves Dictionary of Music and Musicians. Its academic and reference division is called Palgrave Macmillan, and the Heinemann Guided Readers, described by David Hill (2005) as a ground-breaking series edited by John Milne, was absorbed into Palgrave Macmillan as Macmillan Guided Readers. Since 1995 the company has been owned by a German media group called the Georg von Holtzbrinck Publishing Group.

5.3   WHAT CAME OUT OF THE INTERVIEWS

As explained in the methodology chapter, interviews with three of the editors were recorded, transcribed and sent to the editors for approval. The fourth editor was interviewed by telephone, after which I wrote up and sent to her the notes taken during the conversation. Transcripts and notes appear as Appendix 5. When I had received the approval of all the editors, I analysed the transcripts and notes. The key points were then put into tabular form according to the themes that appeared during the interviews, and this table appears as Appendix 5a. The editors are referred to by the acronyms of the series they represent. Thus the editor of the Oxford Bookworms is referred to as OBW, the Cambridge Readers as CER, Penguin Readers as PR, and Macmillan Guided Readers as MGR. The broad themes that emerged were Story, or topic, Format, Culture and Marketing. The publishers' opinions are summarised in Table 5.1 below.

Publisher	CER	OBW	MGR	PR
TEXT				
A good story	✓	✓	✓	✓
Classics and adaptations	✖	✓	✓	✓
Originals	✓	✓	✓	✓
Film tie-ins	✖	✖	✓	✓
CULTURE				
PC or not?	✖	✖	✓	✓
FORMAT & SUPPORT				
Notes and glosses	✖	✓	✓	✓
Online support	✓	✓	✓	✓
CD	✓	✓	✓	✓
MARKET				
Teachers consulted	✓	✓	✓	✓
Learners consulted	Sometimes	Sometimes	✖	✖

Table 5.1 Publishers on Graded Readers

5.3.1 Story or topic

This category included the purposes of GRs, the choice of the story, or non-fiction topic, whether it was an adaptation or an original, and how the levels were determined.

5.3.1.1 Purpose

Only the university publishers specifically mentioned the academic purpose for which learners might be reading GRs, and both of them referred to Krashen and comprehensible input. OBW spoke about reading being equivalent to conversation as a means of exposing the learner to language, and more importantly, of its function in satisfying a human need for stories. The editor explained that it made sense for

learners of a foreign language to acquire stories in that language. CER said that learners read in order to improve their ability to communicate internationally in English, but also for entertainment. Both editors were talking mainly about fiction.

5.3.1.2   Choice of story or topic

OBW and CER diverged a little about this. CER was adamant that in any story for learners, the genre should be clearly defined, but agreed that a good story was essential. OBW thought it more important that any story, to make a good graded reader, must first of all be a good story, and well told, although it might not be specifically a love story, or a thriller, or any specific genre. The OBW editor said: 'The schema or framework has to be set up early in the story and the reader has to willingly suspend disbelief and believe in the characters, or it will not work.' MGR said that they have a clear policy on the type of story that they consider suitable. The storyline must be linear; no flashbacks, confusion or multiple narrators, and the content must not include sensitive subjects such as 'strong' religion or homosexuality. Topics must be ones that engage the reader, but political correctness is never far from the mind of the commissioning editor. PR also insisted that their stories must be politically correct.

However, the university presses have a more flexible approach to sensitive subjects. CER has a deliberate policy of not fighting shy of 'strong' subjects such as HIV, mixed marriages and racism. OBW, when referring to topics like sex outside marriage, which might be considered taboo in Muslim countries, described how Nathaniel Hawthorne's *The Scarlet Letter* is very popular in Jordan, because students can relate to it. It is acceptable in a Muslim country, OBW explained, partly because it is a classic, and partly because, as a GR, it will not be taught as part of the curriculum, but will be read at home.

Choice also includes the variety of choice in reading material the learner has. Only OBW remarked that a wide choice of subject and genre was essential in a GR series, and this necessity was related to giving the learners the opportunity to invest

something of themselves in their reading, rather than having it all imposed on them from above.

5.3.1.3   Adaptation or original?

OBW do many adaptations of classics, rationalising that they are proven to be good stories. PR and MGR agree with this philosophy, and they find that the classics, because of their reputation, have a commercial appeal. There is the added benefit that because many classics fall outside the copyright period, there is no question of having to approach authors for permission which may be refused. But CER never do adaptations. They produce all original stories, their rationale being that in general, re-writes, especially of classics, are not well done, and the content is often outside the cultural experience of L2 learners.   There is also the question of the 'book of the film,' or the book with a film tie-in. The university presses do not do these; CER find them incomprehensible to learners, especially to learners who have not seen the film, and OBW explained the difficulties of re-telling a film. Without visual cues some written sequencing is impossible to follow for a native speaker, let alone a learner. However, PR are especially keen on them and find they are very popular, although the editor explained to me that most of the feedback regarding what was enjoyed by the learners actually comes from teachers. From a marketing point of view, it is understandable that the opinions of the stakeholders who buy the GRs, rather than those of the ultimate consumers, the learners, are the decisive factors in publishing GRs.

5.3.1.4   Levels of language

All the publishers divide their GR series into levels appropriate for certain degrees of English proficiency, by the number of headwords and structures expected to be known at that degree, but they agree that, although their particular level lists are used as guides for writers, they are neither prescriptive nor proscriptive. OBW acknowledged that it is impossible to estimate accurately the lexicon of students, as it differs with each individual according to interest and experience. CER remarked that certain genres may require certain vocabulary not within the given lexicon at certain levels. For instance, a Level 2 thriller with an indicated number of 700

headwords may need to include the words *kill, die* and *shoot*, even if they are not within the frequency range at that level. The numbers of books produced at each level vary, but the largest numbers are produced for the middle range of ability. PR explained that this was where the demand was highest, so the widest choice of reading is for learners reading between the 1000 – 1700 headword level. Each series has a slightly different way of dividing the headwords, and while CER and PR go up to 3000 headwords in their level 6, advanced lists, OBW goes up to 2500, and MGR were, as of 2008, only just developing an advanced level. Wan-a-rom's (2008, pp. 43-69) study shows that the lists of OBW and CER do not completely conform to West's General Service List, or to each other, although there is a good overlap at the 1000 word level, but a less good correspondence between 1000 and 2000 headwords. He also notes that in some texts they do not always conform to their own lists.

 CER talked about the structural lists for each level, and stressed the importance of 'invisibility' of lexical and structural control. This is what OBW called the 'nuts and bolts' of writing, which should never become apparent to the reader.   As well as lexical and structural controls, CER also cited John Milne, the pioneer of the Heinemann GRs, who began to use 'information control' as well as lexical and syntactical lists. MGR, having absorbed Heinemann, have taken this idea on board as well.

5.3.2   Format
Format: this includes the design of the GRs, which means not only artwork and printing, but whether the book contains built-in learning support.

5.3.2.1   Artwork and Design
The topic of design was only brought up by OBW. The editor explained that the artwork on the cover (and inside) should be in tune with the theme and period of the story. DH Lawrence's *Love among the Haystacks* has a Victorian valentine as a cover picture, suitable for an era which was pre-women's liberation. A picture of a girl in jeans would not have given the correct impression of the story's content. OBW explained that the Bookworm format has been very carefully designed, so that

although the font is reasonably small, and therefore appropriate to a book aimed at teens and young adults, the font choice, leading (line spacing) and wide margins make it easy to read, and the fact that the learner may not be totally familiar with the orthography is always kept in mind. The editor remarked that cultures dictate different tastes in design: the OBW books have rather dark covers, aimed at the European market. She acknowledged that it is possible that the Asian market, influenced by the Japanese manga type of illustration, might prefer brighter, 'cuter' artwork. She also pointed out that it is important to regulate the length of GRs. Dividing texts into chapters helps to alleviate the problem of overlong, and therefore demotivating, material.

5.3.2.2   Support

There is disagreement among the editors regarding how much, if any, support should be provided within a GR. CER believe that a GR should be like any other book, totally without notes or glossaries of any kind, although some help can be given via good illustrations.   But both CER and OBW said that they sometimes include an 'internal gloss,' meaning an in-text explanation of an unfamiliar word. OBW gave the example of the word 'workhouse' in *Oliver Twist*: this might be interpreted by a contemporary learner as an office. A description as part of the text can be used to clear up such misunderstandings. CER admitted to reluctantly providing support for students and teachers online. OBW thought that background notes should be discreetly provided in the book, especially if the text is culturally alien to the learner. OBW also include a short frontispiece and a paragraph on the back cover if they consider it necessary. In addition, they provide free handbooks of notes to the OBW series, in which, among other things, the level system is explained, and they are not against tasks associated with GRs, provided they give the learners 'ownership of the text.' The editor suggested that learners could think of alternative endings to stories where they find the author's ending unsatisfactory. For instance, Tess is hanged in *Tess of the D'Urbervilles*, and learners might like to invent a different solution. MGR provide a forum for teachers and a student self-study website online. PR believe that activities and in-text questions help the learners to concentrate on the text, but they find a dilemma in the issue of notes; Asian students

apparently love grammar tasks and activities to be integral to the text, but European and American markets are not so keen. The editor thought that perhaps they should produce one set of texts with notes and one set without. Audio support was mentioned as being important by CER and MGR. CER especially were in favour of learners simultaneously jogging and listening to stories on their I-pods. Another means of support suggested by CER and OBW was the explanation in L1, although obviously this would only be practical in a monolingual teaching situation.

5.3.3   Culture

An area on which all the editors commented was the variety of cultures of the target markets. OBW noted that for extensive reading, learners must choose books at a level which is below their assessed English proficiency, and therefore the 'no pain, no gain' attitude prevalent in Asian classrooms should be firmly suppressed. Attitudes to learning were also related to confidence by OBW and PR; both editors agreed that learners' confidence was often very fragile, and had to be built up, and the more appropriate the selection of level, the more likely that learners' confidence in themselves as readers would increase.

The comment was also made by both OBW and PB, that some cultures simply do not 'do' reading, and this has to be taken into account when producing GRs for them. These may be the cultures where teachers do not 'model' reading, an activity which was considered important by all the editors. Care also has to be taken regarding the topic area of texts. MGR explained that their choice of texts was made according to the cultural moeurs of the markets; Muslim readers form a large proportion of the ESOL markets, and they are largely conservative, so MGR is conservative in choice. However, a CER survey of teachers to discover which topics they would tolerate in GRs suggested that they, at any rate, actually have a very high tolerance of 'strong' subjects such as HIV and AIDS, high school massacres and racism, but they are not happy about explicit descriptions of sex. The editor did not say whether the survey was a world wide survey of teachers, or only of teachers in a particular cultural group.

There was also an awareness of the criticism of cultural imperialism via literature; publishers are sometimes accused of imposing a dominant Anglocentric culture upon learners. OBW rebutted this argument by saying that any text-based input is far less likely to impose a cultural agenda than is input from film or television.

5.3.4 Markets

It was to be expected that all four publishers, as major commercial entities, would mention markets and marketing. PR and MGR both explained that they receive feedback from their agents in the field, who get information from teachers and sales people. Their series editors report back on the potential of certain books to work as GRs. OBW and CER have done surveys of actual learners, although these do not seem to happen on a regular basis. PR do not often ask the learners directly for feedback and the attitude of MGR is unequivocal; they do not ask the learners for feedback because they are not the ones who buy the books. When asked about the potential of the GR market, all four agreed that in future, the market would demand more electronic publications, but that there would always be a place for print.

5.4   DISCUSSION

The four publishers can be divided into two groups: the university presses, and publishers owned by large corporations.   It might be expected that there would be differences between the two, and one difference was identified by an editor who said that the university presses in general are not quite as market driven as their competitors, and therefore have more time for revision and adaptation of texts. However, at the IATEFL 2002 conference, a panel of editors from the four publishers represented in my study discussed the very question posed here: What makes a good Graded Reader? In the report, Macmillan's Sarah Axten (2002) remarks: 'It was interesting to have confirmed how closely parallel the aims and intentions of our different series seem to run.'   But having looked at the priorities of each editor I interviewed, it seems that each publishing house has a rather different starting point for the creation of GRs, driven in part by its origins and place in the market, and in part by the personality and philosophy of each editor.

When I asked the editors to talk about GRs, they spoke mainly about fiction, which perhaps indicates that they agree with David Hill's (2008, p. 187) contention: 'only fiction provides the type of text that can develop a learner's fluency.' Their views may also reflect his opinion that good non-fiction GRs are hard to produce because 'they make demands that cannot be met by graded text, which permits the expression of only the simplest of information which everyone knows already.' (Hill, 2008, p. 187). It seems that the type of fiction editors recommend for GRs varies considerably, although David Hill actually suggests that the whole canon of GRs currently produced is 'too high-brow,' aimed at a rather narrow, academic, market, and 'most of them [language learners] would be happier with a Mills and Boon, or thriller, or western, type of book, than a classic.' The numerous adaptations of classics, and the emphasis on good writing, may add weight to this contention.

However, the main debate revolves around whether to commission original stories in reduced code or to adapt published books for native speakers. Within this larger discussion is the question of whether the classics are more suited to adaptation than modern novels. CER firmly advocates original texts, but David Hill criticises this attitude, as he finds that story lines which have already worked are likely to be better than those created specifically as vehicles for learner literature. He believes that many of these originals are written by ESOL teachers who would be professional writers if they were good enough. However he does admit there are honourable exceptions, such as Antoinette Moses, the author of *Jojo's Story* and *John Doe*, published by CER, and Tim Vicary, who has written *Chemical Secret* and many other titles for OBW. OBW, PR and MGR all do adaptations, and all of them advocate adaptations of the classics, as well as more contemporary novels, for various reasons. A fundamental OBW criterion for selection of a story is that the story be a good one, and if it has stood the test of time, as a classic will have done, that is proof of its value. There is also the advantage, recognised by PR and MGR, that the classics have a certain cachet, and respectability, which are good marketing ploys. David Hill applauds some of the re-writes of classics, but CER claim that often adaptations of the classics are not done well. However, CER are also firm

advocates of a good story, although their idea of good may be different from David Hill's. Like OBW, CER believe in the need for a book to be 'unputdownable,', but they stress that learners should read 'with success,' and in order to do that, the cultural elements in a story, that is, the content, must be controlled.   At the same time CER is much more proactive than the other publishers in producing books about sensitive topics.

Attitudes to books of the film are also very different. CER, OBW and also David Hill are very much against them, but PR especially are very much in favour, and both PR and MGR cited the free advertising that a popular movie such as Titanic can give to a GR. David Hill also strongly objects to film stills being used to advertise GRs, as the actors are usually far too glamorous for the characters they are meant to be representing.   But all the publishers who do re-writes sometimes use film or television stills as cover pictures, presumably because of the advertising value these bring.

5.4.1   Levels

As far as levels are concerned, all the editors have word lists and guidelines for syntax and lexis at each level, but in no case are they prescriptive. CER are especially fond of 'information control,' which means that their stories tend to be more 'culture-free' than the re-writes of the others, although there is still a discernible modern western cultural background to many of them. This cultural semi-neutrality is in fact, one of Hill's objections to the CER GRs, as he says originals tend to have 'simpler plots and thinner characterisation, especially at the higher levels.' (Hill, 2008). The fact that the lexicons and syntax are not prescriptive has also led to criticism from Hill, who thinks that the PR readers, particularly, do not progress evenly in difficulty. He finds OBW most consistent in this regard, although Wan-a-rom (2008) found that GRs in both OBW and CER series, especially at low levels, do not always correspond well to their own word lists, which may indicate unevenness of level.

5.4.2 Format

The format was only discussed in detail by OBW, as far as artwork and design were concerned, and perhaps it is significant that David Hill thought the OBW series were well designed in those areas. He felt that none of the four publishers made their 16+ series colourful enough, citing a European publisher, CIDEB, with Black Cats, as an example to be followed, as they use colour pictures inside the books, not only on the covers, and to improve the quality of their illustrations have increased the size of the publications to A5. As a result, Hill says, their books are much more attractive; it follows, of course, that they are also more expensive. Regarding cover design, OBW talked about their perceptions of the different expectations of various markets; the series has a dark, sophisticated cover, which looks more 'grown-up' than, perhaps, the covers of the Penguin Readers with film tie-ins, and this may be less appealing to an Asian market than to a European or American one.

5.4.3 Support

Although the artwork and fonts were not discussed as much as the content of the books, the question of support as part of the design of a GR was an important topic of discussion in the interviews with the editors.   The perceptions of CER echo the OBW notion that the audience would prefer to be treated as 'adult' rather than 'school child.' Hence they completely exclude explanations, glossaries and any other 'support' from the texts, which are designed to look like 'normal' books that might be read by a native speaker in a leisure reading situation. But they do provide online support for those who want it. On the other hand, OBW, although they have responded to the need to treat learners as adults in the cover design, feel that it is quite reasonable to have notes, suggestions for discussion, and language-focused questions, and that notes are especially appropriate when the culture being described is very different to that of the learners. PR spoke more about the demands of the learners, suggesting that the Asian market is particularly fond of questions, exercises and glossaries, so learners would feel cheated if their GRs did not include such insertions. David Hill is also very much in favour of notes, but clearly makes the point that there are questions and questions; he thinks display questions do not

serve any useful purpose (Hill, 2005). He also points out that learners are at liberty to ignore the questions if they wish, and simply read the text.

The different attitudes to the perceived wishes of the learners reflect the publishers' perceptions of learners' cultures and acceptance of topics. CER is the most proactive of the publishers in producing work in sensitive areas, while possibly making texts more acceptable to markets by situating topics in relatively 'culturally neutral' contexts. Their attitude seems to correspond to their approach of treating the learners as adults, able to make choices and capable of autonomous learning. This may reflect a more western cultural perception which assumes the individuality of the learner. OBW take the view that most topics can be dealt with if they are approached sensitively. They do not shy away from problem topic areas, but they do not appear to court them deliberately. The other two publishers are very much more politically correct in their choice of subject matter and the illustrations which go with it.

5.4.4   Summary of Discussion
The answer to Research Question 1 from the publishers' point of view, is summarised here.

The philosophies which guide the choices of the four publishers used in this study differ, principally because two are old university foundations, not totally constrained by market demands, and the other two are presumably subject to the requirements of their share-holders. The university presses can spend more time on editing and revising, and appear to be less bound by political correctness. PR and MGR are happier to use the marketing advantages of tie-ins with other media, even if the educational and literary advantages are not entirely obvious. These differences have led to major variations in the areas of subject and support, and, seen through the lens of Rosenblatt's transactional theory of reading response, suggest a variety of expectations about where the reader might be placed on the aesthetic to efferent continuum. CER, with its apparently non-interventionist approach, would seem to hope for an aesthetic approach from its readers; ideally, they will enjoy the books

without being expected to answer questions on them or produce any tangible outcome. Whether learners are totally capable of reading the texts from an aesthetic stance depends partly on the quality of the in-built scaffolding provided by the lexical, syntactical and information controls. The expectation of OBW is also that learners will read the series for the joy of reading, from an aesthetic standpoint. It is the OBW editor who speaks of the reader being drawn, willy-nilly, into the fictional universe, and of the 'unputdownability' of a book. But OBW does not ignore the value of scaffolding the aesthetic stance.   MGR were not so eloquent about the need for a good story, rather for a story that would not present problems, either lexical, structural or cultural, for the learner; this opinion could support an expectation of an enjoyable, uninterrupted, reading of a book, and thus of an aesthetic stance.   PR, while agreeing on the necessity for a good story, were more focused on the demands of the market, which often included the demands of teachers for activities to go with the GRs; this, might require a more efferent response on the part of the learners.

5.4.   THE JUDGES OF THE EXTENSIVE READING FOUNDATION AWARD

The four publishing houses, according to their differing perceptions of what makes a good GR, produce series for the 16+ age group which all have merits, and in their different ways, all aim for and often achieve, excellence. So far I have described their own perceptions of the criteria involved in the production of GRs, with some observations of David Hill, and of my own. For an overview of the field, and to place the four in the context of other publishers, I will now turn to an independent arbiter of GRs produced in English for language learners, the Extensive Reading Foundation (ERF). This organisation runs an annual competition for the best Language Learner Literature, and in the next section of this chapter I briefly describe the rationale of the independent judges for these awards, using the results of the 2009 and 2010 competitions available on the ERF website.

The ERF describes itself as a not-for-profit, charitable organization whose purpose is to support and promote extensive reading. One Foundation initiative is the annual

Language Learner Literature Award for the best new works in English. Its chairman is Richard Day, who with Julian Bamford (Day & Bamford, 2002) conceived the Top Ten Principles for Extensive Reading. It is therefore a reasonable assumption that the Extensive Reading Foundation supports the precepts of reading often, reading a lot, and reading for pleasure.

 The 2009 Adolescent and Adult section results saw two winners in the CER series, one for OBW and one for MGR. Although David Hill notes that the best CER books were produced for the lower levels (Hill, 2008), one of the CER winners is *Nelson's Dream*, by JM Newsome, at the Upper Intermediate/ Advanced level. True to CER's avowed precepts, it deals with a highly controversial issue: it is described by the judges as 'a heart-warming love story set against the heart-wrenching background of the impact of HIV/AIDS.' The other CER winner is a beginners' level book called *Why*, by Philip Prowse. The judges' verdict on this one is: 'Pioneering. Serious issues are presented in excellent, understandable prose complemented by superb illustrations. It is a good story which has a human dilemma at the heart of it.' The OBW winner is *Land of my Childhood: stories from South Asia,* by Claire West, at the intermediate level. The judges describe it thus: 'These touching, engaging stories open up other worlds while making you think more about your own. Clare West is a master storyteller. Each story she retells is complete without spelling out every detail. As one reader put it, she "gives readers enough imaginary space". An excellent collection.' The MGR winner is another beginners' level book, a re-write of the classic *White Fang*, by Jack London, retold by Rachel Bladon. The judges say of this: 'A gripping story that is just as gripping in its adaptation. The technical skill of structural and lexical control is first class, and the illustrations support comprehension.' The types of story featured in the winners are typical of the publishing houses concerned; the CER texts are originals, the OBW is a re-write and the MGR is a classic. The judges' verdicts seem to underline the concern evident in my interviews, especially of CER and OBW, to present a story that is gripping and also well-written. Illustrations also play their part.

The 2010 awards went to CER, to two publishers I have not examined in this study, Mary Glasgow and ILTS & Hueber Verlag, and to an Oxford University Press non-fiction publication, an account of the Titanic, by Tim Vicary. This last was for elementary readers, and the judges said: 'Even working at such an elementary level, the author manages to convey facts in a reliable and interesting way, and it is clearly well-researched.' This seems to be evidence, contrary to David Hill's opinion, that it is possible to write non-fiction GRs with some success. The CER winner was, as in the previous year, for advanced/ upper intermediate readers. It was *The best of times?* by Alan Maley, a book about a troubled Malaysian teenager, and the judges' comment was: 'In addition to being an interesting story, many readers complimented the life lessons that come out in the book in a way that was natural and authentic.' Interest seemed to be the common factor in 2010, plus the ingredients of pace and incentive for readers to read on. The criteria do not appear to include any support material which goes with the books, which are simply judged upon their presentation and literary merits. The judges, at any rate, are apparently interested in the learners' enjoyment of the books as stories or narratives, rather than whether they will provide any stepping stone to academic accountability. In Rosenblatt's terms, they are primarily expecting aesthetic readings of the books.

5.5. CONCLUSION

In this chapter, I have attempted to answer Research Question 1 from the point of view of the writers, publishers and academics. The four publishers described here, all agree on the need for a good story. How this is defined is another matter, and to a certain extent this criterion must depend on the taste and personality of the editors, which probably reflects the aims and ideals of the publishing houses they work for. There are different perceptions of how a text for non-native speakers must be either adapted or conceived in order that it will form comprehensible input for the learner. Publishers and judges all appear to agree that texts should be 'well-written,' and this may assume a literary bent to their production. There are different concepts of the need for, and delivery of support. Publishers vary in the apparent expectation of reader stance; publishers who expect learners to write answers to comprehension questions and discuss issues arising from the texts clearly expect a more efferent

stance than those who simply expect the learners to read. All four publishers are producing beautiful, glossy books which win competitions and have market appeal: they must have this, or they would not sell. Judges of the ERF awards concur that a good story, well-written for the level, is the ideal. Learners are offered a wide choice of books, and, given this selection, they can choose to read from a stance anywhere along the aesthetic/ efferent continuum. However, it seems that no publishers systematically and regularly survey their reading public for data on their preferences; crucially, it is not the learners who buy the books.

If, however, despite the wealth of available reading material, it is true that learners are not reading, then possibly David Hill is correct, when he says that the kind of GRs currently produced only appeal to a minority, who would prefer Mills and Boon to the more literary fare they are offered currently. Or could it be that the actual purchasers of the materials, the teachers and librarians, through an expectation of an efferent stance on the part of their students, are not teaching and encouraging the learners to utilise the GRs in the best possible ways, and therefore not maximising the resources available?
I will examine this possibility in the next chapter.

6. THE LEARNERS AND THE SURVEYS

6.1. INTRODUCTION

In this chapter and in Chapter 7, in order to answer Research Question 1 from the perspective of the learners, I describe the survey that was performed on a cohort of learners three times over a period of 20 months. This survey was intended to provide data on their changing reading perceptions, from the time of their arrival as new students in New Zealand, to the end of their second academic year in a New Zealand tertiary institution. I give a general description of the survey instrument, which consisted of a series of 18 questions to be answered on a Likert scale, and four open questions, designed to allow the learners an opportunity to make comments on reading in their own words, and I explain how the survey was organised and administered.

In line with the many-faceted, 'crystallisation' approach to research recommended by Richardson (2000, p. 934), I used two methods of analysis of the results for both the Likert questions and the comments, to illustrate the patterns of reading response displayed by the respondents over the twenty months of the study and their attitudes towards reading itself, as situated along a continuum from the emotional to the cognitive. This analysis will later be used to describe learners' responses to reading with reference to Rosenblatt's Transactional Theory of Reading Response.

6.2. LEARNERS IN THE STUDY

6.2.1 Selection of learners

The decision to study a group of learners at a particular tertiary institution in New Zealand was made because they were intending to stay for three or four years, which meant they were suitable candidates for a longitudinal study. I was teaching at the institution at the time, which facilitated the process of data gathering. The institution is not large, and the cohort of new students which arrived in April 2007

consisted of seventy one students. They were all invited to take part in a study of their reading habits, starting with a survey (Appendix 3a) which would be repeated three times over the next twenty months, to investigate changes in their attitudes to reading. As is explained in Chapter Three, all of them read the explanation of the study (Appendix 6b) and agreed to take part, and each one signed a consent form (Appendix 6c) allowing me to use the results of the survey and their library records in my research. Explanations and consent forms were given both in English and the learners' native languages.

6.2.2   Who were the learners and what were their aims?

Of the 71 learners, 64 were from Japan, six were from Thailand and the remaining one was from New Caledonia. They were all aged around 18 years, and had all completed high school education in their own countries, in their respective native languages. Their aim in New Zealand was to obtain either a Bachelor's degree, or a Diploma, in International Studies.

6.3.   THE CONTEXT OF THE STUDY

6.3.1   The institution

The institution was a private tertiary college whose ethos was to offer the maximum educational and pastoral support to international students studying for qualifications in English. All classes were conducted through the medium of English, with a great deal of language support for non-native speakers; class sizes often at twelve to fifteen students were very small in comparison with those in many other tertiary institutions, and the teaching style across the institution was highly interactive, which, for many new arrivals was far removed from teaching styles in their home countries.

6.3.2   The academic context

The institution offered a Bachelor's Degree in International Studies, for which the entry requirement was a TOEIC score of 730, and a Diploma of International Studies, for which the entry requirement was a score of 450. Many students from overseas had not reached the desired level for either programme by the time of their arrival,

and therefore had to start their studies in the Foundation programme, where they might spend a maximum of a year improving their English. The TOEIC test was therefore perceived as an important gatekeeper for students and institution alike.

6.3.2.1   The Foundation Programme

This programme ran for a year, over three terms, from April to July, August to December, and January to March, and consisted of thirty eight teaching weeks in total, with the purpose of raising the learners' standard of English to the entry levels of the Degree and Diploma programmes. There were usually 24 hours in a teaching week, and in Terms One and Two, 2007, the classes were more or less divided equally between speaking and listening, and reading and writing. However, in Term Three, only half this time was devoted to the four skills, and the other twelve hours were dedicated to TOEIC preparation classes. This meant a redistribution of class content, which resulted in ER being dropped.

6.3.2.2   The Degree and Diploma Programmes

After attaining the requisite entry score, learners went on to study on either the Degree or the Diploma programmes. Classes on these were taught in English but learners were now studying a variety of disciplines, such as business studies, environmental studies and international relations, and time spent studying the English language per se was limited to two papers a year, consisting of fifty class hours per paper in Degree, and sixty in Diploma. This was about a quarter of the time that learners had devoted to English in Foundation. Thus the third reading survey was conducted after spending a year studying 'content' papers, rather than the English papers learners had being doing when they completed the first two surveys.

6.4.   THE SURVEYS

6.4.1   Description of the survey instrument (Appendix 3a)

The survey consisted of eighteen questions adapted from the ERAS, the Elementary Reading Attitude Survey designed by McKenna and Kear (1990), for use in US primary schools. The rationale for using this design is described in the Methodology

chapter. Each of the eighteen questions required a response on a Likert scale, in this case operationalised by using four pictures of owls, ranging from a very happy, dancing owl on the left side, to a miserable owl on the right. As nearly all the respondents were Japanese, the questionnaire was written in both English and Japanese; during all completions of the survey, Thai and French speakers had Thai and French native speakers available to translate if necessary. Respondents were asked to mark the owl which most closely related to their feelings about each question.

The Likert questions were followed by four open questions designed to find out specifically which aspects of books influenced learners' reading choices most; for example, question 20 asked: 'When you enjoy reading a book, what makes you enjoy it?' As before, the questions were translated into Japanese, and interpreted for other nationalities. Respondents were encouraged to answer the open questions in their own languages, and their comments were translated.

6.4.2   Administration times

The surveys were administered three times in all, first when the cohort arrived at the institution in April 2007, then in March 2008 at the end of the first academic year, and finally in November 2008 at the end of the learners' second academic year. The reason for the different end times of the academic year was that learners on the Foundation Programme were expected to stay at the institution for the January to March term, the southern hemisphere summer.

6.4.3   Administration method

For reasons of practicality, the surveys were always administered in English classes, on the same day and as far as possible, at the same time.   Before each survey was conducted teachers were instructed in the explanation of the survey; they had to highlight the fact that the owl on the left was the happy one, and stress that the comments could be made in the learners' own languages. The surveys were collected and returned to me, and the non-English comments were translated by me (if they

were in French) or by members of the institution staff, if they were in Japanese or Thai.

6.4.4 The numbers taking the survey

SURVEY	Date	Number of respondents
1	April 2007	71
2	March 2008	49
3	November 2008	39

Table 6.1   Survey Details

As can be seen from Table 1, there was a high rate of attrition in the numbers of respondents. The 49 in Survey Two had all done Survey One, as had the 39 in Survey Three, but not all the ones who did Survey Three did Survey Two, and not all the ones who did Survey Two did Survey Three. The result was that overall, only 25 respondents ended up having done all three surveys. Seven of these were from my set of ten case studies. The drop-off rate was disappointing, but difficult to control, as the surveys were completed voluntarily in class, and students who did not attend class when the surveys were conducted did not take part in them. However, the goal was not statistically significant results, but rather an indication of trends.

6.5.   THE DATA THAT WERE GATHERED AND THE METHODS OF ANALYSIS USED

In my choice of instruments to survey learners' perceptions, by using both Likert scales and open questions, I adhere to the multi-method 'crystallisation' method recommended by Richardson, who says it 'combines symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach' (Richardson, 2000, p. 934). I also use a number of methods to analyse the surveys. The Likert answers are analysed first by averaging out the raw scores and comparing the averages in each survey, and secondly by noting the changes of direction (positive to negative, negative to positive, or no change) in the

attitudes of each respondent over the three surveys. The comments expressed in answer to the open questions are analysed broadly according to whether they display an affective, emotional response or a more cognitive response. They are also categorised according to how they were coded by key words in the responses.

6.5.1 The Likert answer analyses: N= 25 respondents who did all three surveys

The Likert answers were first analysed according to the average scores over the three surveys, to acquire an overall picture of the cohort, and then according to how much the positive attitudes of the individuals had increased or decreased during this time.

6.5.1.1 Results in average raw scores by sections A, B and C of the Questionnaire where N = 25 (learners who responded to all three surveys)

Section A: Reading in the Respondents' own language

Question: How do you feel about…	Survey1	Survey 2	Survey 3
1. Reading books for fun in your free time?	2.7	2.9	3
2. Getting a book as a present?	2.5	2.7	2.5
3. Reading cartoons in your free time?	3	2.7	3.1
4. Reading stories online in your free time?	2.2	2.7	2.9
5. Reading instead of going out with friends?	2	2.2	2.2
6. Buying books written in your language?	2.7	2.8	3.1
TOTAL	**15.1**	**16**	**16.8**

Table 6.2   **Reading in Respondents' own languages: average responses out of four**
N= 25

In Section A, there was an upward trend over the three surveys in all the questions relating to reading in one's own language, apart from Question Two: getting a book as a present. This went up in Survey Two and returned to the original score in Survey Three. Question One, reading for fun in free time, scored three out of four in

Survey three, just behind Questions Three and Six, reading cartoons and buying books. Reading instead of going out with friends scored the lowest in all three surveys. Reading online went up from 2.2 in Survey One to 2.9 in Survey Three.

Section B: Reading in English

Question: How do you feel about...	Survey1	Survey 2	Survey 3
7. Reading books written in English in your free time?	3.1	3.3	3.1
8. Getting a book written in English as a present?	2.7	2.9	3
9. Spending free time reading English language cartoons?	2.9	2.8	2.9
10. Reading stories written in English online in your free time?	2.3	2.8	2.7
11. Reading books written in English instead of going out with friends?	2.1	2.2	2.2
12. Listening to English books being read on cassettes while reading the book at the same time?	3	3.1	3.1
TOTAL	16.1	17.2	17.0

Table 6.3   Reading in English: average responses out of Four
           N= 25

The questions in Section B relating to reading in English, mirrored those in Section A, apart from Question Twelve, which, in the final study, replaced the original question about buying books as the pilot study had suggested that none of the respondents thought that they were likely to buy books in English.

Respondents indicated that they were slightly keener to read a book in their free time in English than in their own language (Questions One and Seven), and this

attitude was fairly constant throughout the study period. The attitude towards receiving a book in English as a present grew a little more positive, as did reading online, which was the biggest change, but that towards reading cartoons remained about the same. Reading in English instead of going out with friends was not popular, and achieved approximately the same scores as when going out was compared with reading in one's own language. Listening to a story, while reading it in English, was reasonably constant: it showed a reasonably positive attitude and went up slightly in Surveys Two and Three. The totals were very slightly higher overall for reading in English than for reading in one's own language.

Section C: Reading in College

Question: How do you feel about…	Survey1	Survey 2	Survey 3
13. When the teacher asks you questions about what you read?	2.8	2.8	2.5
14. Silent reading in class?	2.4	2.4	2.3
15. Reading text books?	2.6	2.6	2.7
16. Learning from a book?	3.2	3.3	3.4
17. The stories you read in reading class?	2.7	2.8	2.6
18. Silent reading of non-fiction in class?	2.9	2.5	2.7
TOTAL	**16.6**	**16.4**	**16.2**

**Table 6.4   Reading in College: average responses out of Four
             N= 25**

The questions in Section C were based on McKenna and Kear's (1990) survey questions about reading in school and were designed to investigate how learners felt about the kind of reading they would normally be doing in, or for, class. The question which scored most highly over the entire survey was Question Sixteen, which asked how respondents felt about learning from a book. The responses to this question became more positive, as did the responses towards Question Fifteen, which asked how respondents felt about reading text books. But responses to the

other questions became less positive. The overall total was in between reading in the mother tongue, which was lowest, and reading in English, which was highest. But there was not a great deal of difference in the average overall scores in each section, which are displayed in Figure 6.1.

AVERAGE SURVEY SCORES N25
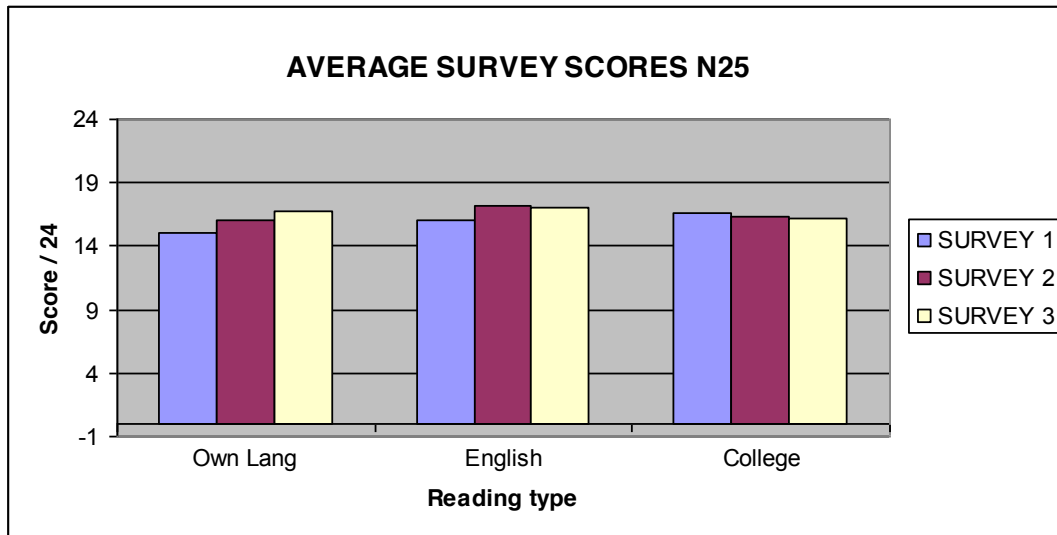
Figure 6.1   Average Scores out of 18 in all 3 surveys: N = 25

6.5.1.2 Results in average raw scores by sections A, B and C of the Questionnaire where N = 39 (learners who responded only to Surveys 1 and 3) as shown in Figure 6.2.

AVERAGE SURVEY SCORES N39
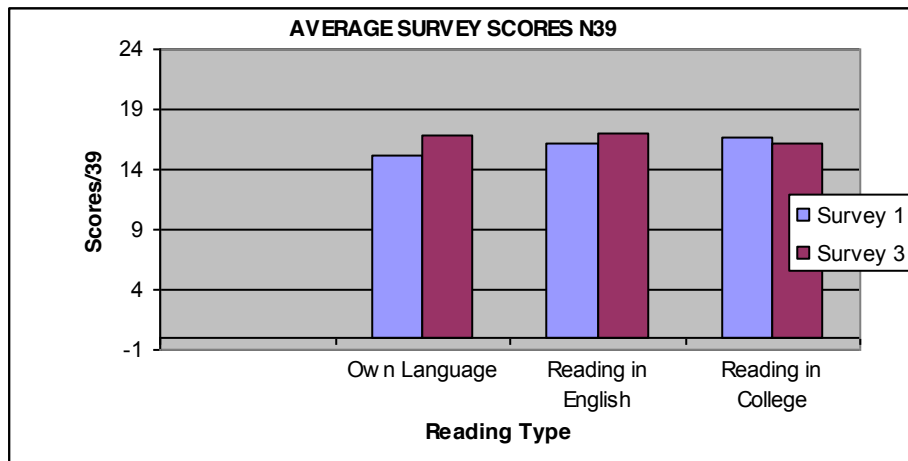
Figure 6.2   Average Scores out of 18 in Surveys 1 and 3: N = 39

These scores show similar trends to the averages where N = 25, except in the case of Survey 2 Reading in English (Survey 2 does not appear where N = 39), which is higher than reading in one's own language and higher than reading in college.

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As can be seen, the analysis of raw scores by averages, both where N= 25 and N= 39, produced a fairly flat profile, ranging from between about fifteen and just under eighteen out of 24, but an analysis of the same scores looking at the increases and decreases in the scores of individuals revealed a rather different picture.

6.5.2   Increases and decreases in the scores of individuals shown in the answers to the Likert questions

For Analysis 2, I took the overall scores of each respondent who did all three surveys for each section (A, B and C) of the survey. These were figures out of 18. I compared each respondent's total for each section, and noted the changes, if any, between surveys 1, 2 and 3 where N = 25. I did the same for the 39 respondents who did Surveys 1 and 3, where N = 39. The respective results appear below in Tables 6.3 and 6.4.

6.5.2.1   Increases and decreases in positive attitudes by section
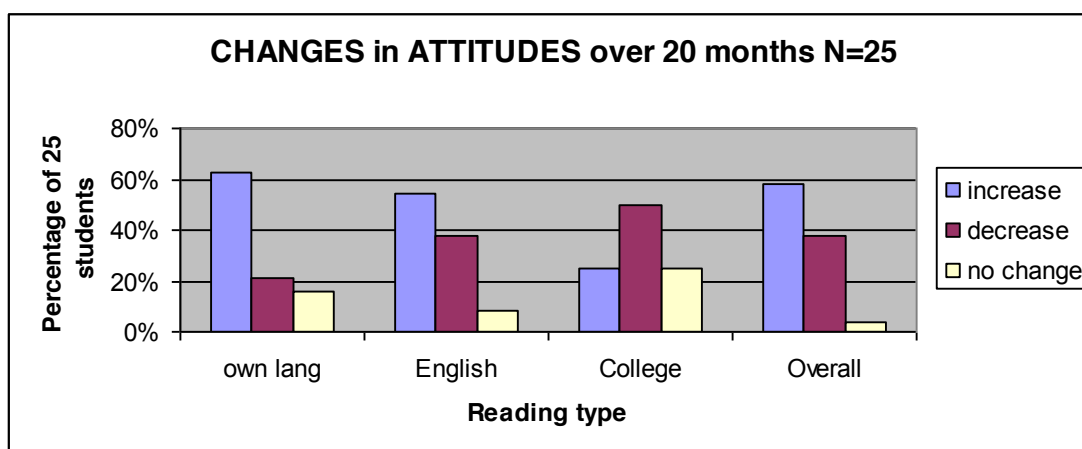
Figure 6.3   Changes in learners' attitudes shown as percentages of number of respondents where N = 25

Twenty five respondents who did all three surveys:

Over the twenty months of the study, where N = 25, approximately sixty percent of the learners became more positive about reading in their own language, twenty percent became less positive and around 16% did not change at all. Reading in English still produced more learners who became more positive (around fifty per cent), but the gap between them and those who became less positive (around forty

per cent) was smaller; 8 per cent did not change. But there were still more learners reporting an increase in their positive attitude towards reading, than those reporting a decrease. However, the college reading section of the results, by contrast, indicated a larger number of respondents whose positive attitude declined, than the number whose positive attitude increased. Only about twenty five per cent of the respondents reported an increase in their positive attitudes, while fifty per cent became less positive and another twenty five per cent did not change at all.

Thirty nine respondents who did Surveys 1 and 3:

CHANGES in ATTITUDES over 20 months N=39
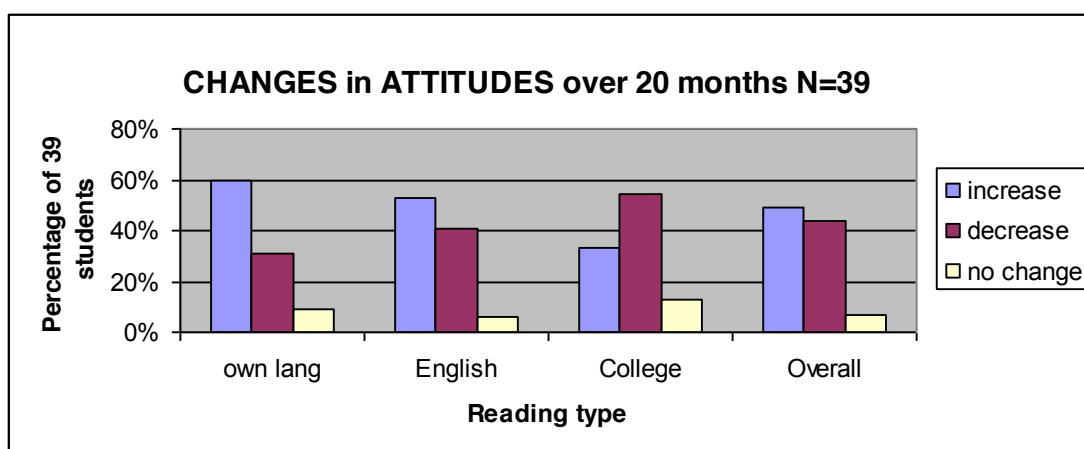
Figure 6.4   Changes in learners' attitudes shown as percentages of number of respondents where N = 39

The profile of the respondents who did only Surveys 1 and 3 reflects similar trends to that of the respondents who did all three surveys; they both indicate that more respondents' attitudes towards reading in their own language and in English became positive, than negative, but that the positive attitude to reading in college declined considerably over the study period. In order to shed some more light onto the reasons for these changes in attitudes, I will now look at the comments the respondents made in reply to the open questions after doing the Likert survey.

6.6.   COMMENT ANALYSES

The Open Questions

19. When you choose a particular book, what makes you choose it?

20. When you enjoy reading a book, what do you enjoy about it?

21. When you don't enjoy reading a book, what don't you enjoy about it?

22. Please write anything else that makes you WANT to read a book.

The answers to these questions were from the responses when N=25. They could be written either in English or in the respondents' own languages, in which case they were translated. Particularly if the responses were in English, they tended to be short. Question 22 was meant to give the respondents an opportunity to say anything they felt they had missed when answering the other questions. But in fact they tended to reiterate what they had already said in Questions Nineteen and Twenty, or to omit answering it altogether, so I finally extracted the comments from Question Twenty Two and added them to Questions Nineteen or Twenty, as appropriate.

Like the Likert questions (1-18), the questions that elicited comments from the respondents (19- 22) were designed to look at the commonalities and differences in respondents' reading attitudes. But while the Likert answers paint a general picture of reading attitudes, the open questions aim to probe the factors that affect the attitudes of the individual respondents towards reading. The other difference between the Likert questions and the open questions was that the latter could not be categorised numerically, so to extract any trends from them, the data had to be coded. In line with the qualitative nature of my inquiry, and with Lincoln and Guba's (2000a, p. 168) constructivist/ participatory research paradigm described in Chapter Three, I used an inductive approach to the coding recommended by Miles and Huberman (1994, p. 58), who suggest that the data is not 'pre-coded,' but instead, classified post-collection when the researcher is able to see 'how it [the data] functions or nests in its context,' and 'how many varieties of it there are.' Two analyses of the data emerged from this approach, the first of which was achieved by sorting according to key words. This classification indicated that the key words could be categorised into three broader groups according to whether they were emotional, critical or cognitive. These groups reflected the position of the comments along Rosenblatt's (1986) aesthetic/ efferent continuum described in Chapter Three, and they form the basis of Analysis 2.

6.6.1 Analysis 1

The first analysis was done by noting the key words, usually nouns and adjectives, which appeared in the answers to Questions Nineteen, Twenty and Twenty One, and ranking them according to their frequency in the answers to each question. The categories are named according to the key words written by the respondents. These results are set out in Tables Nine, Ten and Eleven, and the concepts are expressed as percentages of the total number of key words mentioned in answer to each question.

Question 19: When you choose a particular book, what makes you choose it?

Survey	REASONS for choosing READING MATTER, expressed as percentage of concepts mentioned								
	appearance	recommend	popular	author	interest	ease	TV/film	atmosphere	connection
1	26%	10%	8%	7%	20%	7%	2%	3%	17%
2	33%	7%	2%	8%	21%	7%	3%	7%	12%
3	29%	8%	0%	0%	29%	6%	2%	0%	26%

Table 6.5   Reasons for choosing Reading Matter, expressed as a percentage of concepts mentioned

Appearance, interest and the personal connection the respondents felt with the book were the most important reasons given for choosing a book, in all three surveys. Other considerations which had seemed important to the publishers, such as the movie tie-in, did not seem to figure in patterns of choice. Appearance was consistently important across all the surveys, but interest and particularly personal connection had increased in importance by the time Survey Three was completed.

Question 20: When you enjoy reading a book, what do you enjoy about it?

Survey	REASONS for enjoying READING expressed as percentage of times the concept was mentioned											
	Suits me	Well written	Required for info	Possible to learn new things	Easy	Good for learning English	Fun (funny)	suspense	Identify with characters	Identify with setting	Vicarious experience	Lost in book
1	31%	5%	1%	15%	12%	1%	3%	4%	6%	10%	5%	6%
2	25%	4%	7%	26%	4%	4%	11%	6%	1%	3%	3%	6%
3	42%	3%	3%	17%	6%	3%	3%	3%	8%	8%	0%	6%

Table 6.6   Reasons for enjoying reading, expressed as percentage of times the concept was mentioned

Personal suitability, defined by Nuttall (1996, p. 170) as what interests, and preferably enthrals and delights the reader, was by far the most important factor identified in Surveys One and Three, followed by the possibility of learning new things. In Survey Two learning new things was just more important than personal suitability, but these two factors were mentioned very much more frequently than any others. The fact that a text was easy was perceived as less important in Surveys Two and Three than in Survey One. A small number of respondents articulated the notion of being lost in a book as a reason for reading one, and several wanted to identify with characters and/ or settings. The idea that reading was good for learning English did not seem, for most respondents, to be a significant reason for reading for enjoyment.

Question 21: When you don't enjoy reading a book, what don't you enjoy about it?

	REASONS for NOT reading expressed as a percentage of times concepts were mentioned						
Survey	Difficult	Boring	Doesn't suit	Long	Pressure to read	Bad writer	No identification with character
1	25%	24%	32%	5%	2%	9%	3%
2	36%	44%	14%	2%	0%	2%	2%
3	34%	41%	21%	0%	0%	0%	4%

Table 6.7   Reasons for NOT reading expressed as a percentage of times concepts were mentioned

The chief reason for not reading in Survey 1 was 'doesn't suit,' which echoes 'suits me' in Table 10 as a reason which endorsed reading, ahead of both 'difficult' and 'boring.' But in Survey 2 'boring' was the most important reason cited at 44%, followed by 'difficult,' while 'doesn't suit' only accounted for 14%, while in Survey 3 'boring' again topped the list, followed by 'difficult' and then 'doesn't suit.'

6.6.1. Analysis 2
I divided the key words elicited in Analysis 1 into three categories, organised according to how the respondent had arrived at them. These categories were 'emotion-led' (EMOT), 'cognition-led' (COG) and 'critically-led' (CRIT). Responses in the EMOT category had to describe some feeling, such as interest, liking, disliking,

being influenced by someone, or governed by some feeling, such as the feeling of being lost in a book, or even by being one of the main characters in the story. Responses in the COG category had to signal that the respondent was describing something measurable in the text, such as the level of difficulty, or that the purpose was to abstract something from the text, such as facts necessary to pass an exam, or to amplify knowledge. The CRIT category, which contained very few items, indicated that the respondent was actually analysing his/her reasons for reading the texts, by saying, for example, 'I enjoyed this text *because* the writing was good.' In order to illustrate the coding method, an example of the analysis of one set of responses is given in Table 12 below. E is the abbreviated form of EMOT, and C is the abbreviated form of COG. There were no critical responses in this set.

Survey	Name	Qu 19	Qu 20	Qu 21	EMOT	CRIT	COG
1	Alice	Level of English, C, lots of pictures E	Interesting story E	Too long, difficult C, C	2	0	3
2		Content Illustrations C, E	Wanting to know more of the story E	Too difficult C	2	0	2
3		Story, recommended E,E	Pictures E	Difficult C	3	0	1

Table 6.8   ALICE: Analysis of responses to Survey Questions

The responses were analysed as above for each of the twenty five respondents who did all 3 surveys, and are shown in tables 13, 14 and 15 below.

Question 19: When you choose a particular book, what makes you choose it?
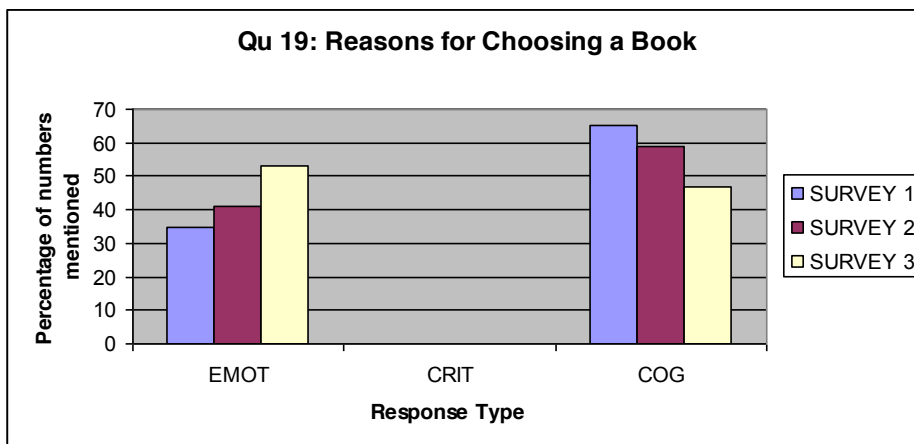
Figure 6.5   Choices of book for emotional, critical or cognitive reasons, by number of responses made

All of the responses fitted into the emotional or cognitive categories; there were no critical responses in answer to Question Nineteen. There were more cognitive replies, particularly in the first survey. However, as time went on, the initial choice of book appeared to be governed increasingly by emotional factors, such as interest, and less by cognitive factors, which included level, and need to find out facts.

Question Twenty: When you enjoy reading a book, what do you enjoy about it?
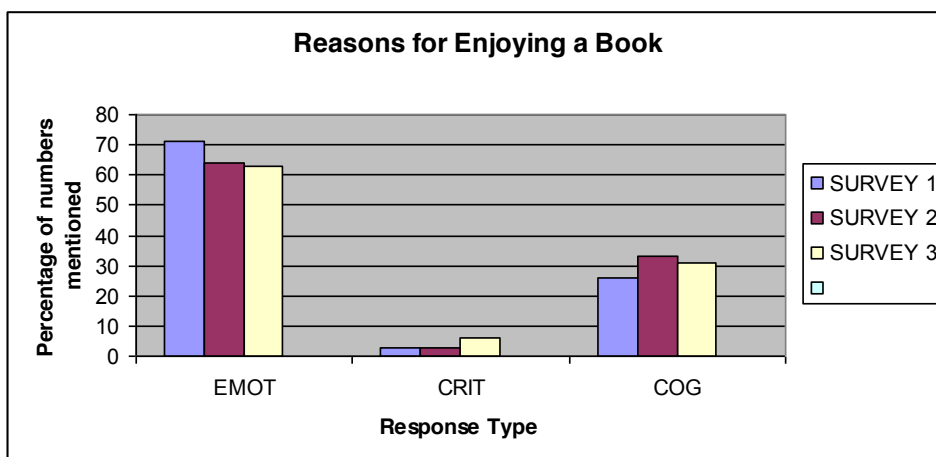
Figure 6.6   Reasons for enjoying a book for emotional, critical or cognitive reasons, by number of responses made

In answer to Question Twenty, the emotionally-led responses exceeded the cognitively-led ones, but this time the proportion of cognitive responses increased in

Survey 2 and dropped again a little in Survey Three, and the proportion of emotional responses decreased slightly. There were a few critical responses, especially in Survey 3.

Question 21: When you don't enjoy reading a book, what don't you enjoy about it?

Reasons for NOT Enjoying a Book
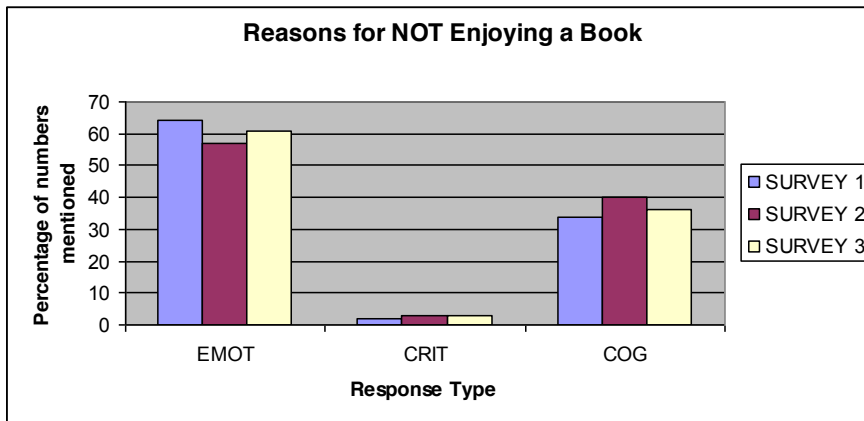
Figure 6.7   Reasons for not enjoying a book for emotional, critical or cognitive reasons, by number of responses made

In response to Question Twenty One, again the responses tended towards the emotional, although less so than for Question Twenty. The more cognitive responses often cited difficulty and level as factors which prevented enjoyment.

6.6.2   Summary of the responses to the open questions

Analysis 1, which was done by extracting and ranking key words, showed that in the first instance, when choosing a book learners were looking at the appearance of the book, especially in the first survey. Later, interest and personal connection became important too. Enjoyment of a book was attributed to personal suitability, or personal interest, and to the opportunities books provide for learning new things. How easy the book was, whether it had a film or TV tie-in, or whether it was helpful in learning English, were not cited by many respondents as important. Not enjoying a book was put down overwhelmingly to 'boredom,' with difficulty second. In Analysis 2, which classified the responses according to whether they were emotional, critical or cognitive, it seemed that the initial choice of a book was likely to be cognitive, but enjoyment, or not enjoying, a book was more likely to be the

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result of emotional factors. However, it has to be admitted that Question Nineteen, which asked what made respondents choose a book, might elicit more cognitive responses than Questions Twenty and Twenty One, which asked about enjoyment.

6.7. DISCUSSION

The numbers of respondents for the surveys were too small to show any statistically significant results, so the results simply indicated trends that can be seen from the raw scores converted to percentages of the numbers of respondents. Percentages make it possible to compare the results where N = 25 with those where N = 39.

6.7.1 Discussion of Surveys analysed according to averages

Analysing the survey results by looking at the averages, produced, as might have been expected, rather flat profiles. The trend appeared to be for reading in one's own language to become more popular as the time spent away from home lengthened, and this extended to the habit of buying books in one's own language. After the first year on the Foundation programme there seems to be a slightly more positive attitude towards reading in English (Question Eleven) than in the native tongue (Question Five), and even reading in English instead of going out with friends (Question Eleven) appears to be more popular than reading in one's own language when everyone else is going out with friends (Question Five). Overall, lack of change in each section is the main feature of this analysis, and this can be seen in the bar graphs in Tables 5 and 6. Reading in the native language got a more positive score as time went on, reading in English was most popular after the Foundation year, and declined a little after that, while reading in college gradually went down over the period of the study. In fact, the reading attitudes of the respondents did not seem to have been greatly affected by studying in an English immersion situation for two academic years, with the possible exception of online reading. However, an analysis of the same results looking for changes in the attitudes of individual learners shows a somewhat different picture.

6.7.2 Analysis of the changes in attitudes

Looking at the variations in the scores of individual respondents instead of averaging them out shows more marked changes over the period of the study. An upward trend in a positive attitude towards reading in one's own language is clear, as is a slightly less pronounced trend to reading in English. But the analysis of the differences shows most clearly the decline in positive attitude to reading in college. The increase in popularity of reading in one's own language after twenty months away from home can perhaps be partly explained in terms of respondents missing their own languages and cultures. The respondents who were less positive about reading in their own languages may either have simply developed a greater antipathy towards reading in general, or they were making an instrumental decision to read less in their mother tongues and more in English, in order to succeed better in their studies. This may, too, have been the reason for the improvement in attitude to reading in English, but this does not explain why around half the respondents ended up being less positive about reading in the classroom. The library records (Appendix 3f) show that in the second academic year, most of the borrowings were academic texts or non-fiction readings probably related to respondents' content papers.

6.7.3 Discussion of key concepts in comments

The initial choice of a book was largely governed by appearance, with interest coming second. Appearance was the most important factor across all three surveys, but interest grew more important over the period of the study, as did the importance of a personal connection with the text. Popularity and particular authors seemed to be more highly rated in Survey One than later on. But two factors which did not seem to be very important to the respondents, surprisingly, were whether the text had a film or TV tie-in, and whether it was perceived to be easy or difficult. The film tie-in was a surprise because there are many book-of-the-film GRs, and given the global influence of Hollywood, one would imagine that the existence of a popular movie might increase the popularity of the book. The fact that respondents were not remarkably interested in the level of the books they were choosing was also puzzling, although their perceptions of what made them enjoy a book did show that they

attached more importance to level of difficulty when actually reading, than when initially selecting their reading material.

But reasons for enjoying a book in Survey One were first and foremost, 'it suits me,' followed by the possibility of learning new things. In Survey Two the possibility of learning new things actually topped the list, perhaps because the respondents had just completed their Foundation year, and were about to embark on programmes where learning content and 'new things' would be their primary goals. However, 'suits me' was top of the list again by November 2008 when Survey Three was conducted. Ease of reading was important in the first survey, although its importance declined in Surveys Two and Three, which could indicate that respondents were getting more proficient at choosing the correct level for their targeted reading, so did not perceive level as a factor to be considered. But difficulty was a powerful reason for *not* enjoying a book, although it was not the primary one; boredom was given as the top reason for this, particularly in Survey Three. At the time respondents completed Survey Three, they had just finished an academic year of content papers for which they had had to read factual material at a level which was often far above their own language levels, so there was no doubt that most of their reading was difficult. The fact that many reported it as boring suggests that they were evaluating its emotional effect on them; perhaps they were trying to read it from Rosenblatt's aesthetic stance, when this stance, given the purpose of reading and the language level, might have been inappropriate.   In fact, what respondents considered to be boring, and what this has to do with difficulty may be hard to disentangle. Boredom and difficulty clearly display a symbiotic relationship, as if a book is too difficult it may be perceived to be boring however much the respondent is interested in the subject matter. It seems obvious that difficulty would be associated with negative or 'doesn't suit' feelings, while the absence of difficulty, ease of reading, might not be counted as a positive because it would be less perceptible.

The second analysis was made after noting that the key responses in the first analysis appeared to fall into one of three categories, emotional, critical or cognitive. The categories did not appear to be clearly defined, but rather indicating relative positions along a continuum from emotional to cognitive. This continuum seemed to be in tune with Rosenblatt's aesthetic / efferent continuum of reading response, where the extreme aesthetic position represents a response to reading which is entirely about the experience of reading, and the extreme cognitive position represents one where the only purpose for reading is to extract information.

In the second analysis, according to whether the responses were emotionally, critically or cognitively driven, it seems that the respondents' reasons for reading were emotionally driven rather than cognitively, although the initial choice was likely to be a cognitive one. The answers to Question Nineteen showed more emotional choices in Survey Three than Survey One, and this may demonstrate a growing confidence in respondents' ability to choose books that suit and interest them. Reasons for enjoying a book (Question 20) were given as emotion-led ones twice as often as cognitive ones, and remained fairly constant. Reasons for not reading (Question 21) also remained fairly constant, but there were more cognitive reasons given for not enjoying reading; this may be due to the difficulty factor being used as a measure here. The lack of change in the answers to Questions 20 and 21, the flatness in the profile of the average scores provided as answers to the Likert questions, and the comparatively small gains in apparent enthusiasm for reading in the native tongue and in English, may suggest that reading habits are essentially formed by the time learners begin tertiary education and exposure to reading programmes does not tend to alter their habits.

However, overall, the general trend towards the emotional end of the continuum during the process of reading may indicate the importance of intrinsic over extrinsic motivation. The connection between motivation and self-image observed by Ushioda could be the reason for negative feelings towards reading often being linked with perceived difficulty, whether overtly or subconsciously (Ushioda, 2002).

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A comment made in answer to Question 21, 'I hate to read, so it takes me a long time to read,' may equally well mean, ' It takes me a long time to read [ie it's hard to read] so I hate to read.' This supports the notion that the wrong cognitive level may have a devastating effect on the emotional response and thence the motivation.

More generally, if the majority of reasons for reading or not are emotionally driven, it could be argued that the respondents are expecting to read texts from an 'aesthetic stance,' in Rosenblatt's terminology (1986). By the rationales they give for their choices, respondents demonstrate 'an attitude of readiness to focus attention on what is being lived through in relation to the text *during* the reading event' rather than what is 'retained *after* the event' [my italics]. When they pick out the aspects of the text that they wish to pay particular attention to, their 'selective attention will focus predominantly on the …. matrix of personal overtones, kinaesthetic states, intellectual or emotional associations' (Rosenblatt, 1986, p. 124). It will not focus on noting these things in order to utilise them afterwards. Those whose requirements for enjoying a book include, 'feeling myself submerged in the world of the book,' while 'forgetting even time,' [translated quotes from respondents' comments] are signalling their desire to live through particular emotional states while reading. They would like to experience Victor Nell's (1988a, p. 225) description of pleasure, or ludic reading as a 'semi-trancelike state, similar to that induced by drugs or alcohol.' If such an experience were readily available to learners when they read in English, it seems that reading would indeed be a very popular pastime. But the evidence of the surveys and the library records at the college where the study took place bear out the anecdotal evidence that learners do not read nearly as much as Nation and Wang's (1999) study suggest that they should. So it is clear that most L2 readers do not derive Nell's altered state of consciousness from reading in English, or indeed often from reading in their own languages, and perhaps then, their expectations are not being met.

To examine this possibility further, in the next chapter I will look at five case studies who volunteered to allow me to study their reading habits and attitudes over their first two academic years at college, a period of twenty months.

7. CASE STUDIES

7.1. OVERVIEW

The surveys described in Chapter 6 suggest that there was little change in the learners' average attitude to reading over their first 20 months of study in New Zealand, but their attitudes to reading in their own languages and in English improved more than their attitudes to academic reading. Most of them were relatively indifferent; neither over-enthusiastic about reading, nor totally against it. Learners' comments, when examined for their position on an emotional/cognitive continuum, however, suggested that, overall, they claimed to read more for emotional reasons than for cognitive ones. In Rosenblatt's (1986) terms, they appeared to be trying to position themselves towards the aesthetic end of the reading response continuum. In answer to Question Twenty, 'When you enjoy reading what do you enjoy about it?' the learners seemed to *want* or *expect* to feel interested and engaged, '*submerged in the world of the book,'* but if this was actually happening, surely they would have displayed a more positive attitude towards it? Given their low key responses, it seemed that they might be positioning themselves inappropriately on the aesthetic/efferent continuum; they were possibly attempting to read difficult texts for pleasure, and being disappointed, were doomed to failure, because of their inability to select reading matter appropriate to their stance, or their inability to alter their stance to suit their reading matter.

The case studies described here are intended to deepen and extend the impressions gained from the surveys, providing more detailed answers to Research Question 1. The transcripts of my interviews with them appear in Appendices 4a-4e. In this chapter, I first give a rationale for using case studies as a means of understanding the reading habits of L2 learners, for the methods of analysis, and for the selection of the particular case studies used here.   I then describe these case studies, and how they felt about reading in English, in the light of the possibility that their perceptions of

reading were in part governed by how they positioned themselves on Rosenblatt's (1986) aesthetic/ efferent continuum of reading response.

7.2   RATIONALE FOR CASE STUDIES

Stake (2000, p. 443), in his justification for case studies, says: 'People find in case reports certain insights into the human condition, even while being well aware of the atypicality of the case.' Thus in order to study what makes a human being unique, as opposed to what makes her like every other person, a case study might be more appropriate than a survey. Yin (1994, p. 9) suggests that a case study is appropriate 'when a "how" or "why" question is being asked about a contemporary set of events over which the investigator has little or no control.' Certainly, if individual opinions of reading matter are to be investigated, as they are in my study, it is not possible to have a clear, preconceived notion of the results, and this inability fulfils Yin's criterion. It is the insights into the individual differences in L2 learners' approaches to reading that I address here, in the hope that they might shed some light on the reading approaches of a more general population. Each learner will have a unique approach to reading, but there may be common factors shared by all. Case studies offer the possibility of investigating both commonalities and differences.

7.2.1   Rationale for type of case study

In my study, the particular rationale for using case studies indicates the type of case studies they are. The focus is on the unique points highlighted in each one regarding what they read, how they read and how much they enjoy it. Researchers have categorised case studies in numerous ways, and Stake (2000, p. 439) divides them primarily into intrinsic, instrumental and collective types. Intrinsic ones are those where the case is the focus, and therefore the aim is to find out what it important about it within its own context and world. Stake points out that this world is seldom the same as the world of researchers and theorists; if the study focuses on issues selected by the researcher, it can no longer be called intrinsic, but instrumental. Where more than one case study is examined, because there is 'important coordination between them' (R. E. Stake, 1995, p. 4), they may be called 'collective.' However, his classifications are not the only ones. McDonough and

McDonough (1997, pp. 206-207) cite Yin (1994, p. 3) as classifying cases according to the outcome of the study, by whether it is 'exploratory, descriptive or explanatory.' They also note that case studies may be written for different purposes, and at different analytical levels, and therefore will result in different products.

In my study, the focus is on the perception of reading held by the learners, and on the issue of their reading as constructed by the other stakeholders in the world of learner literature. The descriptions of the case studies aims to highlight the interplay between the motivations each one displays towards reading different texts, and the academic and social world in which they exist. So according to Stake, it might be termed a collective, instrumental study with some intrinsic elements. Because it 'gives central consideration to the understanding of situation-specific meanings ….. from the point[s] of view of the actors…' (Ellis & Barkhuizen, 2005, p. 255), it can be seen to be in tune with the constructive participatory paradigm described in the methodology in Chapter Three.

7.3   RATIONALE FOR THE ORGANISATION OF DATA GATHERING AND ANALYSIS

7.3.1   General scheme

Seliger and Shohamy (1989, p. 205), commenting on researchers' focus in qualitative research, say, 'Typical of all qualitative analyses is that at different stages of the analysis the researchers ……. look for commonalities, regularities or patterns across the various data texts.' Miles and Huberman (1994, p. 58) note that data can be analysed either deductively, starting with a theory or hypothesis and seeing how closely the data fits it, or inductively, starting with the data and allowing a pattern to emerge, which may indicate a hypothesis as to what generates the pattern. Theories regarding the factors that affect reading habits, and especially what might make learners enjoy reading, outside of the work of Day and Bamford, do not abound in the literature, so my approach to case study data gathering and analysis has been what Seliger and Shohamy, and Miles and Huberman, would describe as inductive, teasing out categories and commonalities in the data from which tendencies emerge,

rather than initially imposing preconceived notions. To create as full a picture of the world of the learner/ reader as possible, I did not want to discard any facet that emerged from the surveys and particularly from the interviews.

The inductive nature of my study is in tune with the definition of grounded theory methods, which Charmaz (2000, p. 509) describes as using systematic inductive guidelines to build theoretical frameworks that explain the data. Charmaz also acknowledges the role of the participant observer when she says: 'Through sharing the worlds of our subjects, we come to conjure an image of their constructions and of our own' (Charmaz, 2000, p. 529). I was aware that as a teacher and an avid reader I was not a neutral element in the interviews I held with the case studies, and although I tried to appear non-judgmental, and played down my teacher status in the classroom, I have to admit that my involvement may have been one reason for the fact that the case study group completed more surveys than any other group in the cohort.

7.3.2   Rationale for the analysis

Because the interviews I conducted with the case studies were semi-structured and sometimes unstructured, and because I wanted to make them as informal as possible, it was impossible for me as an interviewer not to take into account in current interviews what had happened and what had been said in previous interviews. In other words, an informal analysis process was ongoing throughout the data gathering, in line with Merriam's evaluative paradigm, cited in McDonough and McDonough (1997, p. 206) although I did not attempt to analyse the data from the interviews immediately after each interview, but waited until the end of the twenty month study period to formalise the results, in order to acquire a clear overview.

The data coding for the interview transcripts was informed by Barkhuizen's analysis of learners' perceptions of ESL learning in a South African high school described in Ellis and Barkhuizen (2005, pp. 261-265). It was also informed by Miles and Huberman's (1994, p. 56) succinct advice on coding: 'coding is analysis,' explaining that codes are 'tags or labels for assigning units of meaning to the descriptive of inferential information compiled during a study.' They suggest coding be effected by

assigning a 'large, summarising notation to a 'chunk'' which I understand to be a unit of analysis. These can be further sub-divided according to interpretation as in Barkhuizen's study. His raw material was compositions written by the learners, but the focus, as in my study, is on perceptions, and he appears to have taken a 'bottom-up,' inductive approach to the analysis, similar to the one in my study. Barkhuizen initially coded his material according to the types of classroom activity the students were responding to; for example, oral presentations, drama in the classroom, reading aloud. The next level of coding, explained in Barkhuizen's earlier report of the study, was according to how much the respondents enjoyed the activity, how much they felt they learned English from it, and how useful it would be to them when they had finished school. Although my study focuses on attitudes towards reading rather than classroom activities, his coding method is a useful model as both studies are dealing in learners' attitudes, rather than learner levels and achievements.

In my study I have used short sentences or phrases, as did Barkhuizen, as my unit of analysis. Each unit represents an aspect or theme in reading, sometimes with an opinion or attitude as a sub-category. To show how I approached the analysis I give an example of the analysis of some 'chunks' of data taken from an interview transcription.

Steve: *Dr Jekyll and Mr Hyde. The writer is Robert Louis Stevenson. I read his poetry (CH-POET). I'm just beginning this book. I don't know if there is a movie. (CH-MOVIE). I like his poetry: (CH-POET). I like the rhymes (CRIT-LIK). I like it in French but in English it's different...... (INTERTEXT).. the words are nice (CRIT-LIK).*
Here I have categorised chunks of Steve's comments using broad categorisation sometimes sub-divided. CH indicates choice, a reason for choosing a text, and the first example of a sub-categorisation, POET, gives a reason for his choice. The movie remark suggested that if there was a movie, it might influence Steve's choice, hence the categorisation CH-MOVIE. Where he gives a reason for liking poetry, I have labelled his response as CRIT, as it showed critical judgement, as does his later statement that he liked the words in English as compared to the words in French.

INTERTEXT indicates an example of intertextuality: I used this lable to indicate that the response had been modified by comparison with another text, which would suggest a level of critical appreciation.

Patterns in the codes

After re-reading the transcriptions and coding them three times, to check for consistency, I began to see patterns in the codes, and it became easier to ascribe the initial codings to more abstract categories (Miles & Huberman, 1994, p. 58). These abstract categories could be dispersed along a continuum which stretched from the emotional (EMOT) to the cognitive (COG), with an analytical appreciation of the emotional response (CRIT) being somewhere in between, as can be seen in TABLE 7.1, which shows the interview reading responses in Term One 2007 according to EMOT, CRIT or COG categories. The response types reflect those that appeared in the results of the reading surveys. As with the reading surveys, these results provide indications of trends, rather than statistically significant figures.
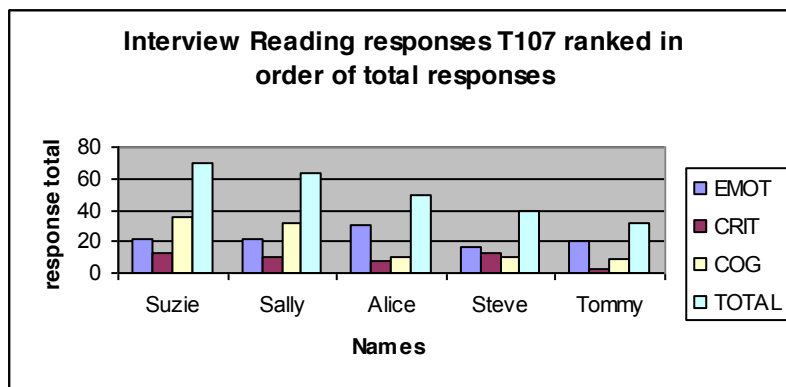
Figure 7.1   Interview reading responses in Term One 2007 according to EMOT, CRIT or COG categories.

7.4   THE CASE STUDIES

The cohort of 71 students in my study, described in Chapter Three, were divided into seven groups according to language level. I approached Group Three, because JD, the teacher, was interested in extensive reading and was prepared to administrate, with my help, the extensive reading programme that I was proposing during Term One 2007. All eleven members of the class were invited to be case

studies, and, understanding that this would mean extra conversation on a one to one basis with a native speaker of English, each individual expressed a willingness to help me. One of the case studies left the college after the first year. I continued to interview the remaining ten, but as the aim of this study was primarily to focus on a few subjects in depth, rather than doing a general study of a large population, having gathered the data, I decided to use the data from the five learners who had contributed most to the interviews, because they had read the most, and had made the most comments on what they had read. The consent forms they had signed when they did the first survey covered the research process that was involved. The table below introduces the case studies, ranked according to the number of books they each read in the first term. The names they appear under are not their real names.

NAME	Age	Nationality	Books read in Term One
Suzie	18	Japanese	11
Sally	18	Japanese	9
Alice	18	Japanese	8
Steve	18	New Caledonian	6
Tommy	18	Japanese	5

Table 7.1   Case Studies showing age, nationality and the number of books each one read in Term One

7.4.1   The case study accounts

Yin and others agree that an overriding principle in data collection for case studies (and qualitative studies in general) is the use of multiple sources of evidence (Yin, 1994, p. 78), (Richardson, 2000, p. 934), (Denzin & Lincoln, 2000, p. 5). In my study, the data from the case studies have been collected in part from the surveys, comments and library records described in Chapter Six, and in part from the interviews with the case studies. These interviews were conducted generally during the class time otherwise dedicated to silent reading or autonomous learning, relying on the cooperation of teachers. As explained in the methodology, I tried to make the

interviews as unstructured as possible, although especially at first, it was hard to avoid asking questions, because the respondents' relatively low level of language made it difficult for them to initiate conversation. Interviews were recorded, transcribed and coded. My account of each case study includes the data from their surveys and library records, plus an account of the interviews with each one. I look at their similarities and differences in the discussion which follows.

7.4.2   Suzie

SUZIE	Reading in own language/ 24	Reading in English/24	Reading in College/24	TOTAL/72
Survey 1	15	19	17	51
Survey 2	16	20	17	53
Survey 3	22	23	24	69

Table 7.2   SUZIE: Survey Results showing Likert Scale totals

SUZIE	Initial choice	Reasons for enjoying	Reasons for NOT enjoying	EMOT	CRIT	COG
1	Contents EMOT	I can concentrate on the book forgetting even time EMOT	I don't really understand the story COG	2		1
2	How many pages has it got? COG Does the content look good?	Interesting contain EMOT	Not good at reading COG Contain is not interesting EMOT	3		2

	EMOT					
3	Genre EMOT	Content is enjoyable EMOT	Difficult COG	2		1

Table 7.3   SUZIE: Comments from Surveys categorised as emotionally, critically or cognitively driven

SUZIE	Fiction	Non-fiction	*Total read self reported*	Total borrowed
Term One	13	5	*11*	18
Term Two	6	4	*7*	10
Term Three	0	0	*0*	0
Term Four	1	1	*1*	2
Term Five	0	1	*0*	1

Table 7.4   SUZIE: Library borrowing records

Suzie was the winner of the Reading Marathon held in Term One, as she had read a total of eleven library books in English during the course of the fourteen week first term (TABLE 7.4). Her attitude towards reading shown in TABLE 7.2 remained positive throughout the twenty months of the study and indeed her final score of 69 was one of the highest in the cohort, but her library borrowings after the first two terms were negligible.

In the first two terms Suzie read exclusively at levels one and two. She began with a library Level One story, classified by the publishers (Edward Arnold Publishers, London) as elementary, called *Just Like Trisha*. This, she explained in her own words, was 'about a love triangle.' She claimed that love stories were her favourite, but she always liked to learn something from what she was reading and usually the 'something' was a moral lesson. Apparently *Just Like Trisha* taught Suzie that looks are not everything, and when she presented this story to the class as an assessed presentation required by JD, this was the aspect of it that she chose to foreground.

The following part of her presentation and dialogue with the class is transcribed below.

Suzie started with a question to the boys.

Who would you choose as a girlfriend? Beautiful but unkind, or rather plain but kind?

Predictably, the answer was both.

She explained the story well; she had a good grasp of the plot. She finished with a question to the girls:

What would you do if you fell in love with your friend's boyfriend?

The girls replied unanimously: *Stop!* and Suzie agreed.

This particular story certainly engaged Suzie, and through her, the whole group, on an emotional, critical/judgmental and cognitive level, although according to the library records no one else actually borrowed it. But even though relationships and emotions were aspects of Suzie's reading that she chose to foreground in her conversations with me, within these areas she concentrated upon the facts in the stories and the opportunities to learn from them. That the number of cognitive responses in her interviews outweighed her emotional responses in Term One can be seen in Table 7.5.
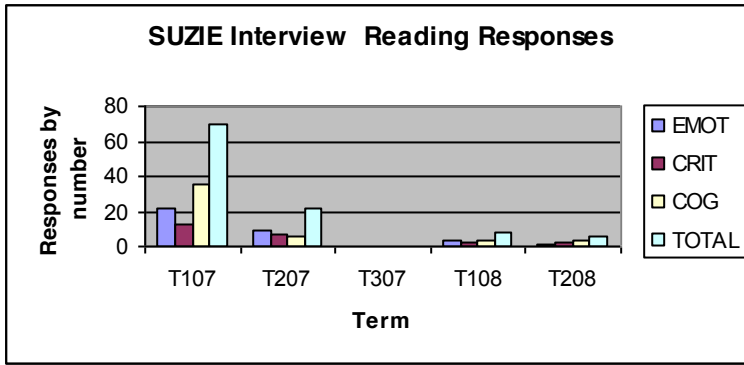
Figure 7.2   SUZIE: Interview Reading Responses

Suzie was interested in learning on several levels: she enjoyed reading Audrey Hepburn's biography because she admired the tenacity of Audrey's character, but she also recited a number of facts she had learnt from the book about the actress's charity work. Her emotional responses were usually linked to a critical judgement of the character's actions, via a comparison with what she would have done in their place.

She chose to read A Christmas Carol because:

> *I saw the cover. He is smiling and the others are smiling.. so he is making them happy, and I like happy stories.*

Which may have been an initial misrepresentation of the story. However, she also wanted to read it because of another learning opportunity:

> *When I was a child tv programmes and books showed stories about long time ago and I liked them. I could learn about the past.*

She deliberately chose stories that she thought would *'make me happy,'* so previous knowledge of the book was helpful. She selected *Heidi* (stage 1) because she had seen a Japanese cartoon of it, and was able to read the GR in two hours. A lesson was learned. Suzie said:

I thought before reading Heidi that it is difficult to change human character, but after reading it humans can change emotions.

Later, she read a book called *Earthquake* which, for some reason, she had imagined would be a comedy. She found it was not, and although she persevered and finished it, she did not altogether enjoy it:

because I know how scary an earthquake can be.

She began to read some non-fiction at the end of Term One and selected a book about Australia, and one about America *because I have never been to America and I want to know everything about it.*

In Term Two Suzie was still ahead of most of her peers in the quantity of reading that she did, but her total of books read was down to seven. She had less to say about her choices, and her responses were more evenly distributed between the emotional, critical and cognitive. She was still inclined to detail every event in a story, but just as likely to tell a personal anecdote which connected her to it. For instance, she read a book called *Fortune's Fool*, about a gipsy fortune teller, and initially she was very dismissive about anyone who claimed to be able to foretell the future:

Actually, crystal ball don't teach anything.

However, she then paused and remarked:

When I was eight, I was in hospital and there was a little girl next to my bed and her mother could tell Tarot cards. She told me and my mother about my family … My mother always says that what that mother said was true.

But you don't believe it?

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Yes, I believe. I had forgotten that.

So the engagement with the text was achieved on two levels; the cognitive level initially foregrounded, where Suzie was adamant that fortune telling was nonsense, and the emotional one, further back in the memory, linked to her mother telling her that it was actually true.

In Term Three Suzie's library records do not show any borrowings, and I did not manage to interview her in that period. When she entered the diploma programme in April 2008, she explained to me that her reading pattern had changed; she was reading magazines and internet pages. She was very clear about her reading methods:

When I came to New Zealand I just start reading [English] and if I found words I didn't know I always searched in my dictionary, but now I don't do that because when I take a TOEIC test I can't search so …. Yes. Recently, I don't read much fiction .. graded readers .. but when I go shopping I read magazines and also I read yahoo news online.

In English?

Yes.

What interests you about the news?

Actually I like reading about entertainment. I also read about entertainers and I read like everything about in Japan .. government.

Suzie's attitude towards reading was always positive, and her Survey Three score, 69 out of 72, which she shared with Alice, another Case Study, is the highest achieved by anyone in the cohort. Her interviews show that she certainly enjoyed reading

and responded readily to the books that she read, but that her responses tended to be more focused on information than emotion and she often stated her desire to 'learn something.' Her reading survey responses claim that she was slightly more enthusiastic about reading in English than in her native Japanese, which implies that she had made a conscious decision to read English when she came to New Zealand, probably to improve her language proficiency. This is borne out by her later decision not to use the dictionary because she wanted to practise for the TOEIC test. Her avowed reasons for reading, from her comments made in answer to the survey Question 20 (when you enjoy reading a book, what do you enjoy about it?), change from: *I can get lost in the book, forgetting even time* in Survey One, to *interesting contain* in Survey Two and *the content is enjoyable*, in Survey Three. Probably her Survey One comment derives from her experience of reading in her native language, as it was conducted just after her arrival in New Zealand. Later, her expectations for reading in English become more realistic; in Surveys Two and Three she is not expecting to become lost in the book, as she might if she were reading Japanese, but although she is still expecting to enjoy reading, she is not expecting the experience to be totally 'enthralling.'.

Suzie's choice of reading demonstrates what Nell (1988a, p. 51) describes as the 'news hunger' he claims that all human beings feel. He writes: 'The way we lose ourselves in a newspaper (especially when a big story runs; the assassination of a president or a great pollution threat) cannot be distinguished from the way we lose ourselves in a novel.' When Suzie made the switch from reading GRs, mainly fiction, in her first two terms, to magazines and Yahoo news in her third and subsequent terms, she was not really altering her choice of content; she was still reading about relationships and events, appeasing her hunger for news and fulfilling her desire to 'learn something.' But her expectations of the experience of reading were more practical and instrumental after twenty months in New Zealand; she no longer expected to be 'lost in the book,' and 'spellbound by the witchery of a story' (Nell, 1988a, p. 47); she would settle for 'interesting content.' In Rosenblatt's (1986) terms, she was positioning herself towards the efferent end of the aesthetic/ efferent

continuum of reading response; she was reading more for what she could extract from the texts and less for the experience of reading.

Suzie's attitude to reading and her choice of reading were both very practical. She accepted that reading was a way to improve her English, and by taking up a stance nearer the efferent end of the continuum, she avoided the disappointment of failing to become 'lost in a book' because she could not understand it well enough. But her stance was not completely efferent. Perhaps because she still craved the sensation of 'being lost in the book,' when she was reading GRs she deliberately chose books at levels one and two, and she chose topics which would 'make me happy,' so that she could read them easily and quickly. The relative automaticity that an easy, enjoyable book provides allowed her to enjoy the reading experience as well as the ability to extract the facts that she wanted.   Her enthusiasm in relating a story, and putting herself into the shoes of her favourite characters, showed both her growing confidence in her interpretation of the book, and her willingness to be submerged in the fictional world. In her first two terms in New Zealand, Suzie showed that as an enthusiastic reader in her own language, she had been able to transfer her skills to reading in English, allowing her to position herself at the most advantageous place, from her point of view, of the reading response continuum. The curriculum requirements in the first two terms demanded regular reading, and Suzie's natural inclination to use reading as an instrument to further her English skills coincided with her desire and ability to fulfil those requirements.

Like that of all the case studies, the amount of reading Suzie did after her first two terms dropped. Perhaps because she was an instrumental reader, when the demands of the curriculum shifted away from extensive pleasure reading, Suzie stopped reading GRs. The amount of her reported reading after that, consisting as it did of magazines and news online, is impossible to quantify, but it must have differed from the GR reading in one important detail; it was not graded and therefore must have contained a fair proportion of words that a learner at Suzie's level would not have known. Nation, in a report on trials to find out what

vocabulary size is needed for unassisted comprehension of written and spoken English, uses the RANGE (Nation & Heatley, 1996) programme on various newspaper corpora to show the proportion of unknown words there would be in newspaper articles for readers of English at various proficiency levels. Between 81% and 84% of the words in these corpora are within the first 2000 word list, depending upon the corpus used (Nation, 2006, pp. 71-72). Nation does not analyse an internet news corpus, but if the range and frequency of the headwords are approximately equivalent to those of the newspaper corpora included in his study, readers would need a vocabulary of between 8000 and 9000 words to read the internet news fluently. At the time of my study, Suzie was classed as an intermediate learner, and her vocabulary size would have been estimated to be less than 2000 headwords. According to Nation, her understanding of most newspaper texts would have been just over 80%, which would barely have led to comprehension, let alone fluent reading.

So after her first two terms, although she had proved herself to be a competent and enthusiastic reader who might have been expected to proceed quickly through the next levels of the library GRs, Suzie stopped reading extensively. She did not read any more GRs. The only GR she read after her second term was a class reader; this was Billy Elliott, a Level Three text. Any other reading that she did in English must have been from an efferent stance as it would have been too difficult to read purely for enjoyment. It must have been hard work, and there is no evidence that there was very much of it.

7.4.3   Sally

Sally	Reading in own language	Reading in English	Reading in college	TOTAL
Survey 1	12	21	19	52
Survey 2	19	22	16	57
Survey 3	16	18	13	47

Table 7.5   SALLY: Survey Results showing Likert Scale totals

SALLY	Initial choice	Reasons for enjoying	Reasons for NOT enjoying	EMOT	CRIT	COG
Survey 1	Pictures,EMOT popularity EMOT	Interest EMOT	Not interesting EMOT	4		
Survey 2	Contents, EMOT recommendations,EMOT illustrations,EMOT current hot reads EMOT	Wanting to know more of the story EMOT	Finding myself ignorant of new words COG	5	1	
Survey 3	Cover EMOT content EMOT recommendation EMOT	Interest EMOT	No interest EMOT	5		

Table 7.6   SALLY: Comments from Surveys categorised as emotionally, critically or cognitively driven

SALLY	Fiction	Non-fiction	*Total read self reported*	Total borrowed
Term One	10	21	9	31
Term Two	14	13	1	27
Term Three	2	8	0	10
Term Four	4	6	1	10
Term Five	0	2	0	2

Table 7.7   SALLY: Library borrowings

The runner up in the Reading Marathon was Sally. She read nine books in the first term, and her reading attitude score for the first survey was 52, one higher than Suzie's. She borrowed a record number of items from the library in Term One, although a number of those were DVDs and text books which are not included in Table 7.8. She certainly borrowed more books than she claimed to have read. The first book she discussed with me was *The Bookshop Trick*, a mystery/ thriller at Level One about a robber in a bookshop. Sally said she enjoyed mysteries and would

recommend this book to others. But the vocabulary was hard for her and getting to the end required a lot of time and effort. By contrast she raced through the next few books, entitled: *Leopard, Giraffe, Elephant, Lion, Great White Shark, Tiger* and *Koala*, and enthusiastically recounted the weights, diets, habits and qualities of these creatures, although she still did not always understand the vocabulary. She said, when talking about *Leopard*:

Yes, everything animals I like. I enjoyed this book because I like animals. Leopard is very clever. For examples, when they are greeting nose to nose. Leopard is a solitary animal. What is solitary?

She was bound to have some problems with the vocabulary as these books were not GRs, but from a series called 'The Natural World,' produced in association with the World Wildlife Fund, UK, for young native speakers of English. They were in the Junior Non-Fiction section of the college library. Therefore, although the English was reasonably simple, and there were many illustrations, the texts Sally was reading were not graded for non-native learners of English. But despite the difficulty, in Term One she approached these books with characteristic energy. When she did not know some of the words, unlike many of her peers she was never embarrassed to ask, and she enjoyed adding to her store of interesting facts about animals. Her knowledge of certain words, sometimes scientific terms, was surprising, given the level of her grammar.

Tusk?
Like your teeth, made of ivory.
Oh! Tooth tusk? Elephant teeth?
Yes, made of ivory. Your teeth are made of ivory.
Colour?
No, material.
Ah, calcium.
Yes it's got calcium in it. You can make beautiful things.

Sculpture?

Yes, and jewellery.

Ah, (looks at the book) used to make billiards. I know this billiard ball elephants threat. Piano keys. In Japan used for signature stamps called hankos….. stamps made of tusks. I was surprised.

Her way of describing the kind of book she was going to read next was simple:

Picture and sentence but will be fatter. In library look for fat book.

Sally always seemed to be in pursuit of more facts. Her motivation seemed to be to increase her knowledge of animals, rather than to perfect her English. This thirst for facts was apparent when she had to do a presentation about Japan, and therefore found a book in English on the topic.

This book is about Japan. I didn't know but I read this book and I understand many new things of Japan. I am Japanese but I didn't know Japan deeper.

What was the most surprising thing?

Everything. I don't like history so the world war 2 and world war 1 details this book is written.

What's your favourite part of the book?

This part; the food. I like Japanese food and I miss here so.

It was touching that, although Sally appeared to have a huge appetite for facts and figures, it was food for the body, rather than the mind, that exercised her most of all. She responded to this book on a more emotional level than usual, partly because, as she intimated, she was missing her home, represented chiefly in the text by the

descriptions of food. It was also interesting that she recognised that it was in New Zealand that she had found out a lot about Japan. In her own words, Sally confirmed her love of facts, and incidentally continued with her weight-watcher's metaphor:

I like this book. It is skinny but lot of information about Japan and many pictures.

She went on to read a GR about David Beckham, chosen because she was a football fan. Her comments about his life were similar, if not as complimentary, as her comments on the various animals she had read about. Her attitude was more akin to a zoologist's than to that of a reader of biography. However, she did appear to admire one of Beckham's traits, if imitation is a form of flattery, when she said, in her rather elliptical manner:

His father gave him a football so he practised everyday and became a good football player so I will make an effort to speak English.

After this brief excursion into the human zoo, Sally returned to the animal kingdom with a book about Australia. She said:

When I was junior high school student I was in Australia for home stay. I looked at kangaroo and I hugged… koala. Very cute, good memory. But now we can't hug with koala because it get damaged. But book is easy because I knew about Australia.

Sally confirmed that the most salient features of the text were those which were reinforced by some personal experience.

After such a very productive start in Term One, Sally's reading dropped sharply, and she only discussed one book with me during Term Two. This was not because of the class she was in, as the teacher scheduled about fifteen minutes a day four days a week for sustained silent reading in class, so it was a surprise to see that Sally was reading very little. When I asked why, she replied:

Er… I'm busy. Sakura Festival. (This is an annual event at the college in which students are expected to take part).

Do you think reading is good for your English?

Ah… so-so.

What helps your English most?

Learning words.

For her first, and as it turned out, the only book we discussed in Term Two, Sally selected a biography of Mother Teresa. This was a GR in the Longman Famous Lives series, recommended for the lower intermediate level and rated as Level Three in the library, so really too hard for Sally. She claimed that it was easy, and she had chosen it because she had read about Mother Teresa in Japan, but it took her a very long time to finish. The only other text we discussed in Term Two was *The Kobe Connection* (Foss, 2006), a kind of soap opera in ten instalments written by an American teacher of English in Japan for his students. This was a little above the level of most of the case studies when tested in RANGE (Nation & Heatley, 1996), but it contained quite a large number of Japanese words, was set in Kobe, and the protagonists were Japanese and American high school kids, so it was popular with most of the students. However, Sally had much more trouble understanding it than any of her fellow case studies. Her survey results show that when she arrived in New Zealand, she had a rather negative attitude to reading in Japanese, whereas her attitude to reading in English was very positive. From this I surmised that she had not been in the habit of reading very much at all in Japan, either in English or Japanese, and therefore was not as familiar as Suzie with the conventions and structures of narrative writing, and fictional genres. This made it more difficult for her to predict what might happen in a story, for she did not have access to some of

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the 'non-visual' clues that help understanding when the words on the page are not understood, as Frank Smith explains in his book *Understanding Reading* (Smith, 1988, p. 10). As she was not able to compensate for her lack of vocabulary by understanding the situation, she failed to grasp the point of the story.

Sally did not report reading any GRs in Term Three, nor in Term Four. She explained that this was because she had a *'lot of presentations to prepare,'* and the reading that she did was mostly handouts for her paper on Marine Biology. She said:

I don't read books any more, just.. a lot of handouts. We have to read a lot of handouts because [sic] we can understand the class.'

She said she also read magazines about *'gossip and scandal… about actors and Hollywood. Recently I read about Angelina Jolie and Brad Pitt gave birth to twins.'*

The only GR she read after her first term was Billy Elliott, which she had to read in Term Five as a class text. This was a Penguin Reader at Level Three. As usual, Sally was optimistic about her ability to read:

I have read Billy Elliott when I was in Foundation class so I can read easily. (She had never discussed it with me, but according to the library records she had indeed borrowed it over the Christmas holiday after Term Two).

Does it help to read it twice?

Yes, and [teacher] explains difficult words so I can understand easily. And I watched movie of Billy Elliott and liked story.

This was clearly not unpopular, but in Term Five it was only done because it was necessary. After finishing *Billy Elliott*, Sally said she did not read anything, even in Japanese.

Sally's addiction to facts and figures meant that, in Rosenblatt's (1986) terms, she was likely to position herself at the efferent end of the aesthetic/ efferent continuum, and Table 7.9 shows that her responses were predominantly cognitive.
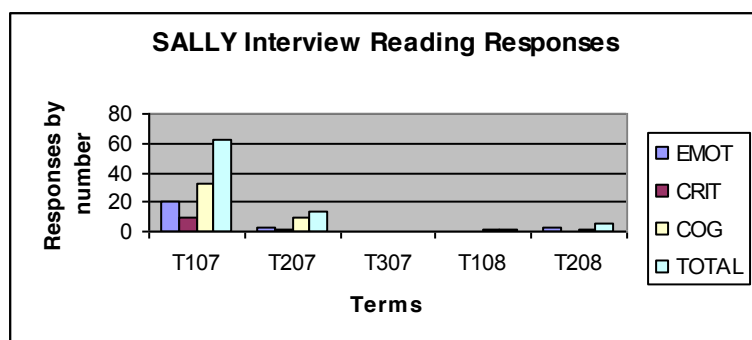

Figure 7.3   SALLY: Interview Reading Responses

Sally's rationale for reading during her first term seemed to be, in a rather magpie fashion, to gather as many facts as she could. She did not seem to need to synthesise her collection; there was little critical analysis, and although she did make emotional judgements, such as her surprise at learning hitherto unknown facts about Japanese history, she was most interested in what she could extract from the texts she read, rather than how they made her feel while she was reading them. It was clear that she read slowly, and perhaps the language of her own comments provides a clue to the way she approached reading. Her language often appears in short, formulaic chunks, without much attention to grammar, and if she processes written information in small chunks too, it may be hard for her to comprehend the argument of a longer narrative. If she does this in Japanese, she will never have experienced the feeling of 'flow' in reading that McQuillan and Conde (1996) describe, allowing pleasure reading to be effortless (Nell, 1988a, p. 75). Sally's reading experiences will never have been effortless, and she will never have been completely absorbed in a book. She began bravely in Term One, perhaps with high hopes that the strange squiggles on the pages of English books would help her with her English studies, and undoubtedly the reading of many non-fiction books must have increased her vocabulary, which she perceived as being the best way to improve her language

proficiency. But for all her protests that *Mother Teresa* and *Billy Elliott* were easy, each one took her a term to finish. She did not start reading with the illusion that she would arrive at the 'lost in the book' experience because she did not seem aware that that was an option, and she certainly expected to have to work to find out the facts that she craved. But her comments from the surveys suggested an overwhelmingly emotional expectation from her reading, so her expectations and her reading experiences as revealed in her interviews do not seem to match up. Sally did indeed work very hard in Term One, but in trying to read so many texts which were far too difficult, perhaps she simply ran out of steam. Had she been willing to select her reading from a more realistic level, and had she understood the importance of fluency in improving reading and language proficiency, she might not have had such a futile struggle. In the end, her attitude rating went down to 47. This was not the lowest of the cohort by any means, but it was disappointing that someone who had started her tertiary reading career so enthusiastically had become jaded after a single term.

7.4.4 Alice

ALICE	Reading in own language	Reading in English	Reading in college	TOTAL
Survey One	16	17	18	51
Survey Two	16	15	22	53
Survey Three	24	24	21	69

Table 7.8   ALICE: Survey Results showing Likert Scale totals

ALICE	Initial Choice	Reasons for enjoying	Reasons for NOT enjoying	EMOT	CRIT	COG
Survey One	Level of English COG Pictures EMOT	Something I find interesting EMOT	Too long, too difficult COG,	2		3

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			COG			
Survey Two	Contents EMOT Illustrations EMOT	Wanting to know more of the story EMOT	Difficult COG	2		1
Survey Three	Story EMOT Recommendations EMOT	Pictures EMOT	Difficult COG	3		1

Table 7.9 **ALICE: Comments from Surveys categorised as emotionally, critically or cognitively driven**

ALICE	Fiction	Non-fiction	*Total read self reported*	Total borrowed
Term One	11	1	8	12
Term Two	6	3	6	9
Term Three	1	2	3	3
Term Four	0	2	2	2
Term Five	1	0	1	1

Table 7.10 **ALICE: Library Borrowings**

Alice, of all the case studies, was probably the keenest reader, though not the fastest. In the three survey results her reading attitude began at 51, was 53 in Survey Two and rose to 69 in Survey Three. But like Suzie and Sally, Alice read almost no GRs in her second year. At first in our interviews Alice did not speak much, as her English did not allow her to express herself easily, but later she was more relaxed when talking to me. She always tried to give a considered opinion of the texts, and appeared to enjoy situating herself in the narrative, treating the characters like real people, commenting on their predicaments and making moral judgements as if she were discussing acquaintances and friends. In this she was behaving like Nell's (1988a, pp. 237-238) experienced readers: one of his case studies explains the pleasure reading gives her thus: *'I can live the book, be part of it, know the characters as*

well (often much better) than I would have known them if they had been alive.' This seems to be what Alice was doing when she told me about a book called *Under the Moon*:

I like Kiah. He is very strong and he has guts and I don't like Gog because he didn't help the Earth people. He wanted to be rich.

When I asked what she thought of the book she replied:
I thought this story might happen (it was about the ozone layer being destroyed and the Earth burning up) *so I am afraid of this but very real and exciting. I would recommend it but it's sad.*

When asked to predict what would come next in a narrative she was usually right, which suggested to me that she was familiar with narrative conventions and genres, but she never hazarded any opinions on style in English; the judgements she made about stories were mostly moral ones. Her comments show that at the beginning of the study her initial book choices were based on level of English, but a year later she chose according to the content, and finally, in Survey Three, her choice was made on the basis of the story. Like the other members of the cohort, she was reading very little fiction by the time she completed Survey Three. Overall, her responses appear to have been governed by emotions, but she was also conscious of the level of English. In her interview responses, especially in Term One when all her GRs were fiction, she showed a tendency to place herself at the aesthetic, emotional end of Rosenblatt's (1986) continuum.
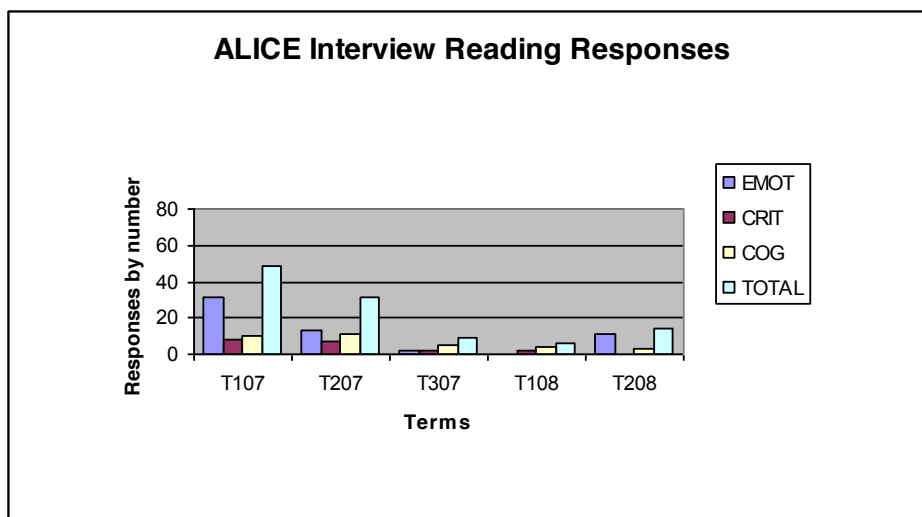
ALICE Interview Reading Responses

Responses by number

80
60
40
20
0

EMOT
CRIT
COG
TOTAL

T107   T207   T307   T108   T208

Terms

Figure 7.4   ALICE Interview Reading Responses

As can be seen from Table 7.9, in Term One Alice's comments were much more likely to be emotion-driven than cognitive, and cognitive comments were more frequent than critical ones. Her remarks were usually related to her feelings for the characters; she was less inclined than Suzie to give a blow by blow description of the story.

I was sad and interested in the Elephant Man because I was very surprised… he was very ugly but he was a human and he was used as part of a circus.

However, her Term Two responses were more evenly distributed between the emotional and the cognitive, reflecting her library borrowing record, which shows that she read six books of fiction and three of non-fiction. She read *Anne of Green Gables,* and liked it, partly because of its iconic status in Japan, (a teacher's explanation for this is given in 4.4.3.4.), and partly because, she said: *Anne is like me when I was a child; very active.* Her reading of *Amistad*, which is derived from a true story, sparked her interest in the slave trade and African Americans. This led her to choose *Narrow Path*, another book about the slave trade, and in Term Three, a biography of Martin Luther King. Here was an example of a more cognitive approach to choice, but Alice did have an emotional response to Martin Luther King as well; she admired him and wanted to find out more about him. As a result she

became keen on biographies, and the next book she borrowed was a life of Shakespeare.

In Term Four, despite her eagerness to read during her first year, Alice now found herself too busy with assignments to do any pleasure reading at all. Her borrowing shows only a book on polar bears and some texts on the environment, all connected with her studies, and although she expressed a desire to read *Harry Potter* in English, she never managed to do this. However, in Term Five, like Sally, she was in a class where part of the assessed syllabus was to read *Billy Elliott*. As usual, what interested Alice was the characterisation. She said of Billy:

He is interested in ballet but his father and brother don't agree with him. It's a hard situation… but he wants.. he doesn't give up.

Do you admire him?
Yes. If he really wants to do something… I can't do things strongly because I often think about money and things but he tried to practice hard and I often give up my goals so I admire him because he didn't.

Billy Elliott received nearly as many emotion-driven comments from Alice as *Under the Moon* had done, but this time her response to the text was combined with a more positive self-image as a reader. In *Billy Elliott* she had no trouble in understanding the English, whereas she had struggled at the beginning of *Under the Moon.* It must have been easier for Alice to understand *Billy Elliott* in any case, as it was a class reader and the teacher was there to explain anything that was not clear, but there is no doubt that after more than a year in New Zealand she was much more confident in her English. Another reason for her enjoyment of the book may have been that she was making a very strong connection between Billy's story and her own life, albeit comparing herself unfavourably with him. Perhaps she was also responding

positively to reading again for pleasure, after all the academic texts she had been reading during the course of the year. *Billy Elliott* was the last book I discussed with Alice. She finished it in December 2008, after which she was going back to Japan until the following April. In the same interview she told me about her general reading preferences which applied both to Japanese and English.

When I was young I liked fiction story like fantasy, but now I read a lot of books about persons like Martin Luther King and I read history books in Japanese so I could learn facts so I like both.

She explained why she enjoyed reading:

When I read books I feel relaxed and more calmed down. I like the feeling and I can imagination on the stories…

And also:

If I want to forget about everything I want to choose fiction and I focus on the story and I imagine many things about the story in my brain so I feel better than before. Also when I finish assignments and I have free time I want to read a book.. depends on .. only me .. depends on the season. In the spring I want to read love story or something but in the autumn I wanna read serious book.

Are you critical about illustrations?

Yes, I like careful pictures. I really like pictures in children's books, they have many paintings but books for adults don't have many. I choose more realistic pictures.

Are you critical about style?

Yes, in Japanese. And if I don't understand the writer's opinion, or I disagree, I don't enjoy.

Alice arrived in New Zealand as an enthusiastic reader in her own language and this positive attitude was transferred to reading in English. Her enthusiasm did not only seem to be generated from a wish to improve her English proficiency, although it must have done so; she simply read for the love of reading. Perhaps because she was an experienced reader, she was aware of the importance of level in her choice of books, as can be seen from her choice in Term One shown in Table 7.9. She also seemed to be aware of the possibility of adopting different stances for different reading events; I was intrigued by her seasonal approach to reading. Incidentally, she told me that in this she was guided by the Japanese calendar, not the southern hemisphere one, which might suggest that her reading habits were already formed by the time she arrived in New Zealand. She verbalised Nell's (Nell, 1988a, p. 75) notion of reading as escapism, and an altered state of consciousness when she said: *If I want to forget about everything I …. choose fiction.* But she was also quite happy to change her stance and choose a non-fiction book *so I could learn facts.* Her attitude to reading never wavered, and her Survey Three score was the joint highest in the cohort. But, like nearly all the other learners, Alice read very much less in her second year than in her first, and almost no GRs. She did not mention magazines or internet reading, and there was little evidence from the records of her reading in Japanese either for pleasure or academic purposes.

7.4.5 Steve

STEVE	Reading in own language	Reading in English	Reading in college	TOTAL
Survey One	13	13	16	42
Survey Two	16	15	21	52
Survey Three	16	15	16	47

Table 7.11   STEVE: Survey Results showing Likert Scale totals

STEVE	Initial Choice	Reasons for enjoying	Reasons for NOT enjoying	EMOT	CRIT	COG
Survey One	Connection with the story EMOT	Suspense EMOT, Adventure story with lots of action EMOT	Too long COG	3		1
Survey Two	Interest EMOT (regardless whether fiction or non fiction)	What I learn from it. Have time to read and read to learn COG	When it takes too much time COG	1		2
Survey Three	The title, the story EMOT	The way the author writes CRIT Feel that you take part in the story, as the main character EMOT	Too many old complicated words COG	2	1	1

Table 7.12 **STEVE: Comments from Surveys categorised as emotionally, critically or cognitively driven**

STEVE	Fiction	Non-fiction	*Total read self reported*	Total borrowed
Term One	11	0	6	11
Term Two	6	5	4	11
Term Three	0	3	3	3
Term Four	0	3	2	3
Term Five	2	0	2	2

Table 7.13   STEVE: Library Borrowings

 Steve, from New Caledonia, was the only one of the Case Studies who was not Japanese, and the only one who was able to enter the degree programme in his second year on the strength of his TOEIC results. Because his native language was French, he did not have to cope with an alien orthography when learning to read English, which was bound to have an effect upon his responses to reading. From the interviews I held with him it seemed that his attitude towards reading was, from the outset, more confident and critical than that of the other case studies, although in Term One their English levels measured by TOEIC results were all quite low, being between 300 and 400. In the interviews Steve seemed to be positive towards reading, but his self-confessed attitude from the surveys initially put him at a relatively low level with a score of 42. This went up to 52 in Survey Two, and down again to 47 in Survey Three. The first book we discussed was *Dr Jekyll and Mr Hyde*, a Stage Four GR which was at a much higher level than the GRs selected by the other case studies. He explained that he had chosen it because he had read and liked the poem *My Shadow*, by Robert Louis Stevenson, the original author of *Dr Jekyll and Mr Hyde*.

I liked My Shadow.

I don't understand the words, just the rhyme. In French there are lots of rules for making poem, so I try to understand how he makes the poem.

Also this story [Dr J and Mr H] is a little like Frankenstein; that's why I chose it. It's not exactly horror but sort of. Also I like it when there's a moral; I like to try to understand what they want to say.

Steve's responses were emotion-driven, but modified by critical analysis. It was impressive that he launched straight into an 'explication de texte' in the tradition of French-educated students, which indicated that he was already an experienced reader in his own language. He was prepared to like poetry for its form, even if he did not understand the content, indicating that when reading poetry, he could position himself partly at the aesthetic end of Rosenblatt's continuum, enjoying it for the sensation and the sound, but was also able to move to a critical standpoint, counting syllables and explaining what made him respond to the sounds of the 'rime.' But when reading fiction, his responses seemed to be almost totally aesthetic and emotion-driven. He had a penchant for horror and the supernatural, which suggest that in his reading he was looking for subject matter which stimulated emotional responses, and he seemed to be aware that it was advisable to choose books which he could read without having to struggle to understand the language, if he was to get the full effect of these stories:

I try to understand by context. I don't look at the dictionary. If it's really too hard, I find another book.

In the second term, the number of books Steve read decreased considerably. He began with *Inventions that changed the World*, which was a change from fiction. In fact, the choice was almost accidental:

I wanted to read an adventure story, but then I was told this was interesting because it's like history… I learned some things about mathematics, calculations, the Egyptians and the pyramids.

He returned to fiction with a John Wyndham GR at level five in the Penguin series (2,300 headwords), called *Web*, which he found *easy and not too long*, demonstrating that his reading proficiency was increasing rapidly. Having read that, he had no difficulty with a GR of *1984*, at level four in the same series:

At first it was kind of boring but I kept reading and then … there was a war and a love story. Good story.

He also read a biography of Nelson Mandela for an essay he had to write, which he enjoyed because of his admiration for his subject.

Steve did not report any reading in Term Three, and it was not until Term Four that I interviewed him again. This time he was in a degree level English skills class where there was a class set text, but it was not a GR. It was Margaret Mahy's *Memory*, a novel written for teenage native speaker readers. The level of language in this book was likely to be at least 5000 headwords, according to Hirsh and Nation's (1992) estimation of how many words a reader needs to know to read fiction for teenagers, but Steve did not appear to find it hard, and because he had to read quite critically for his class work, he had a lot of comments about it.

We have just finished and the end was not what I expected but I enjoyed it.
Did you feel sympathetic to Johnny [the main character]?

Yes because at the beginning of the book he was not confident but at the end you can see everything changes with him, that's why I like the book … at first the story is quite dark and in the end he finds his way and the answer.

Do you like the style of writing in the book?

Yes, Margaret Mahy's writing is really good. She uses a lot of alliteration and that makes the reader keep wanting to read .. and lots of similes. Writing style is really important to me. If it's not good I won't keep reading.

Because of his high opinion of Margaret Mahy, Steve borrowed another of her books, *The Kaitangata Twitch*. He said:

I really liked the last Margaret Mahy so I got this. It's about supernatural and mysteries, but still related to real things so you feel it could happen. Even though it is a book for children.

However, in Term Five Steve focused completely on his reading for his studies in International Relations.

Many things that I am reading are articles from the internet or newspapers. I used to read only about my own country, but this term I have to read about all the world. Mostly about wars and politics, quite interesting.

Are you reading anything for pleasure?

No, nothing, not even in French. I used to like reading French books but it's hard to read both French and English so I only read English. I'd like to read an English novel about New Zealand but I don't have time.

The theme of Steve's attitude to reading seemed to be that it was something he enjoyed, and found relatively easy, but reading for pleasure took up too much time, and had to be sacrificed for more academic reading. His relative preference for reading in English appeared to be instrumental, as he perceived that thinking in French interfered with his academic work in English. He was alone among the case studies in his readiness to critique texts from the point of view of style and language; none of the others ever mentioned concepts such as alliteration in connection with their reading responses. He was aware of the different stances that he, as a reader, could adopt when reading poetry, fiction or academic texts; from his responses in Table 7.17 his reactions were more emotional than cognitive, except in Term Five, when he was concentrating on his International Relations reading.
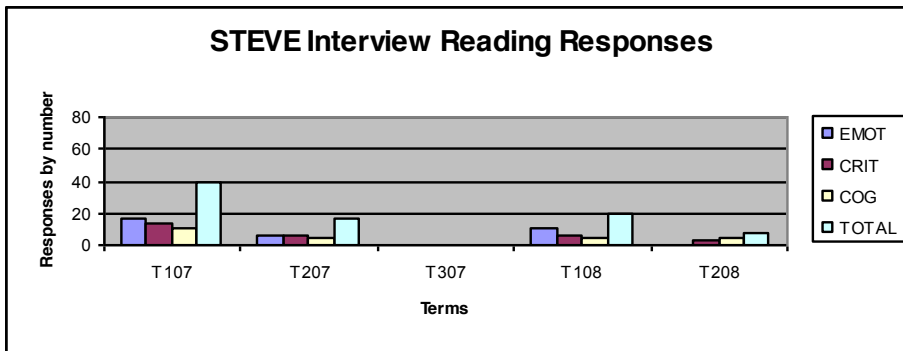
Figure7.5   STEVE: Interview Reading Responses

But when he was reading *Memory*, he analysed his emotions critically. He was enjoying a good tale but was also able to re-position himself at a more efferent standpoint and critique both the themes and the literary value of the story.

It was clear that, because Steve did not have to struggle with an unfamiliar orthography, and because English grammar was closer to his native French than it was to Japanese, he found reading in English much easier than did his fellow case studies. In a relatively short time, he was able to read for pleasure in English at a much higher level than they could; even in his reading of *Memory*, he was able to adopt an aesthetic stance and identify with the characters in the story. However, as happened with all the case studies, the amount of Steve's reading dropped sharply after his first two terms in New Zealand. He was an instrumental reader in that he rationed his time and energy. If academic work made demands, pleasure reading was sacrificed.

7.4.6   Tommy

TOMMY	Reading in own language	Reading in English	Reading in college	TOTAL
Survey One	14	13	0	27
Survey Two	22	20	18	60
Survey Three	20	16	18	54

Table 7.14   TOMMY: Survey Results showing Likert Scale totals

TOMMY	Initial Choice	Reasons for enjoying	Reasons for NOT enjoying	EMOT	CRIT	COG
Survey One	Interesting EMOT	Wanting to know what will happen EMOT	Doesn't fit with my feeling EMOT	4		
Survey Two	Contents EMOT Author EMOT Recommendations EMOT	Finding myself submerged in the world of the content EMOT	Finding myself not focused on reading EMOT	3		
Survey Three	Title and cover EMOT Recommendation EMOT	I like the story EMOT New ideas COG Related to my life EMOT	I don't like the story EMOT	4		3

Table 7.15   TOMMY: Comments from Surveys categorised as emotionally, critically or cognitively driven

TOMMY	Fiction	Non-fiction	*Total read self reported*	Total borrowed
Term One	6	3	5	9
Term Two	5	3	4	8
Term Three	0	0	0	0
Term Four	2	3	0	5
Term Five	2	1	0	3

Table 7.16   TOMMY: Library Borrowings

Tommy was the only Japanese male in the top five students in Group Three, as he read five books in Term One. His self-assessed reading attitude seems very positive; his low score in Survey One is because he failed to turn over the page to fill in the third section of the survey. His score in Survey Two was the highest in the cohort, even for reading in English, which was surprising, given the limited amount of reading that he did. The first book he discussed with me was *Newspaper Boy*, at Level One, which he seemed to like:

First newspaper boy was very sad but he became happy because everyone apologised to him. So I am very happy.

When asked how difficult it was, he replied:

Hard at the beginning, and easier at the end.

Relative success with *Newspaper Boy* may have led him to try *Treasure Island*, which was a Level Two book. I asked if he liked pirates:

Yes, I like Pirates of the Caribbean, I like Jack Sparrow. He's very funny.

But the pirates in *Treasure Island* did not seem to come up to Jack Sparrow's standards and Tommy was not motivated to finish the book, which was probably too hard, and also, as he said, *too old*. At this time, he seemed to be suffering from homesickness. He said, to excuse himself for not having read anything during the week:

Last week I was very tired. I want to go back to Japan for a week, to meet my friends in Japan.

But the next book he reported on seemed to capture his attention. It was a GR at Level One called *Operation Janus*, written as a comic strip. Tommy found this motivational.

Comic is not many sentences so I finished in one day. I want to try another. I always choose yellow book [library level one], *but this book is more easy.*

He now seemed quite content to read to his level, and selected a biography of Muhammad Ali, at Level One, because Tommy himself was a boxer. But appropriate choice of level was abandoned when he decided that he wanted to pass the New Zealand driving test, and therefore needed to read the *New Zealand Road Code*. For this he had to position himself firmly at the efferent end of Rosenblatt's (1986) aesthetic/ efferent continuum, in order to absorb the facts accurately enough to pass the written test. This was a clear case of interest taking precedence over level in the choice of reading. Unfortunately, shortly afterwards he crashed his car, so the effort was rather wasted. In Term Two he continued to read three books at Level One, and also *The Kobe Connection*, described above in 7.3, the section about Sally. This he liked because, he said, *it is like my life*, even though it was well above Level One. Tommy's reading choices were nearly all emotion-derived ones, as Figure 7.6 shows. It also shows that he read very little even by comparison with his fellow case studies.
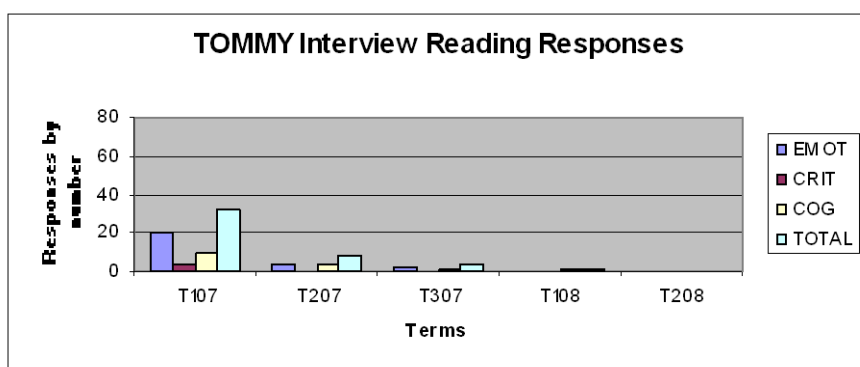

Figure7.6   TOMMY: Interview reading responses

In Term Four, Tommy, having failed to gain the requisite TOEIC score for the Diploma of Tourism programme, was placed in a class where the focus was English improvement. In this class there was an extensive reading programme and a set book; this was a Level Two book of a film called *Jumanji*. Tommy did not find this to

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his taste, saying: *I read seven pages but I don't like fiction.* I could sympathise with his not liking *Jumanji* as (perhaps because I had not seen the film) I could not understand it at all. But this was a new side to Tommy: he had not previously demonstrated a dislike of fiction. In line with his new preference he borrowed a collection of short stories called *Urban Myths*, a Level Two reader, which he liked because:

All people think the stories are fiction but they are true stories so they are interesting for me.

By Term Five, Tommy had managed to score over 450 in the TOEIC test and was therefore able to study on the Diploma of Tourism programme. This meant he had to read articles and class handouts on his chosen subject, and he had a number of assignments to write. He no longer had a set GR to read, and his work patterns were typical of many of his peers.

I have a lot of assignments now so I went to bed last night around 5 am.

Have you done any pleasure reading recently?

Yes but only Japanese.

Do you think your reading has changed since you came to New Zealand?

I don't feel change reading the book.. I didn't study hard so my English is not still improved.

What makes you want to read a book?

Author, and topic; love, action, crime.. anything interesting!

Despite his protestations that he did not like fiction, Tommy's taste in reading seems to tend towards the aesthetic end of the continuum. He never chose a book above

Level Two during the twenty months of the study, but that may have contributed to his self-avowed positive attitude to reading; at least he did not try too hard to read at a level that was too high, because he did not try very hard at all! After his first year in New Zealand his attitude to reading was exceptionally positive, possibly because he had read *Muhammad Ali, Snake Island* and *The Kobe Connection* in Term Two without difficulty. His attitude went down in Survey Three, possibly because by that time he was having to struggle to understand his academic coursework texts.

Tommy's self-evaluation was probably accurate; *I didn't study hard so my English is still not improved.* He was a reasonably intelligent student who did the minimum amount of work. Given this preference, his chosen stance at the aesthetic end of the continuum, reading easy texts which he could enjoy without too much trouble, seems reasonable. But the quantity of reading done is unlikely to have had an effect on his level of language proficiency.

7.5   DISCUSSION OF THE CASE STUDIES

The five case studies finished reading more books in Term One than they would read in any of the subsequent four terms. The sharp drop in the number of books read after Term Two is partly due to the absence of extensive reading programmes thereafter, but for each case study there are factors affecting their reading which are peculiar to the individual.

Suzie and Alice had positive attitudes throughout the study period. They arrived in New Zealand as experienced, enthusiastic readers in their own languages. They expected, through reading, to be able to experience the fictional world of the book; for this, they assumed stances towards the aesthetic end of Rosenblatt's continuum, and they appeared to be able to choose appropriately easy books for the stances they had taken up. They both started pleasure reading at Level One, but by the end of the study Alice was comfortable reading at Level Three and Suzie was apparently happily reading magazines written for native speakers. Both of them had made decisions not to look too much in their dictionaries. It seemed they had decided,

within limits, to be risk-takers and not interrupt the flow of their reading by checking for accuracy. Possibly their confidence in taking risks derived from their experience in Japanese; they were familiar with literary conventions and genres, and were sometimes able to successfully predict what was going to happen in a story. They were both able to interpret a narrative at an appropriate level coherently, rather than trying to understand small parts of a text in isolation. Their professed attitudes were very similar; they began with scores of 51 and 52, and both finished with 69. But their stances were rather different.

Suzie liked the 'news' angle of every book she read, and this taste later led her to enjoy magazine articles about celebrities; she liked to be able to derive information from her reading. Although, in her first comments, she said she enjoyed reading *'because I can concentrate on the book, forgetting even time,'* later she said only that she required '*interest'* in her reading, and she may have sacrificed fluency to interest in her later choices. She was an instrumental reader who perhaps realised that it was harder to 'forget time' when reading a book in English than in her native Japanese, so adjusted her reading stance accordingly, and lowered any expectations she might have had about losing herself in a book through effortless reading from a totally aesthetic stance.

Alice seemed to read for different reasons. Although she began by saying that she chose books for the 'level,' in her interview comments she always wanted to immerse herself in the world of the book, making observations and judgements about the protagonists, and wondering what she would have done in their situation. With fiction, at any rate, she was less interested than Suzie in learning something *from* the book, and more interested in living it; she selected books that she knew she could read easily so that she could read them from an aesthetic stance. She read more slowly than Suzie, possibly because she wanted to savour the experience of reading, and she made links with her reading; the experience of reading *Amistad* had been enjoyable so it led to her choosing *The Narrow Path*, which led to *Martin Luther King*, which led to Shakespeare.

Sally, by contrast, was an inexperienced reader in her own language, and an efferent reader by choice, though perhaps her choice was dictated by her limited ability to comprehend. Her main reason for reading appeared to be to collect facts about the animals she loved. This 'bottom up' approach meant she never experienced anything that could be called pleasure reading, because she was always reading for information, and never for the experience in itself. Not for her, forgetting time, because she was lost in the world of the zebra or giraffe; the vocabulary in the books she chose had her forever searching in the dictionary. Although she seemed to enjoy the quest at first, by Term 2 enjoyment seemed to have worn thin. She never read a book which was easy enough to read without effort, and so she never got any practice at extensive reading, which, in turn, meant she never became more fluent. Eventually, apparently disillusioned, she came to the conclusion that reading was only a 'so-so' method of improving her English, and that learning new vocabulary was the best way to proceed. Her lack of reading experience indicated that she could not adjust her reading response stance appropriately. Strange as it might have seemed, her attitude towards reading according to the survey results always remained quite positive, though it dropped in Survey 3. Perhaps the Japanese respect for learning led her to acknowledge reading as a positive factor, even if she did not apply it to herself.

Steve's self-confessed reading attitude scores, by comparison, were generally lower than Sally's, yet his interviews indicated that he really enjoyed reading. This suggests a problem in using a Likert scale to measure the intensity of reaction; in this study, one person's understanding of 'very happy' on the owl scale may not be the same as another's. However positive or negative Steve's attitude to reading actually was, one factor was clear; he did not have the obstacle of a strange orthography and unfamiliar grammar to hinder his comprehension in reading English. It was easier, therefore, for him to choose the appropriate level of book to read according to the stance he wished to adopt, and to be confident in his choice; for him, the uncertainty threshold was lower than for the Japanese case studies. He was able to read fluently

sooner, at a higher level, which had the effect, over time, of increasing his fluency so that by the end of his fifth term, he could read books written for native speakers with relative ease.

Tommy, although his first survey results did not show a particularly high score for reading in Japanese, showing that he was probably not a very experienced reader in his native language, did appear to learn from experience that it was better to finish several easy books than to fail to finish one that was too difficult. He understood from trying to read *Treasure Island,* that he needed an easy book to read for pleasure, and chose accordingly. His stance was appropriate but the motivation to read a lot was clearly missing, and he probably never read enough to achieve fluency at a higher level than level 1.

The case studies reflected a general tendency in the cohort to read less than the Nation and Wang (1999) recommended amount of a GR per week, and to read considerably less after the first two terms in the Foundation English programme. They also demonstrate the trend among some of the cohort to read outside the GR section in the library. Within these general tendencies, each case study reveals a different pattern in reading, which seems to relate to their L1 (first language) reading background, and their own personalities, and how these factors influenced their ability to recognise their purpose in reading discrete texts and use this recognition to position themselves at an appropriate reading stance.

It seems there may be a bar which L2 readers need to clear if their L2 reading is to gather sufficient momentum to become fluent, and thus give them a chance to become, in Nell's terms, 'ludic readers.' Nell's (1988a, p. 8) three antecedents of ludic reading in L1 need to be fulfilled in L2. Learners have to reach a stage at which they can read a level of L2 text without effort, and they have to be able to recognise their own ability in relation to the text, so they are not frustrated by their inability to read fluently above their level. The enjoyment in the experience of reading easily, and the fluency practice thus gained, seems to enable them to proceed to higher

levels of difficulty. The choice of GRs at this stage appears to be one made more often by the more experienced readers.   Steve cleared this bar early on, because of his orthographic and cultural background, and because he was a reader in his L1. Alice and Suzie, also experienced readers in their L1, were also able to position themselves as fluent readers of L2 texts at an appropriate level, and this seemed to be a basis on which their fluent reading of more difficult texts was in the process of developing. It could have developed more quickly had there been more time in the syllabus allocated to extensive reading. Tommy, although he seemed to understand the basic principle of selecting texts at an appropriate level, did not allow himself enough reading practice to develop fluency, so his 'pleasure' reading never advanced above the library Level 1. However Sally, despite her valiant efforts in Term 1, never grasped the notion of pleasure reading at all and was never able to select an appropriate reading stance, so she never became a fluent reader at any level. This unfortunately seemed to impact upon her capacity to understand discourse, and her learning remained at a basic level of fact collection.

Chapters 6 & 7 have provided some answers to Research Question 1, 'What makes a good graded reader?' from the perspective of the learners, taking their responses to reading in general as a starting point. These learner and case study reading responses seem to be due in part to early experiences in L1 reading, where ESOL teaching and materials can have little or no influence. However, if, as it seems from the surveys and case studies, reading response stance, and the amount of reading done, can impact upon the development of the capacity to read fluently in L2, the delivery of extensive reading programmes and the type and quality of GR produced may also play an important part in nurturing appropriate reading responses. Chapters 6 & 7 have also suggested answers to Questions 3 and 4 which ask what kinds of texts learners read, and if the pattern of choice changes. Choice of text is very personal to the learners in ERPs, but the pattern of reading changes after the first two terms, when learners are no longer on an ERP: they simply read what they have to read for academic purposes, they read fewer books, and their reading stances tend more to the efferent end of Rosenblatt's continuum.

In Chapter 8, I will discuss learners' reading responses in relation to extensive reading programmes delivered by teachers, and GRs produced by publishers, as described in Chapters 4 and 5, and, looking at the perceptions of all the stakeholders, I will suggest some explanations for differences in their perceptions, and the paucity of reading done by the learners.

8   DISCUSSION: WHY L2 LEARNERS READ SO LITTLE

8.1 INTRODUCTION

The results of this study of the attitudes of learners, teachers and publishers towards Graded Readers and Extensive Reading, have shown that, although it might have been expected that immersion in an English language environment was the ideal situation to read more in the target language, in reality there was a disappointing decline in the numbers of books learners read over the duration of the study period. It might also have been expected that with increasing cultural adaptation, the learners' attitudes to reading in English would improve dramatically, but there was actually very little improvement. Learners indicated that in order to enjoy, or get pleasure from reading, they expected an emotional stimulus; at the very least they wanted to be interested in the books they read, and, if possible, they wanted to be 'submerged' in the world of the book.   But the library records (Appendix 3a) show that they read very little. This might indicate that they were not actually getting the desired result from their reading, which supports the hypothesis that there is a discrepancy between the perceptions and expectations about the goal of reading, held by the learners, and the perceptions held by the other stakeholders, in particular, the teachers. In this chapter I will discuss these contrasting perceptions, and suggest some possible explanations for them.

It has also became clear in answering the survey and interview questions, there was a tendency of teachers and learners to discuss ER in general, not just in the context of GRs, which led to a widening of focus in the answers obtained to the research questions, as explained below in 8.2.

8.2 THE EXPANDED FOCUS of the STUDY

It is clear that the results described in Part 2 do not only pertain to the Graded Readers of the title, but also to the wider context of Extensive Reading. In order to situate the reading of GRs in context, the surveys asked learners about their general reading habits, which sometimes included, but were not exclusively confined to, the

reading of GRs. The case study learners described their GR reading experiences, but they also described many reading experiences outside GRs. Hence, although the four research questions, which specifically ask about perceptions of GRs, could be said to have been answered in the course of this study, the surveys, interviews and case studies also brought to light aspects of the wider context in which GRs exist. This is why the original title of the study, *What makes a Good Graded Reader?*, was expanded to become: *What makes a Good Graded Reader? Engaging with Graded Readers in the context of Extensive Reading in L2.* This is also why this discussion chapter is only tangentially about what makes a good graded reader, and much more about how stakeholders engage with GRs and with L2 reading in general.

8.3 THE MATERIALS: THE GRs

The study results indicated that there was no single aspect of the materials, the GRs themselves, that the learners as a group either particularly liked or disliked. There was no evidence to show that the different approaches in choice of content, design and support by the four publishers had an overall impact on the learners' selection or evaluations of the books. Indeed, individual learners appeared to have very individual tastes, and this individuality was catered to by the variety in the published materials. David Hill (2008, p. 189) criticised the GRs he reviewed in his 2008 survey for being 'unashamedly highbrow.' But if highbrow means classics, then the Cambridge readers at least are not highbrow, and in fact some of the classics adapted by the other publishers were actually cited as being enjoyed by the learners; a teacher mentioned the *Diary of Anne Frank* as being popular, (4.4.2.4.) and the case studies enjoyed *The Elephant Man, The Phantom of the Opera, Frankenstein* and *Heidi*, to name a few. (7.4.2., 7.4.3. and 7.4.4.) So although in order to cater to the Day and Bamford (2002) principle of choice, publishers could produce more westerns, adventure stories, crime and romances along the lines of Mills and Boon which Hill (2008) recommends, there is already a range of choices in the pantheon of GRs available.   All four publishers studied, as described in 5.5 of this study, have received awards from the Extensive Reading Foundation, which suggests that the

judges consider at least some of their GRs to be of high quality. Teachers and libraries buy them, or they would not continue to be produced.

So it might be concluded that the GRs on offer in general, respond to learners' perceived needs, although there could be a wider choice at the lower and higher levels. But the reality of the amount of reading actually done confounds the underlying hypothesis of the study, that if GRs are 'good,' they will encourage more reading. To explain this reality, it seems that an additional variable needs to be added to the ER equation. This variable may be the way in which the GRs are being read. Perhaps examination of the experience of reading, rather than of the reading matter alone, can explain why learners are not reading.

8.4 THE READING EXPERIENCE

8.4.1   Electronic rivals to leisure reading

Teachers in the focus groups (4.4.1.4.) suggested that today's teenage learners do not read as a leisure pursuit. Teenagers possess a range of electronic equipment which enables them to listen to music, watch movies, talk to each other, surf the internet and play games, so there is no need for reading to occupy their time. The average teenager probably reads extensively, both in L1 and L2, less than her parents might have done.   Certainly, in order to engage in some of these electronic pursuits, L2 learners need to be able to read; surfing the internet in English is not possible without some knowledge of English. But the reading experience is not the same as that engaged in when reading extensively, because it is not, for many non-native readers, fluent reading. The vocabulary of a Yahoo or Google news site is probably at a similar level to that of a newspaper, which, according to Nation (2006), would require about 8000 – 9000 headwords for fluent reading. Some learners in my study (see 7.4.3., 7.4.6.) who were surfing the net, were finding it hard work to read GRs at Oxford Bookworms Stage One, which has only 400 headwords. So in their leisure reading they were reading very much at the decoding level, and certainly not with the level of automaticity which would have allowed them to become 'lost in the book.'

Nonetheless, there are still millions of people, including teenagers, who do read books for pleasure, as the vast numbers of titles available at retail outlets all over the world testify, and even if people do not read for preference as a leisure pursuit, fluent reading is a necessary skill in a literate society. It follows that speakers of L2, particularly where they are learning English as a second language, do need the ability, not only to decode, but to read fluently, whether they are interested in pleasure reading or not, and whether they are using electronic technology, such as Kindle, or traditional paper-based material. Yet many of them appear, like Sally (7.4.3), to remain at the decoding level of L2 reading without ever approaching fluency, and this may be because they do not have any practice in the kind of reading which might become fluent reading, the reading of narrative. But is the current climate of electronic media totally responsible? It would be naïve to think that the tide of electronic leisure pursuits which rival reading could be stemmed, and even if that were possible, it is doubtful that the internet and electronic games could be entirely blamed for the lack of ER by learners. If, in reality, ER induced the 'lost in the book' experience which Nell (1988a, p. 225) equates with an altered state of consciousness on a par with that produced by alcohol and drugs, the college library would be packed with enthusiastic readers, and the reading habit could easily displace computer games or internet surfing. But the reading most learners do only appears to induce sleep, despite the fact that the available GRs are applauded by judges, and bought by librarians. However, if neither the materials nor the rivals to reading are entirely to blame for the paucity of reading done by L2 learners, this leaves one major set of stakeholders; the teachers, who, in teaching and presenting reading matter to learners, are creating the climate in which the learners' reading experiences are formed, by encouraging certain ways of approaching text.

8.4.2   The ways in which learners are reading

8.4.2.1   Level of reading
Learners indicated that, in order to enjoy a book, or in order to engage in pleasure reading, they required something in their reading which would 'hook' them, the

'unputdownability' factor described by Jennifer Bassett (2005b, p. 1). But it is literally impossible for a reader not to put a book down if she is constantly having to reach for the dictionary in order to decode an unknown word; this indicates that in order to be 'unputdownable' a book has to be at a level which is understandable. Nell suggests that 'higher reading comprehension speeds may be a pre-condition for ludic reading'(Nell, 1988b, p. 14), which argues the importance of level for L2 readers.

Nation (2006) suggests that for text to be read fluently, 98% of the vocabulary should be known. However, from the descriptions of ERPs in Chapter Two of this study, from the library records (Appendix 3a) and from the opinions of the teachers in Chapter Four, it seems that learners are not, as a rule, reading GRs with vocabularies of which they understand 98%; they tend to read books at a higher level of difficulty. They are therefore reading much more from the efferent side of the continuum than from the aesthetic one, which in turn means they are not getting what they apparently desire from their reading; an emotional experience. It appears that Day and Bamford's (2002) Ten Principles of Extensive Reading, and in particular Principle One, reading is easy, Principle Six, that reading usually related to pleasure, and Principle Eight, that reading is its own reward, are generally not adhered to in the ER classroom.

Why, then, are teachers allowing learners to read texts that are too hard for them? GRs (see 2.9) are generally classified according to stages or levels, which relate to the number of headwords they contain. The levels are grouped into approximate language proficiency levels, such as beginner, elementary, intermediate and so on. Learners are usually very much aware of the level they are at, and I observed that the case studies, when choosing GRs, behaved in different ways depending on their previous reading experience (see 7.4) . The ones who enjoyed reading in their own language were more inclined to choose GRs that were below their stated class level, because they knew they would be able to read them fluently. The case studies Alice (7.4.4.), Suzie (7.4.2.) and Steve (7.4.5.) were among those. But the many who did not,

in general, enjoy reading, usually chose above their level. The case studies Sally (7.4.3.) and initially Tommy (7.4.6.) exemplify such a tendency. This may have been due to a belief that reading difficult English would help improve their proficiency, in the 'no pain, no gain' mode of thinking displayed by Pino-Silva's students described in Chapter Two (Pino-Silva, 1992). Sometimes reading difficult books appeared to be because of the learner's fear of losing face; some learners thought they would be perceived to be stupid if they chose a GR at Level 1 when their peers were reading at Level 2.

In either case, the learners could have benefited from advice from a teacher. But many teachers, too, seemed to be suffering from the delusion that the harder the text, the more it would improve the learners' language proficiency. They may have interpreted Krashen's Input Hypothesis (2.4) as demanding that all comprehensible input be at the level of i+1. This interpretation sometimes seemed to be due, not to a researched-based knowledge of the topic, but to the teachers' own experiences at school, or from their observation of other teachers. If this is so, it supports Macalister's (2010) contention that often teachers are not very familiar with the research that exists in the field of extensive reading.

8.4.2.2   Intensive reading masquerading as extensive reading

In section 4.6., I suggest some explanations for teachers' different perceptions concerning ER. There are many different notions about what an Extensive Reading Programme should actually consist of, but nearly all the teachers' notions contain a measure of accountability, thus violating Day and Bamford's Principle Eight. Reading is often taught using GRs, and because GRs usually form the bedrock of an ERP, it is easy to imagine that their use constitutes the delivery of an ERP. Case study interviews (7.4), library records (Appendix 3a) and anecdotal evidence from teachers all suggest that in the college where this study took place, ERPs did not happen after Term Two, and when a GR was an integral part of a paper, as when some of the case studies had to read *Billy Elliott* or *Memory*, these texts were used as a basis for teaching grammar or concepts such as attitudes to old age, indicating a more intensive than extensive attitude to reading.   Learners in these programmes

are engaging in intensive, not extensive, reading.   The purposes in teaching intensive reading are admirable, and absolutely necessary; grammar, vocabulary and approaches to learning need to be taught. But they are not the only necessary components of a language course, or indeed, of a reading course.

8.5 SOME REASONS FOR WIDENING THE SCOPE OF READING TEACHING

8.5.1   The Four Strands including Fluency Development

In a proposal for a balanced approach to language teaching, Paul Nation (2007) suggests that 'the activities in a language course can be classified into the four strands of meaning-focused input, meaning-focused output, language-focused learning and fluency development,' and that each strand should be allocated roughly the same amount of time. In the kind of reading class where text is used to teach grammar and vocabulary, probably meaning-focused output will be attended to in the form of questions and answers about the text, and language-focused learning will be arrived at by close reading, in which learners are guided to pay attention to certain grammatical and syntactical aspects of the text. This is intensive reading, and is entirely necessary. But meaning-focused input in such a class will be limited, because of the time necessary for the close study of text, and fluent reading development will be entirely neglected. And if fluent reading is neglected in the extensive reading class, it is difficult to imagine where else in the curriculum it might be included, except as a kind of bolt-on, optional extra, to be done at home, voluntarily, which all too often means it is not done, because if the message is perceived by learners that teachers do not think ER is worth spending class time on, they are less likely to spend time themselves on it out of class.

Not only is this detrimental to the development of fluent reading in itself, but it also means there is no room in the teaching syllabus dedicated to enhancing the idea that so-called 'pleasure' reading can actually be a pleasure, and that its purpose does not always have to be learning a grammar point, or some vocabulary, or a concept from a content paper. In Louise Rosenblatt's (1986) terms, reading does not always have to be done from an efferent stance; indeed, in line with Nation's Four Strands, a

quarter of the time devoted to teaching reading ought to be used for developing fluency, and a quarter to meaning-focused input; both suggest providing opportunities for reading from the aesthetic, 'enjoying the experience of reading,' stance.

8.5.2   The need for an aesthetic stance in teaching reading

Affect is a highly important factor in second language reading instruction, and Day and Bamford (1998, p. 31) claim that extensive reading can 'develop positive attitudes and a strong motivation to read in the second language…..the key to the secret garden of learning to read.' When learners are engaged in the kind of ER proposed in Day and Bamford's (2002) Ten Principles, reading books of their own choice, books they can read easily because they are at the right level which is not i+1 (see 2.5), but preferably i-1, then their intrinsic motivation is likely to be stronger than if they need to read a text to pass an exam. They will be reading, in this case, from an aesthetic stance, in Rosenblatt's (1986) terms, and the evocations, or meanings which they create in response to the text will be personal to each individual, different from the more public evocations they may create when they read a text efferently, to extract information. The making of these personal evocations is a more creative activity than extracting publicly shared facts from a text, and as there is more of the individual's own person, culture and background invested in it, the individual is more likely to be immersed in the experience, and thus be motivated to do more of it.

In this way, successful fluent reading at a low level has the potential to place the beginner/learner onto a virtuous spiral where the motivation to read more books for enjoyment develops the ability to read higher level books, even books which are not perceived to be so intrinsically interesting, with greater fluency.

 Ushioda's (2002, p. 120) 'motivation deriving from experience' model demonstrates that the more a learner gains from positive experience, the less she feels the need to be motivated by future, extrinsic goals. Ushioda's contention is that 'a positive motivational thinking' can be developed by 'focusing on the positive elements of

experience.' In her model the learners who choose to do this are the ones who are less concerned with extrinsic motivation and personal goals. I suggest that, along the lines of this model, the perceived success gained from reading fluently at a low level motivated the 'good' readers, like Alice, Suzie and Steve, to read easy books for pleasure, from an aesthetic stance, and their fluency improved.

But the less good readers, like Sally, whose goals were more extrinsic, and who were not so much interested in the experience of reading, but in what they thought they could extract from reading, persisted in choosing texts that they could not read fluently, and so their fluency did not improve, and their experience of reading tended to be negative. What is remarkable, as noted above in 8.6.4.2, is that little effort appears to have been made by teachers of English in the third, fourth and fifth terms to capitalize on the good experiences of 'good' readers to increase their fluency even more by encouraging them with more ERPS; instead, it was clear from the library records that even where the learners' reading experiences were positive, they were reading very little by the end of Term Five .

This failure to take advantage of an opportunity to provide positive experiences from reading easy, interesting books and thereby increase learners' reading fluency, seems to extend into the world of L1 education. One reason for it may be that learners, both L1 and L2, are simply not being permitted to read for enjoyment, from the aesthetic stance. Rosenblatt (2005, p. 81), writing of L1 learners in US schools, tells us that 'throughout the entire educational process, the child in our society seems to be receiving the same signal: adopt the efferent stance.' It seems to be the same for the ESOL learner; the message is that this activity of reading is going to be assessed, therefore the reader needs to learn the facts, and should not expect the experience to be easy. Enjoyment is simply not a consideration, even though it might create the climate in which that other much sought-after quality, fluency, would flourish. It is not taken into consideration that increased fluency and understanding of discourse, is a virtuous spiral, which creates in reading, through practice in

reading motivating, engaging and enthralling narrative, the ability to read fluently at progressively higher levels, an ability which can be transferred to the reading of less intrinsically motivational texts. In other words, L2 learner/readers can improve their language proficiency by ER, and actually enjoy doing it, as is shown in the model in Table 8.1, and, what is more, it will help them in studying subjects other than English. This is not a new idea; Elley and Mangubhai (1983) described the effect in the Fijian Book Flood, and Hafiz and Tudor (1989) also found a positive effect on language skills generally gained through ER.

But what has become apparent in this study is that learners who are never guided to select reading for enjoyment will find it very hard to develop fluency, and this may result in a vicious circle of choosing a text that is too hard, therefore being unable to read it fluently, and always having to read at a basic decoding level, which is very demotivating. These readers are often the ones who are not experienced readers in their L1. Bernhardt's (2005) model of proficiency (FIG 8.1), which relates reading to general language proficiency, illustrates how L1 reading capability, added to lexical and syntactical knowledge of L2, and modified by factors such as linguistic distance, accounts for 50% of a learner's ability to comprehend a text. The other 50% is what she terms 'unexplained variance.' Part of this unexplained variance, I suggest, may contain the learner's awareness of stance, and her ability to position herself appropriately on the aesthetic/efferent continuum.
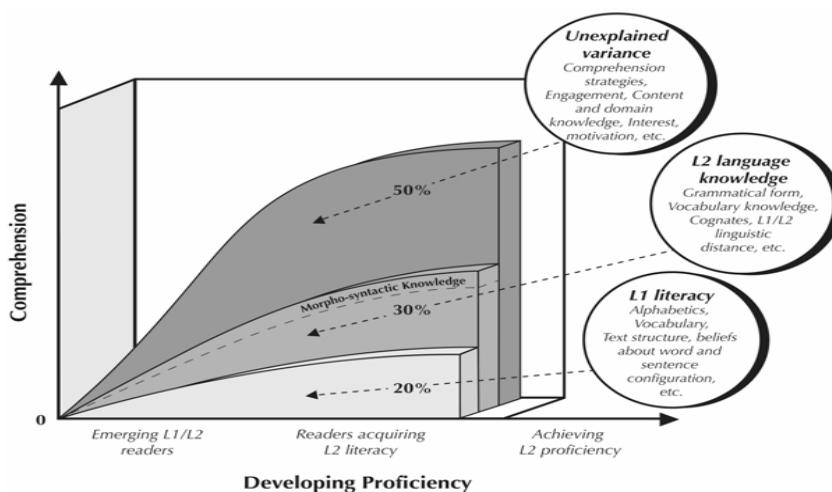
Figure 8.1   Bernhardt's Model of Developing Proficiency (Bernhardt, 2005, p. 140)

Alternatively, readers, often those who are experienced L1 readers, who understand how to select easy, enthralling texts for pleasure reading, will read these texts fluently, because they are easy, and because the stories are so good that they want to finish them, and therefore will obtain a lot of practice in fluent reading. This successful reading is motivating, and the learners who read like this will want to read more, and improve their fluency at higher levels in a virtuous spiral. Furthermore this fluency is transferable; good readers obviously find reading 'difficult' texts easier than poor readers.

8.6 REASONS FOR THE CONCENTRATION ON THE EFFERENT STANCE IN TEACHING

8.6.1   The environment in which GRs are produced and used

Hill (2008), as has been remarked, claims that GRs 'are being produced for a largely hostile environment in which extensive reading is little valued, practised, or tested.' It is the same environment in which teachers are trying to teach reading, and the constraints are the same. He is referring to the context of English as an international language, in which context-free, ostensibly culturally unencumbered language teaching, with an emphasis on communication and the aim of participation in the global economy, is paramount. Good results in high-stakes tests such as TOEIC, TOEFL and IELTS which act as gatekeepers for university entrance and for migrating to other countries, are often the goals of L2 learners, and these tests do not have a literary component, so learners do not see the point of extensive reading.   It is not surprising that in this climate, learners' progress in language learning is keenly measured.

The problem with measuring is that certain aspects of learning are much easier to measure than others. The high-stakes tests mentioned are widely respected for providing a valid measure of learners' English proficiency. What they do not measure, and could not, is how much the learners, for instance, enjoyed the reading they had to do for the test, or how much the language courses they attended

broadened their horizons. But Widdowson (1979, pp. 179-180) gives this extension of the learner's conceptual world as the reader's 'real' reason for reading. Tests do not tell us whether the learners, in the course of their studies, expanded their conceptual horizons. If an ERP did encourage a reluctant learner to enjoy reading, it could be a life-changing experience. But a life-changing experience would be almost impossible to measure; which scale could one use? So it would probably go unmeasured.

8.6.2   The teachers' response to the 'hostile' environment

In the same way, in classes where English is taught as a means of communication, as an international language, teachers tend to assess what is easy to assess, and what is difficult goes un-assessed. Knowledge of syntax and lexis is easy to test; reading comprehension reasonably so. That is why, in the reading class, a good deal of time is often spent on checking that the learners have comprehended the text, which usually means finding out if their 'evocations' of the story corresponds with that of the teacher. There is an assumption that there is a right or wrong way of reading a text. This may be very dispiriting for the creative learner who happens to have focused on a different aspect of a text from the one focused on by her teacher or her peers, and hence has produced a different, 'wrong' evocation. In this climate, there is no room for an inspirational alternative. But this culture of assessment is made necessary by governments who require IELTS and TOEFL scores for immigration, ministries of education, trustees of colleges, university academic boards, parents and learners themselves, who, perceiving the importance of public examinations, want to make sure they can pass them.

Teaching 'to the test' is also, possibly, easier than introducing a more creative, aesthetic element into the classroom. Non-native teachers of English may themselves be less than confident of their ability to rate a learner's creative response to a text, and may prefer an assessment system which demands black and white answers. Lima, in a perceptive article on the role of ER in teacher education, points out that ERPs are essential not only for the learners, but also for the teachers, especially those who teach EFL, to keep their English fresh (Lima, 2010), although in their case she may not be recommending GRs as reading material.

3.3.2   Teachers' own cognitions

Borg, writing on teachers' own experience and beliefs, suggests that they are often informed by what they 'think, do and feel,' (Borg, 2006, p. 1), and he shows that teachers' own classroom practice may be influenced by personal history in school, professional coursework and the context they find themselves in (Borg, 2006fig 10.02). This suggests that teachers, particularly those who are not keen readers themselves, may well, because of their own backgrounds, be reluctant to bring extensive reading into the classroom. They may not have experienced it as a model for teaching, they may not have been taught to teach it during their training, and they may understand it as another form of intensive reading. If a climate in which ER as described by Day and Bamford (2002) could be promoted in teachers' training colleges and nurtured, teachers would feel validated in promoting ER in their classrooms. But this change would need to come from above. It would have to be accepted by ministries of education and academic boards that spending at least 50% of reading lessons doing sustained silent reading is not a waste of time, and reading many easy, enjoyable books for the experience of reading, is the best way to achieve fluency, which in turn is a pathway to fluent reading of more difficult academic texts.

8.7 GUIDING LEARNERS TO THE AESTHETIC STANCE IN RESPONDING TO READING

8.7.1   Confidence in reading

Learner readers lack confidence in their ability to understand and critique texts; Alice and Suzie, although enthusiastic readers, never offered any criticism of style when they read. Sally often misunderstood the substance of what she read (see 7.4). So it is strange that it is not more widely recognised that they need scaffolding, with easy, rather than difficult, GRs. This suggests a demand for more GRs written at levels for learners with vocabularies of less than 1000 headwords. Learners who come from cultures with high 'uncertainty avoidance' and those whose orthography is different from the roman script, tend to lack confidence to an even greater degree than those from similar cultures and writing systems. They tend to avoid reading texts which might make cognitive demands that are higher than simply recognising and decoding words, because texts which demand a synthesis of ideas are more

open to misrepresentation, and the potential for 'losing face' through misunderstanding is greater. They select books which present them with facts, and numerous pictures, in order to avoid going beyond meanings easily obtainable from the dictionary. This method of reading does not allow very much room for the reader to make her own meaning, or transaction, with the text. It also implies lack of critical appreciation, as if the learner/reader is not confident in her own evocation of a text, she is unlikely to be critical of it.

But in spite of this need for confidence building and scaffolding the abilities of the learners, teachers do not seem to be guiding students towards texts which are below, rather than above, their levels. Teachers also tend to fall into the trap of encouraging learners to always read from the efferent stance, by demanding accountability for all reading, whether it is so-called pleasure reading or not. And more books are produced for the intermediate, 1000 headwords and above, level, than for the lowest levels.

8.8 SUMMARY

In this discussion I have proposed that the reasons for the poor amount of reading done by the L2 learners in my study was due in part to lack of teacher guidance in the selection of GRs, in itself caused by an efferent stance towards teaching reading, resulting in the choice of texts that were far too hard for them. This in turn has tended to encourage the production of more books at a level which is often too high for fluent reading.

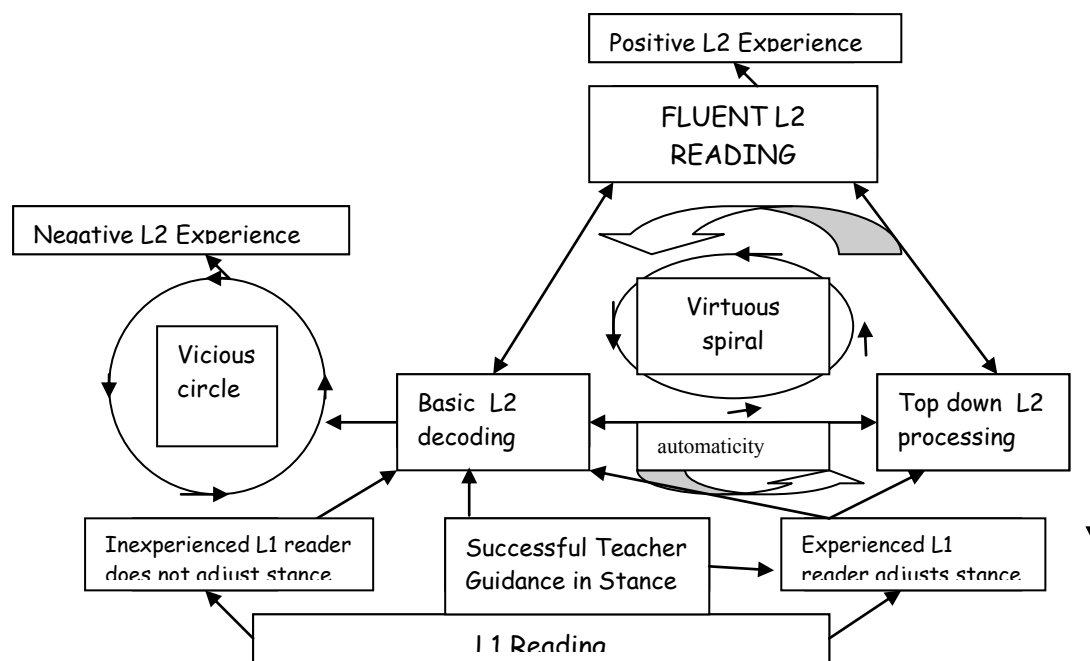The effects of stance are illustrated in the model below.

Figure 8.2   Extensive Reading Model showing the path to positive and negative L2 reading experiences

Figure 8.2 shows that experience in L1 reading can allow the learner/reader to adjust her stance so that basic decoding is automatic, and can be effortlessly combined with top down processing to result in fluent reading. A teacher's guidance, if appropriate, and if applied, can help this pattern to develop.   However the inexperienced reader who does not have, or does not take, appropriate teacher guidance and does not select an appropriate stance will often not select a text that allows her to combine top down processing with basic decoding. Therefore she will never arrive at the stage where she can understand the 'big picture' and will never become a fluent reader. Instead, she will be trapped in the vicious circle of perpetual basic decoding.

From the evidence of my study, this kind of pattern in teaching was often exacerbated because reading was apparently taught almost always from the efferent stance, giving the impression that it was always difficult and always had to be done for an instrumental purpose. Guidance towards texts which might have been considered too easy was not routinely given. The notion of reading for enjoyment did not appear to be entertained, and learners who did not read for pleasure in their own languages never realised that reading could be a joy. They always read from the

efferent stance because that was all they knew, and often they ended up reading difficult texts by basic decoding which was not only demotivating, but also pointless, since they could not read well enough to understand the overarching message, only the discrete facts. Thus Sally (7.4.3) knew what a leopard weighed because she was able to extract facts from her reading, but could not understand the schema of a simple love story. Teachers (4.6) felt obliged by the environment in which they operated to teach from the efferent stance, and many of them were also conditioned to do so by their own experience. So although the learners appear to expect to enjoy pleasure reading, and publishers provide a wide selection of GRs to enable them to do so, the teaching perspective and the environment in which learners read mitigates against enjoyment.

This environment does little to motivate the learners to read extensively, which is a double tragedy, for it deprives them of an enjoyable means of developing language proficiency and fluency, as well as a tool for expanding their conceptual horizons. In the final chapter, I would like to suggest some ways of encouraging more emphasis on fluency and enjoyment of reading in the ESOL classroom, and to make some recommendations for more research into the benefits of truly reading for pleasure.

9 CONCLUSION AND RECOMMENDATIONS

9.1 SUMMARY

Data gathered from learners, teachers, publishers and academics in this study has shown that, as the original hypothesis suggested, the stakeholders in GRs, do not all have the same perceptions of their purposes and uses. This is reflected in their perceptions of Extensive Reading generally. Using the framework of Rosenblatt's Transaction Theory of Reading Response, I have shown that while learners and publishers feel that the primary purpose of reading GRs should be enjoyment, and therefore the reading response should be aesthetic, teachers often interpret the meaning of ER as a means of exploiting GRs in order to teach grammar and content, which demands an efferent response. The reason for the teachers' attitudes to GRs lies in their perception that their teaching must at all costs be accountable, and this may have discouraged publishers from producing a large number of GRs at very low levels, especially for adult learners, because they are not in such high demand as those at intermediate levels.

This is not to say that reading in class should be exclusively extensive, or that there should be no accountability in learning. Intensive reading is an essential component of learning to read in L2. It can be used as a preparation for reading extensively, to introduce learners to unfamiliar topics, to pre-teach content specific unknown words. It can and should also be used as it often is; to demonstrate a language point or, in a content class, a content point. But it is important not to lose sight of the fact that extensive reading, as well as intensive reading, is a valuable use of time, and in fact, an essential means of preparing learners to read difficult texts, both extensively and intensively, with greater facility. If extensive reading is relegated to a Cinderella status, to be done at home, where only the converted reader will do it, or if it is allotted only parsimonious amounts of classroom time, the impression given to the learners will be that it is not worth classroom time at all, and therefore not worth doing for any serious purpose. The paradox of extensive reading is that it is called pleasure reading when it is often anything but a pleasure, and because it is supposed

to be a pleasure, it is not taken seriously. From the teachers' point of view, sometimes the only good GR is one that can, to paraphrase Nuttall (1996, p. 171), be exploited. So it is not the question of which intrinsic factors go to make a good GR, but rather the question of how GRs can be read as intended, for enjoyment, as pleasure reading, which needs to be addressed.

Rosenblatt (2005, p. 81) writes in her essay *The Literary Transaction*, 'throughout the entire educational process, the child in our society seems to be receiving the same signal; adopt the efferent stance.' My study, in its review of the literature and in its analysis of the data created from the surveys, focus groups and case study interviews, suggests that a similar attitude applies in ESOL reading classes across the world; they must produce a measurable result, calculable via an excellent exam-results-to-teaching-hours ratio. The alternative, reading for the sheer joy of it with little or no accountability, is hardly considered. Learners become accustomed to the idea that reading is difficult, as they are often set texts that are way above their level, and attempts at pleasure reading are usually doomed from the start, because they may not produce any immediate or obvious outcome. The notion that reading is always difficult seems to have led some of the learners in my study to choose difficult texts, as a kind of self-fulfilling prophecy.

Publishers are indirectly influenced by the notion, supported by teachers and learners, that 'no pain means no gain,' which leads them to respond to the demand for most GRs to be produced in the middle level ranges, between 1000 and 1500 headwords (see 5.3.1.4.). But if more books were produced at lower levels, they could be the 'hook' providing easy access to fluency which would allow the formation of the reading habit, and if more were produced above the 3000 headword level, this might be a bridge for learners who cannot quite read a novel written for native speakers.

This attempt to read at a level which is too high, is a double tragedy because, as well as the learners never discovering the joy of reading for pleasure, they are also being

denied the well-recognised rewards in fluency and vocabulary that frequent practice will bring to their academic reading. But in order to practise truly extensive reading, learners must be trained to distinguish it from other kinds of reading, and approach it from the appropriate stance; it is up to teachers to give equal weight to teaching reading from both aesthetic and efferent stances. If Sally and many other learners in the survey whose reading attitudes became less positive over the twenty months of the study had been guided more effectively in their choice of reading, their final attitudes might have been more positive. For this to happen, the hostile environment observed by David Hill (2008, p. 189) in which extensive reading, and GRs in particular, currently function, needs to undergo a radical alteration. One of Nation's Four Strands is fluency, but it seems from the studies in the literature described in Chapter 2, and the perceptions of the teachers explained in Chapter 4, that there needs to be a greater recognition of the importance of reading fluency in ESL and EFL teaching.

Under the headings of materials, stance and environment, I make the following recommendations to the stakeholders in GRs, who are also stakeholders in extensive reading for language learners.

9.2 RECOMMENDATIONS

9.2.1 Materials

In general, the four publishers I selected for examination in my study collectively provide an excellent breadth of topic, register and culture, within the parameters of 'a good story,' for fiction, and a good narrative, for non-fiction. There is a need for much more material at the lowest level, perhaps especially aimed at a learner population not represented in my study, the primary and secondary school learners. They are the ones in whom the reading habit may be most effectively developed, if it does not already exist. But this area is also important for the low level tertiary learners, who, unless they are able to read a large amount of compelling material fluently, may give up the reading struggle forever. Attention also should be paid to the top end of the learner literature, as, particularly in the case of learners whose

native language orthography and syntax is very different from English, there is still a significant need for scaffolded reading up to the level at which they can fluently read teen fiction written for native speakers.

As to the possibility of using technology to increase the popularity and ease of extensive reading, this is a field which needs exploration, but the bottom line is that whichever medium is used for delivery of text, the text still has to be read, and if it is too difficult, fluency will not develop. Ideas of using electronic means to motivate reading are potentially very exciting, and possibly in future the concept of a good GR will include the electronic text. However, not all the learners in my study commented on internet reading at all, and those who did, described reading intensively, rather than extensively. It is probably as much in the production of materials, using increasingly sophisticated methods for grading and supporting simplified text, as described by Tom Cobb (2005), that computer technology will be used, as in the reading of them.

9.2.2   Use of materials

However, the main thrust of my recommendations is for the teachers and administrators of teaching programmes. While accepting that accountability, and therefore assessment in education, are both imperative, and this indicates an efferent response to reading, we must not lose sight of the fact that reading easy, enjoyable material from an aesthetic stance, provides the practice in fluency necessary to read efferently, at a more advanced level.

The efferent emphasis on reading in class denies the value of the aesthetic, creative experience, and if reading is only taught efferently, learners may never come to realise the joy that can be derived from the actual experience of reading. If this is to change, direction has to come from above. Administrators of programmes need to set aside more classroom time for ER, so that learners develop the facility for fluent reading and thereby the capacity to understand a narrative, be it fictional or non-fiction, as a synthesis of ideas, and not just a collection of unrelated facts and isolated

words. By doing this, programme controllers will demonstrate to parents and most importantly to learners, that ER is as much a part of learning language as is intensive reading; it is not just a bolt-on extra, but an intrinsic part of the curriculum, and as such is highly valued.

For effective ER for language learners, GRs are essential, as they make the reading choice easy; learners can be directed to an appropriate reading level by their teachers, and they can be taught to select appropriately. Teachers need to help inexperienced readers both in L1 and L2, to recognise the various purposes they have when they read, so that readers' stances and strategies are appropriate to the texts they are reading, and so that they choose texts that are appropriate to their purposes. Teachers also need to endorse the value of GRs, by never giving the impression that they are somehow substandard and not valued as highly as 'normal' or 'proper' books. Skills such as skim-reading for gist, scanning for specific information, and reading for detail are taught in intensive reading classes. Intensive reading is usually selected by the teacher, but in ERPs, the Day and Bamford principle of choice suggests to some teachers, that learners should be let loose in the library, at liberty to choose anything. Unfortunately, most of them choose above their level. Therefore teachers need to guide them, in order to break the 'vicious circle' illustrated in the model in Figure 8.1, and instead direct them onto the 'virtuous spiral.' This means recommending easy, engaging books for pleasure, which are not going to be dissected forensically. It means modelling the love of reading, by reading together with the students, in a sustained silent reading class. In short, it means the development of an environment in which deriving enjoyment in reading easy texts is permissible. The maxim of no pain, no gain should be firmly rejected.

9.2.3   Teacher education

Perhaps more stress should be placed upon the importance of fluency in teacher education. Nation (2007) says that 'in most language courses not enough attention is given to fluency development, possibly because it does not involve the learning of new language items and thus is not seen as moving the learners forward in their

knowledge of the language.' Even if fluency is recognised in practising speech, ways of practising it in reading, using techniques such as speed reading and extensive reading, may be neglected. Because it is, as Nation says, 'time out' from learning new items, and a time for 'getting good at what is already known,' it may be regarded as something learners should do on their own, rather than in class, so teachers may need convincing that fluency needs practice, and practice needs encouragement in class.

Another focus for teacher education is described in a proposal by Lima (2010), that teachers' training courses should include ER, especially in the case of non-native speaker teachers, as it will 'refresh' their English. This would have the added benefit of demonstrating to the teachers the aesthetic stance, which they may not themselves often adopt while reading English, and would validate their own introductions of ERPs into their classrooms.

9.3 FURTHER RESEARCH

9.3.1   Teachers' perceptions of ER

As this study has indicated, there are many different understandings of what constitutes an ERP, and many ESL teachers in New Zealand do not seem to be highly aware of the research that has already taken place around ER. My study on teachers' perceptions produced a snapshot of a few teachers at one establishment. To broaden the research base, a quantitative study of teachers' perceptions and practices in ER could be done, in order to investigate the hypothesis that they teach mostly from the efferent stance, and the notion of enjoyment in reading is largely neglected. Following on from 9.2.3., this study could also include questions on teachers' opinions of the value of fluency and how they believe it should be developed.

9.3.2   Learners' perceptions of ER

Because of the high rate of attrition of the learner population doing the survey, and because ultimately this study was a qualitative one, no statistical analysis was done

of the data collected. However, a quantitative study could be done on a wider population of learners using the 'owl' survey instrument, to acquire a picture of the reading habits of L2 learners and to test the hypothesis that learners often do not read from an appropriate reading response stance, and their reading expectations are often disappointed.

How a learner's attitude to L2 reading interacts with her language proficiency, the expectations of her parents, teachers and peers, and with her own self-confidence and motivation has been seen, in this study, to be very complex. Bernhardt's reading model, shown in Figure 8.1, illustrates her contention that 50% of learner reading comprehension cannot be accounted for by L1 reading experience or L2 language proficiency, so there must be a number of other variables in the equation. My study has indicated that teachers' endorsement and encouragement for learners reading easy, enjoyable books, with guidance in selection of appropriately easy texts and class time for reading, would improve reading attitudes and eventually reading proficiency, and qualitative, longitudinal studies could, if they supported the hypothesis, add weight to the change in the L2 extensive reading environment that I recommend. I would like to undertake a study of the impact on a group of L2 learners of an extensive reading programme on their subsequent capacity to understand academic texts.

Through careful nurturing and encouragement of learners, by guiding them towards easy, enjoyable texts in their extensive reading programmes, and by allocating a significant portion of classroom time to sustained silent reading, it is to be hoped that the hostile environment to ER and GRs, where English is 'taught in a culture-free environment in terms of functions and notions'   observed by David Hill (2008) will be changed, to the great advantage of countless learners of English as a second language.

APPENDIX

APPENDIX 1

Appendix 1a: Graded Reader Focus Group 1

Ke, S, E, A

Graded Reader Focus Group 1 3.30 Wednesday Feb 7th 2007

The recording didn't work unfortunately.. I should have checked the battery again. Anyway, I've made notes of I think we said.

1. Some kids just don't read in any language. This seems to be getting more prevalent. These ones at IPC will go to great lengths to get 'reading points' by choosing books with a lot of pictures, so that their scores don't really reflect how much they read.
2. They love pictures: many of them read the translated manga available in the library. They respond to pictures. They also read books of the film, or books of which a movie has been made. But it seems that there is little interest in the transcriptions of the dialogue available with some DVDs in the IPC library.
3. The IPC kids do not relate to European classics, such as Oliver Twist. BUT Anne of Green Gables is a huge favourite with Japanese kids.. seems to be an iconic book about growing up, for kids in Japan. They may read it in translation first and this means they are more likely to choose it in English.
4. So books like the Sweet Valley series (basically about a high school situation in US, but plots are about relationships and things universally appealing to teens) which appeal to unmotivated L1 readers might also appeal to L2 readers. (Krashen and Cho found this too.)
5. Motivation is a big problem. The colour coded SLA series were discussed. These unfortunately are not graded according to L2 proficiency. The vocabulary is often not appropriate for L2 readers and the cultural situations are sometimes unfamiliar. So an easy for L1 readers SLA text may present more problems to an L2 reader than one that is graded more difficult.
6. These texts are also short; they do not constitute extensive reading and will be approached in a different way by the reader.
7. The 20 most popular GRs in the IPC library were discussed. Alison, the librarian, said that the list was not 100% reliable. For one thing it may reflect teachers setting a particular assignment for which certain books were necessary. But it was clear that a variety of genres were popular. Top among the authors was Jennifer Chipper, who writes how-to kinds of texts; there was one in the list about getting takeaways. So at a certain level learners want to read something that will help them to function at a basic communicative level in their L2 environment. On the other hand Gone with the Wind was popular. The most noticeable thing about the list was the variety.
8. It was remarked that questions inserted in the text help to concept check, and for some learners these questions provide an interactive element which might be motivational? The answering of the questions might mean that learners develop skills which are generally useful in reading, like skimming and scanning. Filling in sheets about their reading can also be motivational.. how many pages, how fast they read etc. On the other hand for some it is a huge turn-off.
9. Some L1 readers are keen on those 'interactive' books which give the reader a choice at turning points in the story, so you can choose your plot. Maybe there should be some of those at GR level.
10. Modalities of learning: some kids don't learn visually, more kinaesthetically, or aurally. It was speculated that these kids may be the ones who need pictures more, because they are not able to imagine things in their heads.

11. Some kids have not had the experience of being led to 'suspend their disbelief' from an early age, and therefore they never acquire the ability to construct an imaginary world. Kids today watch an increasing amount of TV, so they don't have to imagine things; they are all presented for them. So they are always going to require the stimulus of a ready made picture?
12. A lot of the GRs on the library shelves may be redundant as they are about sports and movie personalities who have passed their sell by date. But Alison remarked that they are still useful in class projects and suchlike.
13. Learners are not just reading Graded Readers. They read bus tickets, cornflake packets, stuff on the internet...
14. In fact, reading is not well understood, and the word involves many different aspects and skills.

Appendix 1b: Graded Reader Focus Group 2

Transcription of FOCUS GROUP 2

A: I've been using them in the summer. I haven't been a major user of them, not like some people.. the students sometimes get it so wrong..
R. I think the cover should be attractive. For our students..well who are we talking about?
A: Harry Potter?
R: We've used Whale Rider for our PLD programme..we've

A: It would be interesting to give teachers a couple of pages of Whale Rider or something and ask them to convert them into graded readers for a particular level.. it would be interesting to see what we made of them.

P: Our PLD readers in Japan don't know what graded readers are.

A I'm surprised at the difference in publishers in what they think, and the approach they seem to take in pictures.. how often, how big. You may get one where there are about 3 lines and then a picture, and others where there are 3 full pages of text and then a full picture.

C: the publishers have different levels and there's a formula for that, and we get a lot of the levels wrong.. we had to re grade them all last year .

A Has it paid off?
C well, more ss are finding the right books for their levels.
J they get comforable with a certain level.
C some of them come in with no idea that there are levels, and then we point out the chart on the wall.
J we say take a page and find how many words you don't know, and if it's too many you go down a level.
G 95% -98 % is the precribed comfortable leve.
N But you can guess intuitively..when you read through and you get an overall idea, somehow or other that idea as you read turns into a real grasp of the words, while if you look up these words... if you take what is happening to our J ss, they look up the words and think of one Japanese word which means the same, but doesn't give a total idea of the words.
G You never had a graded reader did you?
N We had at school, what one could call graded rders which had some controlled vocab, and there was a glossary for every text, it would be largely fairy tales, or fables or something. But we definitely had pleasure reading which we didn't read in class.. we had to read 25 pages a week.
J was there follow up?
N There were class discussions. The language was important; we were usually given some things to pay attention to... expressions to take into account, collocations, phrases etc in context, and then it sticks.
G and did you find that encouraged you?
N Yes because it was all language... nothing would be unnecessary.
R; But it wouldn't all be useful, would it? If you're talking about our ss you're talking about content
A You're talking about 2 different things. Our ss come here and need to be able to read a text book, not literary language.
N It's not just literary.. it's an intuitive grasp of language
A But it's a mechanical thing.. you see these shapes on the page and somehow the brain transforms them into meaning. And that skill
R Some titles must be more popular
G Jurassic park was popular
J a lot of movies?

G not all. Pricness Di, how to do things, literature .. Anne of Green Gables

C A lot of them have tapes as well but a lot of them can't play tapes now beacause they've got mp3s..

G do a lot take the tapes out?

C A few of them listen to them in the library. Fewer are being taken out now.

N We had 3 things ; in class reading, home reading which we discussed, and pleasure reading, which was our own choice, but we had to present a book in class or do something r other out of class, not very formally.

G How much does extensive reading help, and is it all extensive?

We want the extensive flow to continue, and it has to be easy to do that.

J So many of our ss don't complete the full sentence. They get pulled up at a word they don't know and then there's a halt

G too difficult, then.

J It could be, or then it may be that when they reach a word they HAVE to stop, and

That may be a cultural thing.

A I tell my ss, when you get to a word you don't know, just go on.

N I agree with you,but some of the J, it usually happens with readers who read very litte. Some of our ss are very well read in J, and they do better in English than those who don't read in J. IT's not just the reading, it's the getting the book out, the posture, the habit or reading for pleasure.

R Motivation is finding a level that they can cope with.. that's motivating in itself.

A What about turning the pages and keeping going. I can't understnad publishers that use small type for low level readers. The brain understands more when the type is larger, that's

A I don't htink they should read native speaker readers... too many unuaula words in them

C But teenage boys for instance, want something that's their culture

G you were talking about the covers.. Oxford bookworms have black covers which dont's look babyis.

A Amazing how illustrations date.

J interesting to find out if the ones that are really popular because they've been recommended between students. OR if the teacher or librarian recommended them.

C Possibility of star rating..

J You must interview Takahiro xxxxxxxx. He brought 4 GRs with him and he has read them and re read them. And he won't choose any new ones from the library.

A there's not much in a low level gr, so I might think they're dull.

J Ss like Dark Streets.. it's got everything... crime, romance.

R There's an element of the story in it.. IT's motivating for the ss to read more widely, about subjects that are more exciting.

N They liked Anne Frank's diary.. so simple, so primitive. Out of all the books I've tried, that was the most popular. I thought Airport would be fascinating.. they find it hard.

G Motivating boys; do you think grs on line has any mileage?

J Because of all the tech stuff that could be the thing. Maybe they feel more comfortable with the screen than curled up in a chair with a book.

G Concordances in texts online.. helpful. Also you can check how many instances of a word in the book, so you can see if it's worth looking it up. But would it be pleasure reading.

N Probably not pleasure reading but you'd get a lot out of it.

A Did I ever show you the grs from China? There are a few word definitions on the page, they guess the ones you're not going to know, and then they just keep going.

J much like in a technical book, notes at the bottom?

A Yes.

J When I go to a library, I think, what interests me? What authors do I like? What books have people told me they liked? But the ss don't have this resource. They might have some content idea.. detective stuff Sherlokc Holmes, prob read in translation.

N What are the qus in GRs designed for? Are they for class discussions? Most of them are related to the plot ?

G concept checking, which is quite important. Also maybe they give an impression that someone else is interested in this book, that they are part of a larger group of readers, part of a wider discussion.

N But the ss wouldn't look at those questions if you didn't ask them to. They ignore them completely.

R At different levels there are different motivational attitudes, aren't there?

A And then you get different habits of reading, some like to do it in gorups, some alone..some like to talk about it

R Have you spoken to publishers? It's not liek in NZ where you know that Margaret Mahy and Joy Cowley write good stories in the Shcool Journals, so you go for those.. Who do they get to write GRs?

J What do the publishers do with the text that they get... that's another matter.

A I can't see writing a gr if you have no idea what it's like to deal with SL studnets.

G Apparently they get loots of unsolicited grs from teachers who think they can write, but they can't. But who knows, maybe the ss would liek them?

A I'm sure there are dff attitudes among publishers to consumer testing. It wouldn't be diff to do a limited run of unsolicited scripts and hand them around to L2 readers.

G There'a competition for the best GR annually..

R; We could enter our Whale Rider version.

R you'd have to ask some direct questions about what they'd like

C You could have sheets for opinions given out with each gr issued in the library.

A You could go quite the other way and have a huge wall chart where everyone could write their opinions and see what other people had to say about the book, too. What I liked, about the characters, story....

N Not everyone would like their names to be put up there. Initials, perhaps?

G That would be a logisitical challenge .. how many grs are there in the library?

C Off the top of my head.. not sure.

R I wonder which books are taken out time and time again?

C Love actually has been popular..

G The more books you have the more it relies on choice and not just availability

R Integrated classes use class sets.

J PLD have reading reports which do get filled in. They have to choose their own books. Some can listen, but a lot of them don't or can't play the tapes.

C they get introduced to the grs in the library at orientation.

Appendix 1c: Graded Reader Focus Group 3

H, K, L

G On one hand I'm looking at what ss think of GRs and what they like in a GR aand what would motivate them to read, but my thesis is that people who produce the GRs have their ideas about them which may not correspond to what ss actually like and want.

K Well I certainly get ss to read one every week, and I think if it's a gr that's based on a movie or a famous person like Mother Teresa or about how to make movies.. or if it's a movie they can get bits of it which they may have missed from the plot... yes, I think they're a good thing.

Lan: Well I 'm just a bit worried that they might read a gr about a famous person that not every ss in Asia know about these people.. you need to be exposed to the culture, and these ss don't actively watch Englsih channels. They will know everything about Japanese singers etc... but they don't know about western ones. My guys will choose things from their culture, like Japanese swords, because they can immediately recognise what it's about. Of course on the other hand it's crucial for them to know things from W culture like mother teresa so that they can blend in and know what people are talking about.

H: Of course you are working with the lowest level
L: Yes.
H When I was working with the same group I thought could we get some manga in translation with Japanese, or Taiwanese etc.
G But they could be.
H Why on earth isn't that being created?
G Of course cartoons are difficult.
L Yes when I started I couldn't understand them.
HIn fact it's interesting seeing manga in translation because half of them are workds like BAM and WHAM etc.
KThings like myths and legnends.. do they like them?
G Lan did you like myths when you were beginning.
L when I began we didn't get to read. Only text books,... we didn't have reading books in VBietnam at that time... a lot was censored.
G What was censored?
L I don't know. AN d books were very expensive... an imported book is half the wage of an average worker. Or for a copying book, from foreinters, but ss were afreaid they might get into trouble. OR sencond hand books, a relic of the American period, bvut they ewere difficult and also not cheap either. So reading wasn't part of English at all.
G Did they read in Vietnamese?
L Good question; at school only textbooks. Whether you did it at home depended on your family habits.
G So if you don't have that habit you don't read.
K It very much depends on role modelling, and what happens at home.
H And now at home we contend with the digital generation.
G Could we turn that to our advantage? Do you see the computer replacing the GR especially for young boys who are technically motivated?
H You could have multi media GRs.. I'm thinkgin of games. At home I've got a semi literate adutla and Brookie, and I was surprised at the level and amount of language that is attached to games. You have just sighted a Nicorat, and it might evolve into a Berflump.. what will you do? But you could grade that, I guess. People are riveted for hours and hours.

K When my son goes on the computer quite a lot of writng comes up.

G do we need to redefine reading?

K People need variety.

H I guess we could supplement reading with the computer. Some of the GRs are not appealing because they look like classics and they look old fashioned, and if there was some way to make them more lively.. They are probably used because they are out of copyright and they aren't going to change next week.

G The other reason of course is that they are jolly good stories, that's why they're classics.

L I think you have to be at a certain level to actually appreciate the classics..Jane Austen for 15 year old boys?

G Well what about Treasure Island?

I have Alison's list of library favourities.. Jurassic Park... Matilda.

H I'm not surprised..many of these are movies. Anne of Green Gables is a favourit in Japan for adolescents..

G Gone with the wind?

K they girls like romance.

H Is it that these gRs are what have been chosen because that's what is produced or is it because they really like them?

Is there any interrelationship between what books are available with sound?

G MP3s have rather spooled that.

H Can you download GRs on MP3s? You should be able to . People who make GRs probably don't think about putting them onto MP3s.

G The Gutenburg site.. but they are all old because out of copyright.

H you can get these read aloud online, although they aren't always the bestr ecording.

H Perhaps we all ought to volunteer to read a novel for GUtenburg so that there would be more WE could tell everyone at Manatesol that we are doing this, and we could encourage people to do it as a goal. You can mirror a Gutenburg site.. iyou host it, so that it makes it more available throught out the world. If too many people access one site at a time it might collapse, so if you mirror it the availability is better in the place where it's been mirrored.

G Do you think ss might find this more engaging than going to the library.

L Yes, my guys do a lot of sports practice, and they often have MP3s while they are doing that, so I think it would be something they would definitely do.

Most of them prefer listening and speaking to reading, so „

G And if they had the text there too it might help.

K can't you include junior non fiction? My guys often choose that instead of a GR.

H I think that's a good point, I wish they produced GRs of those,.. they are usually written for children so the langu is quite sophisiticated.

G I think mostely GRs because they think fiction is more read than non fiction.

H I think the statistics across the population are more non fiction for men. I thought men read magazines, popular fiction, more than reading novels. I think at large the population is heavily more to non fiction for men.

G So if you read non fiction are you reading extensively or not? Are you just looking for facts? Is non fiction a different reading method?

K May be you'renot going to read all of it.

G you might just be inttersted in a certain part.

L Bill Bryson and Jared Diamond! Bill Bryson is so funny, you want to go on reading. Jared Diamond is very knowledgeable but he's so dry..

H I'm sorry, don't quote me here, but he's the worst writer in the universe!

It looks like he needed an editor.

L Its really logical but so dry

H I think it depends..if I'm reading something about IR I'll read avidly from beginning to end, but if I'm just trying to find out how to do something I'll just dip ito it.. I think both things are necessary.,

G When I'm looking at what we're trying to encourage by reading GRs is flow.. I wonder whether non fiction would encourage as much as a story which you want to finish.

L IT 's quite important to practice structure.. lioke how to.. a whole serires of How to if they keep reading a whole series they will know the structure and they will know what to expect.
G Yes, they will be able to predict.
H Some thing that used to be popular, Japanese and Eng versions short excerpts from VOA came with soundtrack and transcript, lots of vocab and skill testing questions, summaries, TOEIC style questions one reason they were popular. VOA has very slow and careful speech. This wasn't graded but heavily scaffolded and supported for Japanese learners. I would have liked to create such a resource when teaching IR but things keep changing and it's very time consuming to make them.
K Questions.. I don't use them, and the ss don't even look at them.
G Don't they help concept check? The TOEIC format might be motivational.
H Concept checks would be good. Sometimes with idiom .. it could make a major difference in the impact of the story.
L I remember reading quite difficult books.... The Trial. I couldn't understand it at all.
H You're not meant to understand it.!
H I've signed up for Te Reo at Te Wananga... a foray into learning language. It's basically starting from complete beginner apart from the Maori words we all know. I really like the Ko Reo Mai whicn is a soap opera on TV... people are flatting and the hunky young guy comes along needing accommodation... and they start off using 90% English and as it goes on they keep using more Maori. After 10 mins someone tells you what this word means and how you put it in phrases, and then we have a song! I'm too old for grammar books and intensive study but I can cope with this.
G I read about writing French textbooks like that, starting with mostly English and going on to include more and more French until you were reading entirely in French.

H It's flying in the face of all the immersion stuff, but if you're learning as a foreign langu you can't really be immersed, can you, and the thing with Ko Reo mai , you can start at quite a sophisiticated level you can get the jokes and understand the mystery, whereas if you start with a vocab of 3 words the show is going to very boring for the first 5 years.
G you can write interestingly at a low level but not many people can do ti. What about parallel reading?
L I have huge resource of English manga and the Japanese have the Japanese texts and there is Vietnamese texts.. so I could try.
H Accelerated learning textbooks... I like parallel.. you can flick back when you don't understand something. You are only expected to grasp a quarter of the vocab in the new lang.
G yes and they do explain the lang... there's a gloss.

L last term we had grs and I chose a classic and I made up some questions... perhaps there should be a common pool for those resources for the GRs .. they should be available.

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Appendix 1d: Summary of Focus Groups

Summary of Teachers' Focus Groups so far:
KEY CONCEPTS in READING MOTIVATION
1. Extrinsic: the book

LEVEL	Comprehension	- Level important - SS and some teachers don't always understand the way GRs are graded. - Some ss comprehend better aurally. - Parallel texts good - Texts that start off with 10% target language and graduate to 100% - Books of movie help comprehension - Levels clear in libraries
	Concept checking	- Questions: what are they designed for? Most students AND teachers do not use the GR questions, yet they could help with concept checking. Could they be at the end of each chapter? - Can start discussions, which involve ss in sense of being part of a wider group; a readers' club? - VOA audio recordings with transcripts have TOEIC type questions which were apparently v motivational for ss! - Also had skills testing questions, summaries - Questions provide an interactive element which might prove motivational - The answering of questions might encourage development of skills such as skimming, scanning, summarising etc - Scaffolded reading possible even if language not controlled.
	Follow up	Things to pay attention to during reading which should be reported on later
	Discussions	Discussions link reading with wider experience
	Accountability	Filling in sheets about reading can be motivational for some. For others a huge turn-off.
CONTENT	Genre	If ss read a particular genre a lot, they start to be able to predict and it gets easier
	Fiction	IPC kids don't relate to classics, like Oliver Twist. But Anne of Green Gables popular in Japan.

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		• Series like the Sweet Valley; teen fiction popular. • Also Gone with the Wind
	Story	• Some kids brought up with TV, imagination not stimulated. Need pictures to create imaginary world.
	Non Fiction	• Males especially prefer technical manuals and magazines. So there is a need for grs in these areas, to parallel the junior non fiction produced for school children, but often the vocab is too hard. BUT ss like the illustrations.
	Useful	• It needs to be perceived to be useful. • But all language is potentially useful?
DESIGN	Cover	A babyish cover will not encourage reading
	Font	Larger font encouraging for low learners
	Type	Choice of type important, as setting, design, margins, paper etc.
	Pictures	Date easily. Frequency and size vary from publisher to publisher. Question was raised, do publishers consumer test extensively before putting out GRs?
MODALITIES	Visual	• PICTURES vital for low level ss. • Manga; a lot of ss read English manga. It is actually quite difficult lexically.. could manga be graded? •
	Auditory	• Linking of book with the audio version downloaded onto MP3 suggested • SS quite often jog or work out with MP3s; a small step to listening to stories instead of music. • Some ss learn better aurally than visually • Possible to put GRs on the net or at least CD roms which ss could listen to • Cassettes in the library not used so much as ss have MP3s instead of cassette recorders.
	Kinaesthetic	• Different learning styles; sitting reading a book not the appropriate style for all. But see jogging above. • INTERACTIVE reading online • Computer games have a lot of reading in them; why not design book/games at various levels? People are riveted to them for hours.

CHOICE	Culture	• Ss want to read something of 'their' culture • Low level ss find reading about other cultures difficult; start with something familiar • Teens want something they are interested in; relationships, adventure, how to do things • Impossible to judge what ss like if there is not a great deal of choice • Ss are stuck with what is available

Intrinsic: the person

PURPOSE	Extensive	• We try to encourage ss to ignore words they don't know. But esp Japanese ss stop at unfamiliar words. May be a habit? • You get a feeling for the words if you read on, eventually you get a total feeling for the meaning of the unfamiliar word if it's repeated.
	Intensive	• Ss often read to find out. So the reading is intensive and doesn't practice fluency
CULTURE	School systems	• If only text book reading is done in schools, the students will not become used to pleasure reading
	Cost/ Censure	• If books are expensive, and if they are censured, then ss will not read extensively; Vietnam
HABITS	Role models	• Teachers and significant adults need to role model reading
	Families	• Homes with books, parents who read, will help develop the habit

APPENDIX 2

Appendix 2a: Interview with Philip Prowse and Maria Pylas

Cambridge: Interview with Philip Prowse and Maria Pylas 5th December 2007

(G gives brief intro to research)

P: There was a survey done in Australia. I think it's NFER.. not a thick book, these are immigrants' reading habits. It might be worth making a comparison. Do your students actually read? Do they have access to books?

G: We have a very good library.. over 800 grs in it. (explains the ERP and the divergence between the pilot and the real thing.)

P: What you've been doing is very close to our philosophy.. we started preparing for this series in 95, 96. I've been involved with readers for far too long. I started in Egypt and there it wasn't a class reader, but a national reader. It was the Grand Babylon Hotel, by Arnold Bennett. 19th C fiction. It was a posh hotel in London and the eccentric aristocracy who lived there and their goings on. It was a Longmans Bridge Series, which I suppose was equivalent to our Level 6. I was part of a pilot project and used to go into lots of secondary schools, 16 yer old Egyptian boys and girls who clearly struggled with the language because the lang level was quite high, but totally struggled with the cultural background, because they had not conceptual tools to deal with 19th C mores, so it was impenetrable, and they had to struggle with it because it was for an exam, so they all had Arabic teacher produced translations and little guides produced commercially, and we were trying to get something in the lesson to work, and I wrote lots of little playlets or dialogues which they could act out, scenes with which they could internalise the language and ironically there was a guy called John Milne who came out from Heineman to work in the in service training centre to teach writing. He was setting up Heineman readers and he saw the playlets and said why don't you write something. John's big thing was information control rather than lexical control. You should go and see Sorrel Pitts from Macmillan. She's the inhouse commissioning editor for their GRs... there is a structural list in the catalogues.. they haven't had a lexical listm, may have one now, but information was always controlled. Similar to what we were doing in Grand Babylon Hotel. Limiting what the ss had to process. Over the years I wrote a number of stories like that. John's idea was that you should write intuitively for that level.

G: Did the stories turn out as they should have?

P: When I look back they are rather a bumpy ride but.. Heineman were the first and the books are still selling 30 years later.

M: Do they have footnotes, worksheets etc?

P: There are points of understanding at the back which I always refused to write. Occationally there were footnotes.

G: So you weren't keen on notes etc?

P: When CUP decided to create a series we had a lot of discussions and what I brought to it was a firm belief that the best test of reading comprehension was when someone reads another book, when someone turns the page. To create books that were real books, not school books. There was an equation I think.. because someone is a learner in a language that they are somehow stupid. But the child beginner has feelings just as much as anyone. So the idea was not to patronise the learners. If they are interested they will read. There's no point in giving them a summary of the theory.. I'm sure you've read Krashen. There's a whole body of evidence to show that ER has a miraculous effect on students. So what we didn't

need to do was replicate the other theories, because although there has been a healthy tradition of adapting classics, and although there are some honourable exceptions, like Jenny's, who is able to do it very well, and there are some Heineman writers.. Margaret xxx... most adaptations of real literature are appalling. We did a bit of research which I presented at the IATEFL conference in Manchester in 1998 where I took 6 versions of Dracula, and the original. I took the scene where D and his daughters come into a bedroom.. very erotic scene. And we did a workshop. I did it several times and passed it aroudn to see which version was easiest to read and the original came top every time. Not only that but some of the versions contained items which weren't in the original at all, and oddly the same items.   So seeing what was going on in Greece and Portugal and because of my experience with the GB Hotel .... and seeing what people were enthusiastic about reading.. so many of them were tosh and many were film adaptations, where you had to have seen the film yourself to understand it. In the cinema you have to suspend your disbelief and you can't turn back, but in the book you can ask questions.   So the brief was not to write the 7th version of Dracula, but to write some really good stories which ss would want to read.   That sounds simplistic and we've got some writers' guides to give you. There was a long standing myth that David Hill believes, that teachers can't write because they aren't professional writers, and so adaptations of classics are always going to be better.   So we started doing research into what our target readers (teenagers and adults) liked.

G: How did you do that?

P: By survey.. 2,500 students. Different people going into schools, very widespread. And what came back was just as everyone's hair is different, everyone's taste in reading is different.   Not only that but there was no market differentiation at all by parts of the world, language level, age, gender. Girls like romance, boys like thrillers... absolute rubbish! The ss were quite sophisticated consumers of genre. They had schemata specific expectations. So we started out with clearly defined genres, so the learners starts out with well defined cultural landscapes.   When I was learning Swedish I could understand the words in books but I couldn't understand the jokes. Then I found loads of cheap American paperbacks like Dashiel Hammett, and I read one in the morning and one at night in the Swedish translations. Unlike the abominations of Penguin readers and Oxford dominos where you can't move for endless questions and explanations. In other words, they would be just books, like paperbacks, treating the readers as individuals, grown ups not giving them school books. This was the theory and the next stage was to try it out. So we got people to write one, each at a different level. Alan Maley, Brian Tomlinson, me, Jeremy Harmer, Sue Leather.   We all shared interest in telling a good story. CUP then printed 6000 of each title and shipped them to countries all over the world, and schools were asked to use them, and from that piloting we learnt a lot about the need for invisible structural and lexical control, because the teachers rather than the students, wanted the books to be at the students' level, and teachers being conservative, they interpreted that as being within a structure of grading.   We'll let you have a copy of the lexical grading.

M: That doesn't include the started level which I can send you electronically.

P: But it's not for publication. And also, through our pilot, it helped us refine the level we were going for, so our level 6 is 3000 words, which is quite high, as opposed to Oxford. So we worked at the levels and we subsequently added a started level and the input to the levels went all the way back to the General Service List, but also to corpus data which we have now, looking at other readers and text books published at different levels and the Cambridge learners dictionaries, because people think that a word list could be just a frequency list but that's a total fallacy... anyone could knock off a frequency list from a corpus in an hour on a computer but you can't tell stories with it. Even within the levels there are story telling words, eg die, kill and shoot aren't within the frequency range at low level but you need them

to tell a thriller. So we've created frequency lists, and refined them through the process of writing. You won't be surprised to hear, although I know you're recording this, that I've compared ours to all the other readers' lists.   Heineman don't have a list. Macmillan may have one soon... Pearson.. there were lots of other readers' series there.. Pearson amalgamated a lot and that's why it's a very rocky series.   There's a great deal of commonality between their lists and ours, but if you can prise lists out of Andy Hopkins and Jenny Bassett it would be a nice comparison.

Then we started to do the writing and we did it by not advertising for writers but we held some writers' workshops at conferences, and asked peopl who were interested in writing and essentially created a stable of writers, some of which are dyed in the wool ELT but others who had lived abroad.. not always teachers.. and now we have 4 who've done a creative writing MA.. one who teaches on an MA creative writing course, published poets, so we've proved that we can create real books with real writers. Inevitably teachers still want worksheets, etc and they are available on the website, so they can get them but they aren't part of the book.

I agree entirely about the comprehension level. So if a student is meeting a new word they meet it in a variety of contexts. At the lowest levels we have illustrations. And we have been able to eb VERY rigorous in keeping to that level, and we are sure that the writers use to the full the level they are writing for to avoid having reader speak. They are able to keep the riting quite fresh. Graham Greene used to write what he called entertainment but in his entertainment there was always something in the background that was really strong, and it would be wrong for you to think that because we put enjoyment at the top of our list that we don't think the stories should be ABOUT something. My opposition to having something in the back of the book about what colour coat someone was wearing doesn't mean we don't want reader response. The worksheets on the website have suggestions to provoke reader response. Maria and I were in a recording studio on Monday because all of our stories are recorded professionally, like audio books, and also available as downloads.

G: How do you manage with copyright?

P: Just as anything, with a professional company all from the Cambridge E bookstore. The reason I am keen on recording is that from ss interviews, they say they read for lots of reasons, while jogging, in the bath and, my favourite, for memorising.   So the audio is terribly important. The book that was being recoded on Monday is set in a S African country, a romance told against the background of HIV AIDS, first one ever about AIDS. If you look through the catalogue there are books about asylum seekers, Alzheimers, one called Staying Together about a Japanese falling in love with a Zambian. Eye of the Storm, a Japanese father and daughter and a story which looks like a thriller but is also a cross cultural love story.
M: We've covered every continent, I think.
P: The research showed that they are learning English for international communication, not just for English or American culture. We continued the research into content, by email. I did it by putting out canned spoof blurbs for books, and asked teachers which they thought were suitable for the students and why.. eg school time massacre.. the boys returned to school wearing long black coats with guns underneath them... sort of Columbine.. all quite extreme. Stuff about drug peddling. Somthing about AIDS..   a horror about a beast that rapes a woman who bears a child. I was amazed at the teachers' tolerance of totally taboo topics in ELT.   This is the most politically correct building in the universe here. So this has also

informed what we have done. One thing if it's a class reader. For the pilot, into something I wrote I inserted two pages of quite graphic sexual description and the teachers didn't like it because of the 14 year old boy at the back of the class who says miss, what's a ????? So we were testing how far you could go. We have marked some of our books with a little adult only content symbol which indicates there's sex of some kind in it but we don't have graphic physical descriptions. But extramarital affairs and homosexuality... the normal stuff of life. We haven't gone down the pc route which says everything in the garden is pretty.. we did publish the werewolf story, I'm delighted to say. So we didn't fall into the trap of publishing watered down stuff that patronises the reader. Everyone knows every 14 year old is 20 going on 50.....

Appendix 2b: Interview with Jennifer Bassett

Oxford: Jennifer Bassett: Summary of Interview 16th December 2005

1. Value of Extensive reading programmes:
- Give reader autonomy.
- Teachers must understand ROLE of the programme: it's not to learn vocab, which may be very incidental. This thinking is a hurdle to using the programme advantageously.

2. How to get readers HOOKED:
Subterfuge and manipulation!
- Start with STORY TELLING.
- READING is not the primary goal.
- Nobody can resist a story: stories are intrinsic to our being. They are a state of mind.
- Therefore:
- Tell the ss stories.
- READ to the students
- give them key words.
- Make them make up their OWN stories.
- They must be accustomed to getting involved in an alternate reality. Then they will be ready to ENGAGE with characters.

2. When they actually begin to READ:
- The LEVEL is vital. I minus one or maybe even minus two.
- This is very hard to get over to Asian students, who tend to think that if it isn't hurting it's not working. There's a Professor Sakari in Japan who has started an interesting way to get ss reading: it's something like 'read a million words'. It doesn't matter how low the level is, but if you've read a million words you must have acquired something.

Editing and Writing.
- From the end product point of view, I want to give the reader the best possible reading experience, so that from the moment they open the book they are engaged in the world of the story. The level is vital. Also there must be choice. We don't all like the same things. Do you like sci-fi? A lot of people hate it. For level, make them self test. If they don't know more than a certain proportion of words, put the book aside for later.
- In the past grs didn't pay enough attention to story telling. They approached the whole thing from the teacher's mind set, which was to assemble suitable pedagogic data for input into the students. Books written like that read like cardboard. Sadly, every teacher thinks she can write a gr, but actually few can. They may be perfectly graded, new words introduced, recycled.. but it's flat.
- When I write an original story, it's an organic process. If you are working at a very low level the language and the story go hand in hand, so it's pointless having a very complicated plot structure for which the language doesn't exist. For instance, it's hard to write a detective mystery because you don't have the language of speculation .. you can't hypothesise, or only in a very cumbersome way. But you CAN do some of this via dialogue, because of coure spoken language is much simpler than narrative. Hence

a lower level story is much better told through dialogue than through narrative. It is possible to convey a lot through dialogue if you can activate the reader's own world knowledge. Their schemas will vary according to culture, of course, but there are certain universals. For example, if a woman leaves her husband and goes off with someone else, there is no culture that will not have an understanding of this, although they will all react according to their own cultural norms.

- Dialogue: how to make it sound natural? It's got to be rehearsed, spoken aloud, until the cadences sound right. The language can be very simple. *The President's Murderer,* which is at level 1 in Bookworms, begins with thoughts: 'Faster! I can't stop now...!' Simple language which conveys the atmosphere and the predicament of the character immediately.

- When writing it helps to begin with a lexical map which coexists with the situations and the plot. The Bookworms word lists for each level are a kind of template or springboard which is used to start off with. These are binding in the sense that it is not possible to use words which are outside the perceived lexical level that the students are at. However for story telling you must have topic specific words, which is why there are glossaries in the back of the books, and students may have to make a special effort to acquire these, or maybe they are already part of their lexical set.

- When the story is being written, the writer will have this lexical map in her head, but she's also thinking that at the core of the story there will be a relationship. The story may be a thriller as well, but to make it work as a story there have got to be emotions and feelings. There will be, for instance, a sad bit. So the writer is thinking of words which can be used to convey sad feelings. 'Cry' comes to mind, but if this is not to be repeated ad nauseam perhaps some other words like sob, wail, weep, might also suit. These will not all be known to the learner at this level, but if the climate of sadness, a weeping situation, is now in the learner's mind, he is not meeting words out of the blue. If the learner now reads 'She was weeping when she went into the room,' he will probably realise that she was not sewing or cutting her hair.

- The writer is thinking of the language along these lines at the same time as she is developing the plot. The writing is within a *'reduced code'* but it is not completely binding.

- *The President's Murderer* begins with a classic story telling technique, straight into the plot, in media rerum. It presumes a schematic knowledge on the part of the reader, because it is set in a police state, unspecified but the assumption is that it is an Eastern European Communist state. The author deliberately does not waste time describing a police state, but the book has been a best seller, which indicates that readers all over the world have no difficulty in recognising the paraphanalia which goes with a police state, the censorship, the repression, the notion that the man is running away because he has no hope of justice, the way that one of the policemen does his job and asks no questions, while the other one starts getting needlings of conscience. As long as a believable alternative reality is set up, the reader will get into that mindset.

- Language is powerful.. it can evoke a student's world knowledge of reality, and that's how it works. So often the culturally specific stories set in the West find resonances in other continents of the world.

- This particular story is supported by illustrations, and again, these convey the reality: the running man in the beam of the spotlight. Illustrations are very helpful at low level to see into the story.

- However, there are exceptions to starting straight in. For example, the Bookworms adaptation of *Treasure Island.* The original gives no specific information about the first person narrator voice until well into the first chapter, and for an Asian with no

prior knowledge that this narrator is a 12 year old boy, this might be very confusing and off-putting. So in the adaptation this information is given up front, so the readers are fixed culturally: this is a story about pirates and treasure, told from the point of view of a 12 year old.

Setting of stories:
- The setting is not that important. The Cambridge Graded Readers are set in non-specific countries, but the characters are still clearly living in a western, Euro-centric civilisation, behaving in ways that may seem foreign to many readers. Curiously, readers in other parts of the world can often relate to a Dickens novel with its strong family ties, respect for elderly members of the community, loyalty, betrayal, these things which do not find much place in modern novels in Europe and America. *Frankenstein* is another story with resonances: the universal horror story which crosses every culture. Yet another: *The Monkey's Paw*, firmly set in an English industrial town, applies in any culture, any country. The three wishes: be careful what you wish for!

- Cultural understanding check: Jennifer has a technique involving imagining three readers, all teenagers, one from Patagonia, one from Okinawa and one from Kazakhstan. All the stories are set against what she imagines they will or will not know.

   Level of Stories:
- Theoretically you can adapt any story for any level. Penguin does the same story for more than one level. When you're adapting novels for learners, you have to remember that you are creating a totally new work. Teachers should not make comparisons with the original. This is completely irrelevant, because the original is accessible to the teacher but it is not for the learner, and it may never be. Therefore the adaptation must work in its own right, or it has no justification. The story is based on the same ideas, but the adaptation has its own narrative structure.
- The atmosphere of the original must be recreated in the adaptation, as far as possible. Jennifer explained how Bookworms had done two very successful adaptations of Jane Austen at level 6, Pride and Predjudice and Sense and Sensibility, and they are now working on a level 4 adaptation of Persuasion. This is not working so well because it is more cramped: the total word count prescribed is lower, and the Jane Austen spark, the witty, barbed remarks, have been lost. So she has negotiated with OUP to lengthen the book and put Jane Austen back into it.

- Chronology: The stories do not have to be told in chronological order, as long as they are true to the narrative clock.

- Jennifer's best writers are published authors of fiction for native speakers, because they know how to tell a story.
Oxford: Jenny Bassett 4th December 2007-12-08
(looking at Althea's examples)
In stages the typography has been very carefully designed. The leading is terribly important. (space between lines).
20 years ago readers.., Bookworms were aimed at mid teenagers and above, of course now they are aimed at much younger . The idea formerly was to make bookworms appeal to

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adults. ..In level 2 there are only 26 lines per page. Your average book is 42 or so.. with wide margins that gives more visual appeal… Readability is not just the size of the font.

But the idea was that bookworms should appeal to young adults and so the font should not be too big. Now they are for much younger readers also.

In Bookworms they were so well designed at the beginning that we haven't found it necessary to change the design..

Maybe it's not something that teachers notice…also they don't really understand how the headwords are arrived at.

That's interesting because I've just had to write an intro to the bookworms handbook and the marketing manager said to me what are headwords, the teachers keep asking me and nobody knows. It's one of those things you take for granted.. and when I wrote the explanation everyone was very grateful. These handbooks are provided as freebees and they have activities in them for the readers. A brief description and an idea of what it's all about.

Yes, headwords.. there is of course an obsession with how many words there are in the text, especially in Japan.. for the marathon, the million words, they need to know. We need to put this on the cover.. which I hate, but there you are.

And the headwords don't always correspond to the other publishers. They aren't totally prescriptive.. one list may have some .. it's interesting because you never know what an individual reader's lexicon may be. You may know they are in the second year so they may have done a certain level of classwork.. but..

What about a book club, where people talk about what they are doing?

Comparison of Frankenstein with Dante's Peak..

Book of the film. (probably Penguin). Level 1 Penguin do a lot of film novelisations and David Hill is very critical of them, because it's very difficult to tell a good story based on a film. People think you just watch a film and write down what happens. But the film is packing in visual information all the time and you have to decode it and then write. In fact it's better to watch it and then go away and write down what happens.

Class readers.. you still have to have choice. You must let them choose because then they invest something of themselves in making the choice. So if they don't like it, they can take it back to the library.

What do you do.. gather them together in a sort of book club chat group?

No, individual interviews. I generally get a rehash of the plot but I do get comments too. The best thing is that they actually enjoy telling me about it… you mention club.

Did I send you the book club reading circles? That's based on the premise that it's normal behaviour, people talk about stories that they've experienced.. they want to discuss whether they like them or not. The reading circle formula exploits this.

I think I'd like to introduce that. Also the interviews.. I feel that they help to give the ss a voice .. an opinion on the book.

Especially when they've come from a highly structured educational system, they aren't expected to have an opinion. So the idea that they can say they don't like a book, they can act like a normal reader.

That's one of the things I always say about writing.. the L2 reader if they don't understand, they are likely to blame themselves, not the text. If you lose the L2 reader you've lost them because they haven't got the confidence.

Also, the if it doesn't hurt it's not doing any good.. you have to hit that one on the head so hard. Japanese teachers, particularly, no pain no gain. The indoctrination at the beginning is the most important part. You have to explain that what's going on is not perceptible. They will be widening and deepening their knowledge.. they will understand the context. You're never going to learn this from a vocabulary list.

Do the ss read many bookworms?

They did read some but not a lot. More Dorling Kindersley than anyone.. because of doing projects. It's not really representative, and it isn't long enough. I'll send you the finished thing which will give a better picture.

Your ss must be quite imaginative to come to NZ to learn English.

(G explains about IPC origins.)

Ah so they were labelled problem to start with.

Choosing stories to use: We have to have a talk about world series issues.. I'm constantly looking for them. We have coming out a book of stories from NZ and Australia. In each volume is a Maori writer and an aboriginal writer. Interesting making the selection of suitable stories for adaptation and would have a universal appeal to cultures.. The ab writer particularly painted a very black picture of ab life and attitudes and we realised.. it was a v good story, well told.. Archie Weller. We realised we could only have included that story as it was by an ab writer..if it had been a European writer it would not have been accepted in our educational context..we would have been accused of colonial sympathies but because they are aboriginal and it's about their own people they are fireproof. PC ness.. you are looking over your shoulder for the PC police all the time.

Re contemporary short story: J asks are they able to read extensively, or are they sitting there with a dictionary?

Red dog: good one, adapted by Jenny.

Short stories are very good.. the length of text is very important for emergent readers. The ss is an experience that can be over quite quickly.. achievable.

At the lowest levels I divide them into chapters.. I wouldn't want to have a chapter that was more than 4 pages long.

(G tells about Patrick Foss's serial the KOBE story).

Starting from the writing end.. how is it possible to tell a really good story in reduced code. New techniques, structures. You know schema theory? Ah? You'll have to touch on that.. Langue and parole. What do we mean by a good story? Not one that you personally like, because a good story can be one that has often been told before.. the way it is told that might engage the reader more than another. the difference between fabula and sujet.. Fabula is really nothing… students may say they like love stories, or football stories. But teachers have GOT to read the stories before, so they can recommend them, to particular stories. A good story well told.. you don't hear the nuts and bolts. EG the Da Vinci Code.. it stood out, how badly it was written. 5 consecutive paras had all begun with a participle. Lazy writing. You can use the excuse when you are retelling the story for a different readership. I would never add material not warranted in a text, but I might feed in some internal glossing. The intro to Oliver Twist.. Dickens' readers would have known what the workhouse was, but today's ss would think work house? Office. So how do engage readers? I have to work in what the workhouse was, otherwise they will be misled and have a negative approach. The PHd student who thought that Oliver Twist was a contemporary novel.

I write a preamble text and one on the back of the book. These are both to give the reader a FIX.. to know that OT is not now.. not necessarily exactly when.

My publisher has put modern covers on the books, and I don't like them. Jane Eyre looks like a modern teenager, and that to me as a story teller is wrong. (Not what Jenny agrees with, but don't quote this.)

Whereas love among the haystacks, the old cover with hearts etc, better than the girl in jeans, which hints of modern society not a restrictive society.

Questions at the end of the book: discuss the cover? IS it good? (facetiously).

Problem of ss who think if they don't read a lot of words they don't know they aren't learning anything. But the whole point of ER is to do other things than learn vocab. They don't seem to realise that the concept of ER is equivalent to conversation.. Reading must be seen as enjoyable. Professor Sakai in Japan has set up the read a million words and that's your target…it's measurable. It removes the debate from WHY and difficulties of the text to how many WORDS. Lots of Japanese have latched onto it. 3 rules: they mustn't use dictionaries, they put them back if they don't like them and what's the 3rd? They have to read at levels which they can manage.

It's interesting that they don't always respond to support .. there's nothing against explaining in their own language: good. Examples of Jordanian schools BC teacher where schools are very resource poor and no heating.. they take it as normal. So keen to learn. SO this wife of the B ambassador collected money for setting up ER programmes. Teachers had a book box, and her master stroke was that the teachers HAD to read the books before giving them to the ss, and WOULD be TESTED. They were thus reading models. Easy to test ss because just ask them which is the most important moment in this story. They also had to be got past the censors.. you can't have boys and girls in the same room etc. All very hypocritical. Rape, illegitimate children, judicial murder etc. But the AM wife said these are not texts that are taught in class. They are read outside of class. So there is no direct relationship between the texts and the teachers. And that was OK.

The text that engaged a lot of ss was the Scarlet Letter. They could relate to it. They were engaged by all the stories, though. But it was inspiring to see these kids perform. And they were engaged by the stories. I am convinced that a good story is the crux.

For primary school children, of course it's more important to work within the schema they already have.

There are no new texts.. they are all recycled. If you reduce a lot of stories to the fabula, there are a lot of similarities. It's how they are told.

Everybody needs stories. Mark Turner, The Literary Mind: stories are an essential part of the way we think. We use stories to organise our thoughts.

Reading itself is perhaps a very new occupation, but stories have been around ever since language became a serious entity. Reading is just one way of accessing stories, but the problem is to make it a cool and sexy way of doing it. I always quote Tolkien in Tree and Leaf, where he says that lang is much more progenitive than images, in film or tv or whatever. Quote: if a story says he walked through the valley and up the mountain path the images that arise in the reader's mind will be composed of all the mountains and valleys that the reader has ever experienced, either directly or vicariously, whereas if you see a film, you only get the director's image. Tunnel vision. Same with 'a beautiful woman.' In a story that's everyone's ideas, but in a film it's only the film star. It is not the reader's own image. Words have a much greater potential to generate images. In a reading everybody has their own schematic knowledge, which is ACTIVATED by the words. So cultural imperialism is much much worse if done through images. Words have a much freer progeniture, even if they describe specific cultures. A way into Oliver Twist, for instance. You have a 10 year old boy. His parents are dead. He has no money. He's on the streets. He works like a slave.What do you think is going to happen to him? This establishes the universality of the story. A good way to give over ownership of the text to the ss.. get them to rewrite the ending. I don't like it when Tess is hanged at the end. That was wrong .. the justice system was wrong.
(Jenny looking at the owl survey).

Why do people choose what they choose? If there is a strong cultural flavour (ie dialect) it might put people off.

I smell a cultural agenda a mile off. (about stories in dialect).

The knowledge already existing in readers that they bring to the text. I think a good story…. One of the criteria is that it sets up its own schema very early on. Tolkien does this..a page, 2 pages in, you accept suspension of disbelief. His world becomes self referential. As the reader reads he acquires knowledge of this world. This shared knowledge is very important in writing graded readers. How to involve the readers? How to make it complete. How to give them the illusion of being a privileged group. I always try to work in something that makes the reader feel privileged.. they are in possession of some information.. like the three wishes. You know if there are two there will be three. It's tapping in to this universal story schema. Ruth Rendell.. it's not what happens, it's why and how. Every story carries its own cultural norm. It can be quite far from the reader. If you can engage the reader to that extent it doesn't matter if it's outside their experience. They feel they could be part of that culture and experience. Emotions like terror and fear and guilt are universal.

Pleasure reading: divergence on the 8th principle; reading is its own reward.

Have you seen the grey books? They aren't adaptations in any way but they are selected very carefully for level. (stories suitable for learners.) Sci fi.. good for boys. Less touchy feely.

Re the break down of case study borrowing.

Pearson Longman have been bought by an American conglomerate.. Penguin aren't an education publisher.. they have to bring things out in a year, whereas dedicated educational publishers, like Oxford and Cambridge, have to dedicate 3 years to bringing something out. If I think an adaptation is bad, and needs a complete rewrite, they never argue. They say go ahead.

The Collection: very modern. Very embedded in the western visual tradition; they are very dark. Not sure if they will appeal to the Asian market. Which I'm sure they'll be..What it comes down to .. the packaging and font and the length of line.. I looked at one or two of your colleague's examples..

Re my case studies: one girl reads everything and she is FAMILIAR with schema in her own language.. easier for her.

That's why there has to be CHOICE; you cannot legislate for students' reading tastes.

Do you know The Child that book? ??? The Child the book made???

Motivation increased by having attention paid to the task.

Breaks in the text; every permutation tried. In text, at the end, at the side… etc.

Appendix 2c: Interview with Sorrel Pitts

INTERVIEW with SORREL PITTS of Macmillan March 3rd 2008-03-16 conducted by telephone.

Premise on which the GRs are chosen:
Most are retellings because they have
- International appeal
- And if they have been made into films, commercial appeal

Academic side:
- Linear story
- No flash backs
- No confusion
- No multiple narrators
- No sensitive subjects, ie no strongly religious themes, homosexuality
- Sexual content minimal

Choices made from:
- Films that have been adapted from classics eg Robinson Crusoe
- Competitions
- 40 or 50 titles to start with whittled down and resulting titles send to market representative to give opinions
- If there is anything unsure about the content, a book report is obtained
- Da Vinci Code: book report said it would never make a GR

John Milne's information control:
- Books simplified not according to set rules about basic words, but rather in terms of information. Words explained within context if difficult.   Structures are according to levels BUT better that a story read well than avoid using the correct structure.
- Reading is a passive activity (sic); learners can read even if they can't produce structures.
- Grading of structures based on the Cambridge Exam levels.

AUDIO:
Macmillan has always had audio. Now 60% of books have an optional CD.

Advanced level just starting original commissions.
Retellings in response to market demand. This is gauged by questionnaires given to market representatives. Teachers and librarians? Students are not asked because they are not the ones buying the books. The classics sell very well, and indeed anything that is well known. Also classics are considered 'safe' as regards content, for instance in Turkey.

The rights issue: clearly modern novels bring with them issues of copyright, whereas the classics do not. Sorrel has written a Masters dissertation on this subject, which she has sent to me.

The future:

She sees this as including digital: e-books will be more widely produced as students read less.. but she does not think the conventional book will die out; there will always be a place for print.

16th March 2008-03-16
Having just read Sorrel Pitts' dissertation on the rights issues of adapting books for GRs, she sounded keener in the interview on adaptations of the classics than she is in her dissertation. However, the focus isn't quite the same.
The major difference in her approach and where I am coming from is that she is keen on selling the books. I am trying to find out if they actually get read, and what makes the learners come back for more.

Appendix 2d: Interview with Nhala El Geyoushi

Nhala El Geyoushi   1

G: You commission the readers?
N: Yes I do. We might be going off on what we want to do not realising what ss want because we get most of our feedback from teachers. The way we start because every year we do 10 new titles so we meet up with the series editors the publishers and come up with a list of titles that we or colleagues or friends have read and then we go through them and in that meeting we decide on 10 contemporary titles and 10 biogs and 10 historical or non fiction.
G: These are authentic books to be adapted?
N: Yes and sometimes original that people have written specially for Penguin. So its both we do decide on the genre because we are also very strong on film tie ins.. and that's very popular so we decide there are these 10 films that we would like to do. These are the 10 contemp titles etc. So we prune our list down to about 40 or 50. Then we take that list and go to our markets. We have a world wide market and they are very different. We have the middle east, Asia, Europe and America. And I ask for forecasts out of that selection and we see what they will come back with. And according to that sales and forecasts and feedback we decide which 10 titles we are going to publish. The series editors say... for instance next year we've got the Tears of the Giraffe. Which is going to come out next year. And it is always difficult to choose the level because if you go for a lower level you lose much of the plot and if you go for a higher level you just ..it doesn't sell as much because you've got levels 3 and 4, they are the best sellers. And obviously the market always wants us to adapt from the lower levels, level 2 which is really difficult because you lose so much of the plot and it just isn't a story any more. So that's where the series editors come in and say we can adapt that or we can't do that to that certain level and decide which are the simplifiers, and we have a pool of those and they know who's best at classical, Shakepeare, film. Original titles. There's one thing that happens.. there's a judgement call.. we don't always .. one of our titles was an Alexander McCall Smith, and we were very keen on having that title but the ɟsales forecasts came in and they were very low. But we thought our analysis was that the markets don't actually know the writer or his story.. we just made a judgement call. It's politically correct. It can't offend any of our markets. We thought at the time we're going to take a risk because it's a really good book and one of our aims in doing simplified readers is to help readers read the original, and it's written in really simple English. We had it at level 3, one of our very popular levels... and it's one of our best seller at the moment.
G: I don't understand the tie in with Longman.
N: I'm a Longman employee. In 1999 the Longman and Penguin lists merged and theP team were working here at the Strand and our official name is Penguin Longman.
G: What about the active reading books? I looked at motor bikes in the Amazon.
N: You felt the activities weren't right?
G: The matching vocab with pictures.. the pictures didn't look like the words they were representing.
N: What may have happened is that the picture was cropped and it wasn't right.
G: Kylie Minogue.. that's popular. Sometimes ss are very keen on facts and love things about whales and penguins etc, but they won't be the ones who like story.
N: That's why we do 10 titles. Our Asian ss are very specific about what they want. They love celebrities. And lots of activities. Theyr are very analytical and love their grammar, unlike ss in the states and UK. So that's why we always go for a number of

them so that we can cover topics that are required. We 've got Kylie Minogue. We've also got Rainbow Serpent. They've got culture in there and classical titles as well. And film titles,.,. we've got Mr Bean coming out.

G: Mr Bean is quite hard I think. The humour? The cultural aspects of it?

N: When I was teaching Italians in summer school they always wanted Mr Bean. Because there was hardly any language.

G: Film are easy to appreciate the humour, book not so ?

N: I suppose if they have the film they always have the visual to compare with the book.

N: IT is difficult to be critical of a book in a foreign language. At some point I couldn't speak English as I can now. I am Egyptian and was brought up in Egypt, I leart English in public school and once you leave school you don't speak English. And there were books that I really wanted to read but my English wasn't good enough. When I was learning we didn't have graded readers, so I am very sympathetic towards those who are learning. The whole concept of reading in general doesn't exist in some cultures. It's heavy, not enjoyable.

Talking about our content, reaching out to ss in Asia, one of our new books is Japanese love stories, I don't know which level. So that's part of us being cultural. We need to be closer to people's own cultures .. you were talking about Mr Bean not being understood.

You ask about sequels.. we are trying, with the McCall Smith we've got 8 out at the moment. Sequels it's difficult.. that continuation.

G: I asked about that because I gave my ss some instalments of a serial written by an American teacher of Japanese high school ss, about an exchange between highschools in Kobe and Seattle. The level actually was about 60-70% inside the 2000 word list, but most of my lower int students understood it quite well because partly a lot of the unknown words were Japanese.

N: Does that work?

G: Most of them were names of food, proper nouns etc. OF course it only works in a monolingual situation. I think it was a relief for them to see Japanese terms. How about you, did you find the orthography a stumbling block?

N: No because it happened when I was really young. When I was doing my CELTA course I was always told not to use the other language, even if you could.. But it's amazing how methodology keeps changing. What scares me about language, words have more than one meaning and looking at the dictionary doesn't always help. I suppose that's why we've come up with a lot of activities about the text because those help them to concentrate more on the text. In response to our market, we've come up with this list. We've noticed in the last 2 0r 3 years, teachers are demanding more and more activities. With the active reading we've got activities in the book, and with the CDs there are more outside. But some want uninterrupted texts. This is a dilemma. This has been going on for 10 years. So we have two kinds, the active readers which are interrupted, and the Penguin readers, which have activities at the end.

G: What about digital reading?

N: We want to move in to digital but there are a lot of copyright issues. Because a lot of our titles are contemporary we need to clear digital rights. Because it's a new area a lot of the stake holders we are dealing with are afraid, and don't understand it. We do believeve that print is always going to be there, though.

Appendix 2e: Interview with David Hill

December 2005: David Hill: Summary of interview.

1. If people want to learn English, they have to be prepared to read. This is not optional.If you are serious about being effective in English you have to read.
2. Beginning reading: DH feels, (this is not backed up by research) that some people have never mastered orthography, so find it difficult to read. If 20% of English school children leave school without being able to read, it's likely that in other countries it's the same. They haven't actually mastered the spelling etc.
3. Thus, effective teaching of reading from the very beginning has to be done. And at the beginning levels of GRs, the use of cassettes and CDs is very helpful, so that while you are listening you are following the printed word. My vision is that all school children in the Tokyo metro will be reading graded readers. Also, for a reading programme to be successful you have to use class readers. You have the library reading for quantity, and the class readers for quality, how to read, what's involved, the dialogue you have with the book. This has to be taught, for nobody seems to be reading much in any language these days, so you can't assume there's any experience of building up pictures from texts. When we watch television, the background, expression, action, it's all there, given to us. There is nothing to create. There's nothing creative about watching television or film.. not in the sense that you have to build it up yourself.
4. Therefore, I have been producing teaching guides, that try to ascertain if ss have understood the text, and I try to weight it in such a way that I am alongside the reader, asking what are we going to make of this book? How far have we got, what is the problem, what suggestions have we got as to whether it's (a), (b) or (c)?
5. Illustrations in grs. The Oxford Dominos:these use photos from films of the book, and they irritate me beyond measure. For instance, *Hard Times.* Mr Bounderby is described all the time as having a head like a cannon ball and hair that sticks up and his face is all red and he is totally unattractive, and they use Alan Bates, who looks kindly and avuncular, and gives the wrong impression, and film images give a very powerful impression because they are film. Illustrations get far more into a text. The problem is that the publishers want people to buy the book, and they think pictures of film stars witll sell them. Of course, the book lasts far longer than the film does. But this series has some very good points.
6. Annotating the text. I think this is marvellous, and they should be annotated in the margins. But some of the questions are not good questions, and if they are answered by the ss and then not reworked by the teacher, they might be left with the wrong anwers forever. Also there is no suggestion of building up word groups in order to learn them more efficiently.
7. However, they do have very good reading and writing projects.They give you a sample piece of writing, and information to create a similar piece of writing. They could also give practising of constructions that will be at this level, and draw attention to them... one of the structures that is so vital in stories is the past perfect. I haven't worked very hard on the grammar because it bores me, but that is one of the key contructions. The past perfect.. if you miss that you miss the point.

David Hill: Edinburgh 21st December 2007

D: Dantes Peake: Penguin: books of the film They do them so badly. I think the reason that the author has in mind the film and makes assumptions that are impossible for the reader to pick up. It's not really set out properly. Have you ever watched Mr Bean? Johnny English? Do you remember the theft of the Crown Jewels? He walked backwards and fell down the hole which had been dug by the thief and he hadn't seen the hole, but everyone else had. This is very funny but in the text suddenly he falls down this hole.. Why? ..there's no reason. That sort of thing makes me very cross.

G: One of my ss chose Mr Bean because she thought it was funny but she didn't understand it at all. There are cultural things which ss don't follow.

D: You're right but they can't understand it if the style of writing makes it impossible. Probably the best readers ever done were the ones done by John Milne who edited original Heinemann guided readers and he was very adamant to make things explicit. He also went to great lengths to provide notes of explanation about .. the background I think the best thing he did was Shane.. the background is the homesteaders versus the ranchers.. there were pictures and diagrams. Now they don't have explanations which I think is very very stupid. Cambridge don't like explanations at all.

They are originals set in modern times.

Philip Prowse wrote a lot for John Milne so he did pick up a lot about making things explicit and the stories on the whole are quite straightforward.

G: They're quite good, aren't they?

D: I find them a bit dull, the characterisation is very poor. I realise this.. I worked on Hard Times for Dominos and then I did one a Cambridge one about Inspector Logan set in Edinburgh, and there was just nothing going on whereas in HT there was so much going on. The only trouble with HT was they used stills from the film. Are you familiar with HT? Mr Bounderby is described as having a head like a ball and very ugly and then in the film it's Alan Bates, looking very   .... They should find someone in the film who looks like the character.

(They have a look at Althea's comparative GRs).

Some of the fonts are larger for the advanced than the elementary.

(G recounts her self study).

Is it the same as easy readers in lots of languages? I'm glad they do them in Russian!

I had my own experience which I think is valid. Personal experience is very helpful. I once read Decline and Fall in one volume all in one volume and it was very tiring to read. I got the complete edition of Scott, and each title is produced in 3 volumes. I skipped through like anything. I read some books in large print in the library and first I was a bit surprised that going back to the normal ones was really hard work. So I think that Oxford produced their Alpha books in the 1980s.. two things wrong.. one of them was using too small print.

Now I think the Bookworms are rather good. The leading is large. And the cover makes you think you are reading a grown up book.

The length of line factor. Penguin active reading.. don't know if you've seen those. New series. They (negative statement)

G: They are very enthusiastic about them. I think she did say that they did lots of research on them.. asked the teachers, but we also need to know how the ss coped.

D: PAR plus the dominos and Black Cats have a new style with the text divided up and of those 3 I wouldn't touch the PAR.. the other two are much better. Especially the Black Cats. Have you come across them? Wonderful colours.. very dynamic. Your friend would be pleased .. they are in all languages. I was predjudiced against them rather because The Lang learning lit people.. Richard Day and Julian Bamford... very against interrupting the text. I really don't think it matters very much. They don't have to read it if they don't want to.

G: In my experience it's reassuring to be on the page with the footnote and know it's what you thought it was.

D: Absolutely. The irritation when you want a word in the glossary and it's not there. On the other hand ...glossed.. three or four pages.. so I've suggested that worksheets on line are good. Yes. Also reading on line.. you lose the tactile experience but the concordance is a good idea. On line you could change the font to suit you. But I don't like reading online. It's a line down which I propose not to go.

Yesterday I downloaded three or four articlesof text on line.

What I mean by interrupting the text is 3 or 4 pages of exercises. I don't actually think it's the way forward for extensive reading. I used to think that that was the way in which the structure of the text could be shown, making the language constructive but I think the GRs are actually trying to help people acquire lang in another way. In anunconscious way and therefore the material I would like to put into the texts is a sort of review of what 's been the story so far.. invitations, the characters.. you do it first.. so we've read so far, now what do we know about so and so.

G: Questions?

D: I don't want questions. What I would .. the way the ss read the book they don't read it all at once normally, but a few pages at a time, so what you need is the story so far and then a section on appreciation, what is involved in the writing. Science fiction: I remember teaching it in Malaysia and the ss said this is silly. But by the end .. aaahh!!

G: I liked these display questions.

D: I'm not sure how to do it, but some of the materials in the students' guides for GCSE are actually very interesting and I would like to insert some of it into the books. The Black cats have done wonders (39.46) to provide background info. My opinion of them was transformed ..by reading 3 musketeers, a french book.. they are produced in Spain. I knew the story of the 3 Musketeers but I didn't know much about the background. The Hugenots..Cardinal Richelieu.. I didn't know that d'Artagnon was in France to support the Hugenots..very informative. it makes me so cross that no one at school has a sufficeint knowledge of European history and culture. I think that   is really to be deplored. Readers can't be divorced from culture. I think that in the classroom people are very bored.

Communicative language.. I didn't do any classroom teaching for 25 years but I've been learning Japanese, Spanish and Portuguese but I was bored stiff. There are two things about communicative, functional language teaching.. it isn't very interesting and it doesn't make you any better at the language. It makes you into a parrot. Parrots are not language learners. The same principle has now been expanded into teaching people to read.. look and say. They don't get the resources to tackle unfamiliar words. In langs with an unfamiliar orthography it doesn't work. You need the structure of how the language works. You don't get the sense of how the language fits together. But the GRs do give the idea of how the language works. But they are being neglected. Drills.   I am not good at hearing things and reproducing things. My son is good at this. We went to Taiwan and he picked up all sorts of things.. I couldn't hear it. I reckon that I could if I was drilled. Again and again and again. Chorally.I think that really reading isn't much good if you haven't learnt the vocabulary absolutely off by heart. But there is never any real suggestion of learning everything off by heart. Then they could read the requisite 200 words a minute. It's not fast. But that would waken them up.

Have you come across the English reading family?? Written by Rob Waring. He's produced this elaborate course based on readers. By the time you've finished this course you've read 100 readers and covered work sheets, the whole works.

G: How long did it take?

D: One academic year.. it would only take you up to about .. 350 words. The steps between levels are very small.   From what you say you yourself are using class readers and library readers.

G: Yes, but Dante's Peak was a disaster. It was meant to be pleasure reading but it wasn't. I didn't want to put them off reading for the rest of their lives... not like the Hong Kong Reading Scheme.

D: Yes, that was very salutory, wasn't it.

G: So they hadn't had anything that I thought was essential like structure etc. They didn't have the framework to tell me why they liked or didn't like the books.

The class reader is the only chance the teacher has in some cases to do that.

But of course our ss reading was often scheduled at the beginning of the class when half of them weren't there.

D: It's got to be put into the syllabus, in my view.

G: The trouble was that the structure etc didn't happen at the right time. Some of them didn't read in Japanese. They needed to experience reading a book. Talking to me in some way validated it.

D: Yes I agree that there must be a teachers role.The HK thing went so badly wrong was that the teachers' role wasn't taught. You were able to do it orally but it should be possible to do it in writing. I recall a girl who read of all books, Vanity Fair. She wasn't one of the ablest students at all, but was reading at level 4, which I didn't think was a very good idea, but she wrote 10 pages about it and it was the best writing she'd ever done.

Serialisation; Good. Dickens found that very helpful.

 So is this because they are .. I always think that you've got to like and identify with the character. It's not ideal if the background is difficult but there's more in it than other stories.. Antoinette Moses has written some very good stories with difficult backgrounds. John Doe.. I read that with my hair standing up on end. Very well done. She's written some nice stories at the top end.

I rediscovered easy readers published by ALINEA and they've got proper authors. The ELT teachers can't write stories, otherwise they would be writers. Antoinette Moses has never taught in her life. Tim Vickery.. is an exception. Interestingly his stories are short. Alan Maley.. he tried to write long stories for Cambridge and they're not really about anything. Not good enough. The characters, nothing to them. I do think on the whole that the rewrites at the top level are infinitely better than the originals.provided they are well written. They should get proper authors to do them. Another thing to look at is Heineman (JAWs) Junior The best graded readers ever done written by Barbara Fxxxxxx and called Funny Lady. These people don't always know the level but they know writing. Humour. They're about interesting people and the plot is good. The Cambridge ones usually aren't.

 The African series (Oxford?) is very good. I wish they were used and marketed in UK for primary schools as I think they'd be very good. I had a group of ESOL teachers to teach writing GRs and I got in a tutor from the OU to give them a course in creative writing. Forget about the vocab and think about the story; The upshot was I fell out of favour but of 10 books published 8 came from Edinburgh.

Another thing that Rob Waring is doing is courses using a wider range of titles using non fiction books. (oxford?)   I think they are terribly general even though there are wonderful pictures. But they actually don't tell you anything you don't know already.

There are 3 things that I think are important for language learners: motivation, practice and fluency.Confidence. None of these things are mentioned in teacher training now. Two things are important for teachers: one is the love of their subject, and the other is the ability to

explain it in simple language. The explanations have to be explicable. I think I would have been a better teacher had I known the language of the students, and had been able to explain in it sometimes. I think teaching in the target language is purely an invention of the British to allow them to teach Englsih wihout speaking a foreign language. Have you come across the JET scheme? I think that was a terrible mistake.

My own experience when I started off in Uganda..where I did my PGCE.. teachers from Uganda did know about the culture and examination system. So I was able to go into classes straight away. People came out from England and it took them a year to get acclimatised. There was no training.

Japanese culture is very difficult to understand. I've worked with Japanese people for 20 years and I like them very much and enjoy it. I think I'd do much better in running a course now than at first. Same in Malaysia.

You go into a class and you cannot read it. And I taught girls..by the end of the time it was alright, no problem, but I couldn't tell you what I'd learned. Perhaps they were more confident in me of course.

Class readers v individual choice:
There is huge value in having choice, but you don't have a shared reading experience. So in the class you could have a collection limited to 20 titles which would enable discussion. X in Taiwan had boxes of books for each classroom. (1.30 42)

The penguin covers are usually quite striking. I learnt a lot as I did this review and I realised that the old the 4 main UK series, the one you've got here, are basically adult hyper? Although I've always used them for sec schools I think that you have to choose carefully ..it's not to avoid sex or violence but just the level of education ?.required and to some extent the age and experience of the readers. Oxford is alright. Cambridge is middle ground. Not too much of anything .. Macmillan and Heineman are pretty much like Oxford. Macmillans editor is Sorrel Pitts but I don't know who their equivalent of Jenny Bassett is. Publishers usually farm out the actual editing. Hopkins and Potter for Longman.. haven't heard from them for a long time. Seem to have gone to grass.

Penguin have their own not very good series edited by a chap called Derek Strange, and they did quite successfully re writes of classics   quite as well as very mediocre original stories. Longman did many different series and they were all put together. I don't think any title was dropped. They became Penguin readers. They are very diverse. Some glossy, some lavatory paper. Some colour. Some black and whilte. There are some good ones. Cold Mountain. You MUST get hold of Black Cats. Because I think they are the best resource for class readers. They are expensive. Twice the price of anything else. Wonderful illustrations and backgrounds. Good texts and you can always leave out the language questions. I would read them in class interspersed with questions. What is the problem? I don't think students have a problem working with class readers. Different levels are a problem. So if you can, streamed classes. You could apply my tests to the class to see what levels you have.

G I think I might apply it to them at the end of term and at the end of next year. I should have done it at the beginning.

D You can see what progress they have made.

G: I didn't want to measure that specifically but I do need some sort of measure.

D: It's very difficult to isolate the effect of reading. In your study so far.. nobody has read enough books to make a difference anyway. If someone has read 30 books in the year and someone has read 5 books you might fairly attribute the difference to the books. I never know really what is the number of books people have got to read to make a difference. The only experience long ago in Malaysia,, there we had the expectation that they read a library book a week and there were children who read 100 books in a year. And that's what I think they need. You always have to be tuned to what people like or don't like. In M teachers said which is more important, the class reader or the individual one. But I think they need both. I think the measure is they have to do it. (reading). If you say you're going to enjoy it they might not. You can say many people do enjoy it but you might not be one of them.

G My other problem is that I'm not an impartial observer.

D I think you have to put your responsibilities to your class first. You can describe what you did. Even that is helpful.

I am carrying on .. there are many new series coming out with different approaches. The interactive approach. Pearson Longman I think it's rather sloppy. It's bright and colourful and the format is good. But... Have a look at Rob Waring's book. It ought to be at too low a level for your people.   There are some enthusiastic teachers.. but structures of teaching only work if they work.

G: Do you think it helps practising speed reading? As in Reading power and Basic Reading Power?
D: I don't know the answer to that. In the process you do advance your comprehension of words, and lines.

I don't understand why Jenny Bassett is so anti notes. Persuasion needs a background .. I spoke to her in Aberdeen. She was adamant about it.
If Black Cats could make their questions more about appreciation of the story and less about grammar, they would be very good.
Of course if the notes are too prescriptive ... you could leave the interleaving to the teacher, so that the notes were optional. You could use the book for either purpose, a class reader or a silent reader.
What about the generation that doesn't read?
I feel the digital revolution has got to go a bit further to make something that looks more like a book. We will get back to books that way. You still have to be able to read when you read online.

APPENDIX 3

Appendix 3a: Questionnaire

STUDENT READING ATTITUDE SURVEY

学生のリーディングに関するアンケート

page 1

Name _____ Class _____

A. Reading in your free time in YOUR language
自由時間に日本語で読書する場合

1. How do you feel about reading books for fun in your free time?
暇な時に、英語を楽しみのために本を読むことについてどう思いますか？

2. How do you feel about getting a book as a present?
本をプレゼントにもらったらどう思いますか？

3. How do you feel about reading cartoons in your free time?
暇な時に、まんがを読むことについてどう思いますか？

4. How do you feel about reading stories on line in your free time?
暇な時に、オンラインで本を読むことについてどう思いますか？

5. How do you feel about reading instead of going out with friends?
友達と出かけないで、家で本を読むことについてどう思いますか？

6. How do you feel about buying books written in your language?
日本語で書いてある本を買うことについて、どう思いますか？

1. Claridge GR questionnaire 1 T3 2007

page 2

B. Reading in your free time in ENGLISH
自由時間に英語のものを読むことについて

7. How do you feel about reading books written in English in your free time?
暇な時に、英語で書かれた本を読むことについてどう思いますか？

8. How do you feel about getting a book written in English as a present?
英語で書かれた本をプレゼントにもらったらどう思いますか？

9. How do you feel about spending free time reading English language cartoons?
暇な時に、英語の漫画を読むことについてどう思いますか？

10. How do you feel about reading stories written in English on line in your free time?
暇な時に、オンラインで英語で書かれた物語を読むことについてどう思いますか？

11. How do you feel about reading books written in English instead of going out with friends?
友達と出かけないで、家で英語で書かれた本を読むことについてどう思いますか？

12. How do you feel about listening to English books being read on cassettes while reading the book at the same time?
カセットに吹き込んである英語の本を聞きながら、英語の本を読むことについてどう思いますか？

2. Claridge GR questionnaire 1 T3 2007

D. Qualities of books
本の質／内容について

21. When you choose a particular book, what makes you choose it?
本を選ぶ時、何を基準にしますか？

22. When you enjoy reading a book, what do you enjoy about it?
本を楽しく感じる時、どうして楽しいのだと思いますか？

23. When you don't enjoy reading a book, what don't you enjoy about it?
本を楽しく感じない時、どうして楽しくないのだと思いますか？

24. Please write anything else that makes *you* WANT to read a book
他に何か本を読みたくなるきっかけがあれば書いてください。

Thank you for your time. Your opinion is valued and will help me in my research. ☺
私のリサーチに対してみなさんの貴重な御意見をいただきまして、ありがとう
ございました。

Name

C. Reading in College
大学内でのリーディングについて

13. How do you feel when the teacher asks you questions about what you read?
先生に何を読んだか聞かれることについてどう思いますか？

14. How do you feel about silent reading in class?
クラス内で黙ってリーディングすること（黙読）についてどう思いますか？

15. How do you feel about reading text books?
教科書を読むことについてどう思いますか？

16. How do you feel about learning from a book?
本から学ぶことについてどう思いますか？

17. How do you feel about the stories you read in reading class?
リーディングクラスで読んだ物語についてどう思いますか？

18. How do you feel about silent reading of non-fiction in class?
クラス内でノンフィクション（史実や記録にもとづいた作品）を黙読することについてどう思います
か？

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Appendix 3b: Questionnaire Explanation Sheet

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

Group A: Questionnaire and Library Records
March 2007

EXPLANATION SHEET

Project title: What makes a good Graded Reader?

Dear Student,

My name is Gillian Claridge, and I am the assistant dean of the Faculty of International
Studies at International Pacific College. However, I am also a part time student of Victoria
University, Wellington, doing a doctoral study, with the ethical approval of VUW, on what
motivates students to read in English. In order to do this study it is necessary for me to use
the data from the College library records of the books you will borrow during the time you are
at IPC, and for that I need your consent.

I would also like you to fill in a questionnaire about your reading habits.

You may refuse to answer any question, or leave the study at any time, or ask for more
information. Any information you give me will be anonymous and confidential.

At IPC the teachers and librarians are constantly working to improve the quality of the
education students receive. I hope that my study will contribute to this improvement.
Please be assured that your grades will not be affected in any way by your participation, or
non participation, in this study.

If you are happy to participate in this project, could you please sign the attached consent form
and return it to me at the end of this class.

If you wish to receive a copy of the findings after the study is finished, please contact me.
Also do not hesitate to contact me if you have any questions.

Yours sincerely,

Gillian Claridge
Assistant Dean of the Faculty of International Studies.
Contact phone number: 06 354 00922 ext 722
Email address: gclaridge@ipc.ac.nz
Supervisors of this study:
Dr John Macalister and Dr Elaine Vine,
School of Linguistics and Applied Language Studies,
Victoria University of Wellington,
New Zealand.
John.Macalister@vuw.ac.nz
Elaine.vine@vuw.ac.nz

説明文（サンプル）　　　グループ A

グループ A: アンケートと図書館記録の利用
[日付：　　　　　　　　]

説明文

プロジェクト名　：　Graded Readerの有効な活用法とは？

学生のみなさんへ

私はジリアン
クラリッジと申します。ウエリントンのビクトリア大学の博士課程で研究を
しております。このたび、ビクトリア大学の倫理委員会の承認を得て、"ど
のような動機から学生が英語の本を読むようになるか"につて研究をしてお
ります。つきましては、この研究をするために、みなさんが
IPCの図書館で本を借りた利用記録を使いたい旨の同意をいただきたく、お願
いいたします。
また、みなさんの読書習慣についてのアンケートにもお答えいただきたく思
います。
お答えになりたくない質問については、お答えいただかなくて結構です。
調査に対する御協力はいつお止めになっても構いません。
お答えいただいた情報はすべて匿名で、極秘事項として扱わせていただきま
す。
IPCにおいては、教授、図書館員ともに、教育の質の向上に常に努めておりま
す。私の研究もその一助に貢献できることと期待しております。

もし参加していただけるのであれば、同意書に御署名いただき、授業の最後
に御返却ください。

この研究終了後、結果についてお知りになりたい方は私まで、御連絡くださ
い。
また何か質問等ございましたら、御遠慮なくお尋ねください。

ジリアン　クラリッジ

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Appendix 3c: Consent Form

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wananga o te Upoko o te Ika a Maui

HUMAN ETHICS COMMITTEE

CONSENT FORM

APPENDIX E

Human Ethics Committee
International Pacific College

CONSENT FORM

Project Title:

I have read the Explanation Sheet for this study and have had the details explained to me. I understand that I may ask further questions at any time.

I also understand that I am free to leave the study at any time until the analysis has been completed, or decline to answer any questions. I agree to provide information to the researchers and understand that any information I give will be anonymous and confidential.

Signed:

Name:

Date:

同意書（サンプル）

付録 E

インターナショナル　パシフィック　カレッジ
倫理委員会

同意書

プロジェクト名:

私はこの研究に関して、内容と詳細が記載されている説明文を読みました。
また、いつでも当件について、質問ができることも理解しました。

また、この研究への参加をいつでも取り止めることができ、質問に回答する
ことを拒否できることも理解しました。

私が提供した情報は、プライバシー保護のため、すべて匿名で提供されるこ
とを条件に、同意します。

署名:

名前:

日付:

Appendix 3d: Table of results from questionnaire

		SURVEY 1				SURVEY 2				SURVEY 3	
GROUP 1											
1 Kentaro	M	14	12	14	40						
2 Aki	M	11	18	17	46	27	19	13	59	18	21
3 Sho	M	17	13	20	50				0	16	18
4 Takahiro	M	16	20	20	56	23	24	23	70		
5 Shinichi	M	23	23	21	67	11	24	18	53		
6 Yuzuru	M	22.5	22.5	19.5	64.5	12	12	12	36		
7 Ayaka	F	18	17	15	50	16	20	16	52	18	20
8 Izumi	F	17	17	16	50	17	15	18	50	17.333333	19.666667
		17.3125	17.8125	17.8125	52.9375	17.666667	19	16.666667	53.333333		
GROUP 2					0				0		
9 Koji	M	23	20	19	62	23	23	19	65		
10 Tomoyuki	M	18	20	20	58				0		
11 Ryo	M	16	13	21	50				0	22	18
12 Ryota	M	17	21	20	58				0	19	19
13 Haruka	F	18	23	19	60				0	19	20
14 Miisuko	F	18	14	22	54				0		
15 Mayu	F	15	15	20	50				0		
16 Tomomi	F	24	23	24	71				0	23	22
17 Sayaka	F	22	20	20	62	18	19	18	55	20	16
		19	18.777778	20.555556	58.333333	20.5	21	18.5	60	20.6	19
GROUP 3					0				0		
18 Nobu	M	13	8	18	39				0	16	21
19 Genki	M	18	14	20	52	22	21	15	58	21	17
20 Stephen	M	13	13	16	42	16	15	21	52	16	15
21 Shizuka	F	15	19	17	51	16	20	17	53	22	23
22 Ayano	F	8	12	16	36	10	14	10	34	11	14
23 Ayako	F	16	17	18	51	16	15	21	52	24	24
24 Sayaka	F	12	21	19	52	19	22	16	57	16	18
25 kosuke	M	15	12	11	38	14	10	12	36		
26 Yuushi	M	16	13	10	39	9	7	15	31		

27 Takashi	M	9	9	18	36				0	11	15
28 Tomoo	M	14	13	0	27	22	20	18	60	16	17
28 Tomoo		13.545455	13.727273	14.818182	42.090909	16	16	16.111111	48.111111	20	16
GROUP 4					0				0	17.3	18
29 Mayu	F	16	22	17	55	15	16	16	47	16	15
30 Yui	F	16	18	18	52	13	12	13	38		
31 Shunji	M	16	15	18	49				0		
32 Hajime	M	17	20	19	56	18	19	15	52		
33 Ryotaro	M	21	17	18	56	17	16	19	52	20	16
34 Hirahara	M	13	17	17	47				0		
35 Chiaki	F	22	12	18	52	19	14	17	50	20	11
36 Yuta	M	10	12	13	35	13	19	19	51	15	17
37 Kenta	M	21	23	18	62				0	16	18
38 Kota	M	16	19	19	54	20	22	20	62		
39 Hideto	M	14	19	19	52	17	17	16	50	12	12
		16.545455	17.636364	17.636364	51.818182	16.5	16.875	16.875	50.25	16.5	14.833333
GROUP 5					0				0		
40 Nisarat	F	20	11	11	42	15	11	14	40	15	12
41 Mai	F	12	8	15	35	12	12	18	42	14	12
42 Sone	F	18	16	23	57				0		
43 Tomoko	F	15	15	17	47	19	20	15	54	18	19
44 Hiroyuki	M	12	16	17	45	13	20	13	46	12	19
45 Dai	M	17	17	17	51	13	17	18	48	18	17
46 Kiyomi	F	20	17	21	58	21	22	17	60	21	15
47 Chie	F	18	20	13	51	20	19	13	52		
48 Yuki	F	14	17	15	46	18	18	14	50	18	19
49 Wararat	F	17	17	16	50	14	13	15	42	16	
		16.3	15.4	16.5	48.2	16.111111	16.888889	15.222222	48.222222	16.5	16.142857
GROUP 6					0				0		
50 Haruka	F	19	21	23	63	18	20	22	60		15
51 Tomoko	F	23	13	18	54				0		
52 Mai	F	18	14	15	47	22	11	15	48		
53 Mayu	F	20	10	18	48	23	18	16	57		
54 Erika	F	12	16	12	40				0		
55 Yumi	F	12	11	14	37	18	15	19	52	18	19

56 Iroha	F	17	17	13	47	15	16	10	41		
57 Vaitea	M	16	14	19	49				0		
58 Hiromasu	M	20	15	18	53				0	22	20
59 Yutaka	M	13	16	21	50	18	17	14	49	16	14
60 Shuta	M	15.5	15	13.5	44	10	13	10	33	8	13
		16.863636	14.727273	16.772727	48.363636	17.714286	15.714286	15.142857	48.571429	16	16.2
GROUP 7					0				0		
61 Mulki	F	17	22	21	60				0		
62 Yutaro	M	13	10	14	37	21	22	19	62		
63 Vittaya	M	13	19	15	47				0		
64 Aya	F	22	13	11	46	23	14	16	53	25	16
65 Chihiro	F	17	22	18	57	12	16	16	44	18	22
66 Saya	F	18	20	23	61	17	15	17	49	17	15
67 Asuka	M	20	23	18	61				0		
68 Yukina	F	17	19	18	54	17	17	20	54		
69 Kanami	F	23	23	18	64	20	20	16	56		
70 Chihiro	F	19	19	21	59	19	23	17	59		
71 Piradol	M	18	12	17	47	18.428571	18.142857	17.285714	53.857143		
		17.909091	18.363636	17.636364	53.909091					20	17.666667

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Appendix 3e: Comments expressed as percentages from questionnaires (Surveys)

COMMENTS expressed as percentages all 3 SURVEYS N= 25

Qu 19	REASONS for READING expressed as percentage of times concepts were mentioned											
	appearance	recommendation	popularity	author	Want/need	mood	interest	ease	Genre	TV or film	atmosphere	connection
SURVEY 1	26%	10%	8%	7%	2%	1%	20%	7%	7%	2%	2%	8%
SURVEY 2	33%	7%	2%	8%	0.5%	4%	21%	7%	2.5%	3%	3%	9%
SURVEY 3	29%	8%	0%	0%	2%	0%	29%	6%	10%	2%	0%	14%

Qus 20/22	REASONS for continuing to read in general expressed as percentage of times concepts were mentioned						
	Suits me/my hobby	Well written	Required to find info; essays etc	Possible to learn new things	Easy	Good for learning English	Positive feelings
SURVEY 1	14%	11%	3%	31%	29%	3%	9%
SURVEY 2	11%	9%	14%	29%	9%	6%	22%
SURVEY 3	6%	6%	6%	36%	12%	6%	24%

Qus 20/22	REASONS for CONTINUING to read FICTION expressed as percentage of times concepts were mentioned							
	Interest/genre	Identification with character	Identification with setting	Vicarious experience	Suspense; desire to know what happens next	Lost in the book	Desire to learn new things	Fun (probably means funny)
SURVEY 1	37%	11%	17%	9%	6%	14%	2%	4%
SURVEY 2	16%	3%	8%	5%	11%	11%	24%	22%
SURVEY 3	50%	15%	15%	0	5%	10%	0	5%

Qu 21	REASONS for NOT reading expressed as percentage of times concepts mentioned							
	Difficult	Boring/predictable	**Doesn't suit**	Length	Pressure	Bad writer	No identification with character	Negative feelings
SURVEY 1	25%	24%	32%	5%	2%	9%	3%	0%
SURVEY 2	36%	44%	14%	2%	0%	2%	2%	0%
SURVEY 3	34%	41%	0%	0%	0%	0%	4%	21%

Appendix 3f: Table of library lists

		T1 F	T1 NF	**T1**	T2 F	T2 NF	**T2**	T3 F	T3 NF	**T3**	T4 F	T4 NF	**T4**	T5 F	T5 NF	**T5**
Sayaka	F	10	21	**31**	14	13	**27**	2	8	**10**	4	6	**10**	0	2	**2**
Haruka	F	19	2	**21**	10	7	**17**	0	8	**8**	2	3	**5**	1	1	**2**
Kiyomi	F	8	3	**11**	7	11	**18**	2	3	**5**	0	9	**9**	0	1	**1**
Hideto	M	1	1	**2**	4	8	**12**	2	1	**3**	0	12	**12**	0	14	**14**
Ayano	F	9	4	**13**	2	10	**12**	3	8	**11**	0	1	**1**	1	1	**2**
Saya	F	6	8	**14**	4	6	**10**	0	7	**7**	0	1	**1**	3	2	**5**
Tomoko	F	6	3	**9**	5	10	**15**	0	3	**3**	1	8	**9**	0	0	**0**
Chiaki	F	8	3	**11**	3	5	**8**	1	7	**8**	0	4	**4**	4	0	**4**
Sayaka	F	8	2	**10**	7	3	**10**	1	5	**6**	3	1	**4**	2	0	**2**
Chie	F	4	2	**6**	8	9	**17**	2	3	**5**	1	1	**2**	0	1	**1**
Shizuka	F	13	5	**18**	6	4	**10**	0	0	**0**	1	1	**2**	0	1	**1**
Dai	M	4	6	**10**	2	5	**7**	1	1	**2**	3	2	**5**	1	2	**3**
Chihiro	F	10	2	**12**	7	2	**9**	0	2	**2**	0	2	**2**	0	2	**2**
Yutaro	M	9	1	**10**	6	4	**10**	0	0	**0**	0	4	**4**	0	3	**3**
Kaname	M	7	6	**13**	1	7	**8**	3	2	**5**	0	0	**0**	0	0	**0**
Hiromasa	M	9	3	**12**	2	5	**7**	0	3	**3**	2	0	**2**	1	1	**2**
Genki	M	5	3	**8**	5	5	**10**	0	0	**0**	1	1	**2**	3	1	**4**
Ayano	F	5	3	**8**	5	3	**8**	2	3	**5**	1	1	**2**	1	0	**1**
Chihiro	F	6	4	**10**	4	6	**10**	1	0	**1**	0	2	**2**	1	0	**1**
Yumi	F	4	3	**7**	5	4	**9**	1	3	**4**	0	2	**2**	1	1	**2**
Yuki	F	3	3	**6**	8	4	**12**	0	3	**3**	0	0	**0**	0	2	**2**
Tomoko	F	5	2	**7**	4	3	**7**	2	1	**3**	0	2	**2**	1	0	**1**
Yushi	M	4	2	**6**	3	3	**6**	1	0	**1**	1	1	**2**	1	3	**4**
Iroha	F	4	0	**4**	2	3	**5**	0	3	**3**	0	2	**2**	0	4	**4**
Kenta	M	4	0	**4**	4	5	**9**	0	3	**3**	0	1	**1**	1	0	**1**
Hajime	F	6	0	**6**	2	7	**9**	0	1	**1**	0	0	**0**	2	0	**2**
Piradol	M	9	7	**16**	0	1	**1**	0	0	**0**	0	0	**0**	0	0	**0**
Sho	M	2	0	**2**	6	2	**8**	0	2	**2**	2	0	**2**	1	1	**2**
Yukina	F	4	3	**7**	2	2	**4**	0	1	**1**	1	0	**1**	3	0	**3**
Ryotaro	M	4	1	**5**	1	1	**2**	0	2	**2**	1	4	**5**	2	0	**2**
Mai	F	4	1	**5**	3	2	**5**	0	2	**2**	0	1	**1**	2	0	**2**
Mayu	F	3	0	**3**	3	4	**7**	0	1	**1**	0	0	**0**	1	1	**2**

Yuta	F	1	3	**4**	2	0	**2**	3	1	**4**	0	1	**1**	1	0	**1**
Yui	F	4	1	**5**	3	2	**5**	0	2	**2**	0	0	**0**	0	0	**0**
Izumi	F	3	5	**8**	2	1	**3**	0	1	**1**	0	0	**0**	0	0	**0**
Kenji	M	1	0	**1**	4	1	**5**	0	0	**0**	1	2	**3**	0	0	**0**
Yuzuru	M	0	2	**2**	4	1	**5**	0	0	**0**	0	0	**0**	0	0	**0**
Syuta	M	3	0	**3**	0	1	**1**	0	0	**0**	0	0	**0**	1	1	**2**
Elvi	F	1	0	**1**	0	3	**3**	0	1	**1**	0	0	**0**	0	0	**0**
Shunji	M	1	1	**2**	1	0	**1**	0	0	**0**	0	0	**0**	0	1	**1**
Shogo	M	1	1	**2**	2	0	**2**	0	0	**0**	0	0	**0**	0	0	**0**
		218	117	**335**	163	**173**	2	**27**	91	**118**	25	**75**	100	**35**	46	

Appendix 3g: List of most popular GRs at IPC 2006

International Pacific College Library

Most popular graded readers 1 Jan 2006-31 Dec 2006

Title	Author	No. of times issued
Sorting things out	Chipper, Helen	20
Toshishun	Akutagawa, Ryunosuke	20
Jurassic Park	Crichton, Michael	18
Gone with the wind	Mitchell, Margaret	18
Gandhi : his life was the message	Byrne, Donn	18
Flatmate wanted	Chipper, Helen	18
Jurassic Park III	Ciencin, Scott	15
Matilda	Dahl, Roald	15
Finding the key	Chipper, Helen	14
Free Willy	Strasser, Todd	14
The lost world	Doyle, Arthur Conan	14
The road ahead	Gates, Bill	14
StarGate	Devlin, Dean	14
Braveheart	Wallace, Randall	14
In the woods	Akutagawa, Ryunosuke	14
Tales of the supernatural	Brennan, Frank	14
All I want	Johnson, Margaret	14
A picture to remember	Scott-Malden, Sarah	14
A little princess	Bassett, Jennifer	14
Trouble with takeaways	Chipper, Helen	13
Love actually	Dean, Michael	13
A tale of two cities	Dickens, Charles	12
More people of our time	Christian, Carol	12
Saving Private Ryan	Kehl, Jacqueline	12
Anne of Green Gables	Montgomery, L.M.	12
Eraser	Tine, Robert	12
The time machine	Wells, H.G.	12
Princess Diana	Gilchrist, Cherry	24 ??
April fool's day	Alexander, L.G.	12
Jungle love	Johnson, Margaret	12
I'm telling on you	McKay, Sandy	12
The accidental tourist	Tyler, Anne	12
High life, low life	Battersby, Alan	12
A love for life	Hancock, Penny	12
Peace angels	Sampson, Antoinette	12
New clothes rap	Anderson, Karen	11
Deadly love	Morley, Ketih	11
Gucci : business in fashion	Trimarco, Paula	11

APPENDIX 4

Appendix 4a: Transcripts - Alice

ALICE Transcripts

May 10th 2007

> Alice: A story about drugs; heroin gangs. She says she likes books with interesting 'content'. She is a thoughtful girl and reasonably articulate. 17/5/07

Alice:

The Elephant man.

Conversation:

A: Why are you interested in the elephant man?

Dr F: Because I was very surprised.. he was very ugly but he was a human and he was used as part of a circus.

A: I think you are a very kind man. Most people wouldn't help him because most people were afraid of him. You have guts.

Dr F: My job is doctor but I want to be a thoughtful doctor because I want to help him because I want him to be happy.

A: I would be afraid of him if I saw him.

Dr F You mustn't be afraid of him. He is not a monster he is a human.

So you really liked this story? Yes.

How did you feel when you read this story?

Interested. I haven't finished yet so I don't know yet.

Sometimes I didn't understand word so first time I read everything but next time I look in the dictionary.

24th May 2007

Alice. Elephant man

I'm sorry I didn't finish.

Doesn't matter.. you've nearly finished. What happened?

He is wanting to leave the hospital. He don't understand everything so he didn't go outside, but Dr Frederic helped him. They went to the show to a musical and he wanted to go out into the country so he went to the country by himself and he lived in a small house in the woods. He enjoyed nature and life.

Is he sick?

Yes, maybe.

What do you think will happen?

I think that he feels sick because he lives alone and so there is no one to look after him. He will be feeling bad.

So you like the Elephant man and you feel sad about him?

Yes.

Why don't other people like him?

He is ugly.

So you understand why they are afraid of him. If you met someone like him, what would you do?

I would be scared but I would try to talk to him.
Is it easy to read now?
Yes, but I didn't know all the words.
How do you feel about the reading? Curious? You want to find out more about the story?
Yes.
30/5/07
Alice

How's your reading? Aha, another one. How are you doing with the marathon? Very good! And you've written a lot about Elephant Man. Tell me about the end of that.

Elephant man he came back to London and he spent life in the hospital but he died.. Maybe he felt sick. He I think he wanted to go country again ... he wanted to go outside but in London people afraid of him so in country there are not many people so he can go to outside and walking.
So did you like the book?
Yes.
And now you've chosen a new book... Under the Moon. Why did you choose it?
Because it's easier.. first level. There are many pictures in this book and story is science fiction.
You like that?
Yes.
Do you read SF in Japanese?
I have read Japanese translations of Star wars. I like.
Have you seen the movie?
Yes but I didn't watch the sequel.. just 1, 2 and 3.
Can you read me a bit of this? Where have you got up to?
?
How much have you read?
Here.
What is AOL? (acronym in story).
AOL?
Maybe it tells you.
AOL is/..... Artificial Ozone Layer. (reads a bit about the AOL).
So what are these interesting numbers that they are talking about?(these are numbers referring to the AOL)
These numbers?
Why do you think the numbers are important?
?
What does the Ozone Layer do?
?
(G draws)
Ah! Ozone layer. Protects earth. Sunshine..
Sunshine can be dangerous. In NZ there's a hole in the ozone layer.
Really??
Yes, in summer you should be very careful .. put on cream and sunglasses. But in this story they made an artificial layer.

Artificial?
If you had a very bad accident and your leg was destroyed the hosp could make you a new leg... artificial leg... wood or plastic.
Ah, OK
So these scientists are checking the artificial ozone layer. Is it OK or too thin.
It's interesting and exciting.
What is going to happen? Do you think the ozone layer will get too thin?
I think so.
Who is Gog?
Earth commander.
Captain Siah says he's not going to talk to Gog and Captain Siah is drinking.
What do you think he was drinking? Tea?
Ah.. alcohol.
Do you think you should drive a space ship and drink?
Oh!!!
You might finish this during the break.

11/6/07
Alice

Not much time to read during break.. I had many plans.. Went to Rotorua and farmstay. But my book.... they want to talk to a person to teach them about the ozone layer but Captain.. leader.. not agree. But they went to ask and to see to meet Captain Zada..but he listened to them but he don't understand about the numbers. He said no problem, we don't have to worry. But they are very worried. They went to another commander to tell about the numbers of the Ozone Layer.
Do you want to know what happens?
Yes, I like. I like Kiah.. maybe he is very kind and strong and brave and clever and he wants to help.
What do you think will happen?
Maybe, I think Paul, Big and Sunshine come to earth and he will protect earth.
Do you like the pictures?
Yes, maybe this is Moon City. A colony on the moon.
18/6/07
Alice

How are you getting on with the book? Was it difficult?
It's long but not so difficult.
How long did it take you?
From here..
What happened?
Ah.. This man doesn't want to help earth people because he wants a lot of money.
He should pick up people from other planets but he doesn't want to do it. He wants to be rich, and only just him..
He said I can't help you. But he wants to keep the gold. So he shot the other one in the chest. He was really angry, he said. This man shot him and he died. The captain on the moon helped the earth people. But it was too

late because the ozone layer was damaged and Earth burnt. A lot of fire. So they couldn't help many people but they helped some.
What did you think?
I thought that the story might happen so I am afraid of this but very real and exciting.
Who do you like?
I like Kiah. He is very strong and he has guts and I don't like Gog because he didn't help the Earth people. He wanted to be rich.
What would you say?
What did you think when the captain died?
Would you recommend it?
Yes, because this story might happen. But it's sad.
You gave it 4 stars.
Yes.
Any questions?
How to stop this?
What next?
Phantom of the Opera.
Why did you choose this?
Shizuka recommended it.

25/6/07
Alice.
Phantom of the Opera.
This story is love story and musical. Very mysterious because there is a ghost person in the opera house but I don't know if it's a real ghost. Opera house is very famous all over the world and there is a ghost person in the .. he is very mysterious man. He always wears black coat or suit and a mask. He looks like a ghost but I think he is human.
Why does he wear a mask?
He doesn't want to see.. be seen. And Christine.. she is a very young girl maybe same old as I am. She is very good singer, opera singer and Raoul likes her. He will not give up, but Christine doesn't want. Opera house is very old and big and beautiful, with wonderful pictures on the ceiling and a big .. chandelier.. chandelier fell down in the movie.
Is it a scary book?
He is wearing a mask but I know that he is kind of ... I am enjoying it.
What is going to happen?
I think Christine will meet phantom and will fall in love with him. And they will go under the opera house and finally they will get married.
You would like that?
Yes, I would.
How many books have you read?
Five.. this is six. I want to try to read a green one next time.
Fine, but you don't have to. If you are happy with the yellow ones that's fine.
6/7/07
Alice: The Long Road.

Good 'map' of talk. Explained the topic of the book well, and then told us the reason for her choice; that she had learned important things in reading it. These were 'doing things for other people' and 'don't give up.' If you are feeling sad, read it. She certainly conveyed the impression that it was an inspiring book. She asked good questions. She is not very confident, and occasionally needed support from Julie… not that she actually did need it, but she thought she did.   A-

7/7/07
Alice
This is a book I will introduce tomorrow for the presentation.
Tell me about it.
This is a story of him… fiction.. they are toys but they have a computer chip so they are very clever and they have a heart and he is .. wants to kill the monster but the monsters are kindness… kind… but the monsters don't want to fight the soldiers. I haven't finished. But a boy he helps the monster and I think they will fight against the soldier. Bad computer chip.. want war. But the monsters want peace.
Why do you like it?
I have seen this movie before so I found it in the library and want to read it.
Did you like the movie?
Yes because it is very exciting and funny. And interesting.
So it's sort of sci fi?
Yes. I would recommend it because it's an easy book, level two, and the story is very exciting and this book has a lot of pictures and easy words. Maybe we can understand it.
How many books have you read now?
When I finish this it will be seven, and this one eight.
12/7/07
Alice

The small soldiers. I didn't finish.
Too difficult?
No, no no. I didn't have any time.
That's fine, just tell me about it.
There is father who owns a toyshop and son helps him. His father has to go to another town for a few days so he must look after the toy shop. A man carry a big toy into the shop. He is very friendly and he took the toys but his father doesn't like these because they have weapons so he wanted to some new toys so he sold the gorgonite to her . At night he closed the shop and he went back home and he wanted to sleep so he went to his room and then something moved in his bag. He was afraid so he opened the bag and the toys came out. He speak slowly because the toy has a computer chip.
That's the nice monster, isn't it?
Yes. The other one, the soldier, the girl bought. So he wanted to help find his friend but he didn't understand what he said and he didn't believe it. The soldier has a little group of other soldiers who want to kill the gorgonites. So he went to his father's shop and he called the company I want to send the toys back because they are   xxxxxxxxx but the company

didn't believe him so at night in his house they came to the house so they wanted to kill the gorgonites and they caught them and turned one upside down and hung him over the insinkerator but the boy found him and saved him.

What is going to happen in the end?

Maybe I think they will win.. the gorgonites. They are very kind but the soldiers are not kind. They want to kill. It is interesting.

19/7/07
Alice

How are the small soldiers getting on? Nearly finished?

Yes. It story was very interesting and so I think this story is science fiction. Story finally they won.. the gorgonites won and the soldiers lost the fight.

Do you like it if the good people win?

I don't like war . This story is a toy war but I think it is not good but the story was enjoyable. I like action movie and there was a lot of action. Story was written about war and I don't like that.

Do you think writing helps people to think war is bad?

I think about story.. this story is made for children so I think if writer tells them to help poor people like these it is important to help people.

Do you think this book has a good influence?

Mm..I think so. But .. so.. there are many action scenes and young children like fighting so they think fighting is good. I'm not sure.

Would you recommend this book?

Soso.. Not sure. But I enjoyed it. But this story is exciting. But topic is war so I don't recommend it.

You've seen the movie haven't you?

Yes, this movie is science fiction. When I was a child I watched it and I liked it, so I chose it. But now I've read this book I've changed my opinion.

How many have you read now?

About eight.

14/9/07
Alice
Did you read any books in the break?

Two books.. Alice in Wonderland and Audrey Hepburn. She is very nice, good actor. I have seen Roman Holiday. And I respect her because she helped poor children in Somalia and Africa.

Was it easy to read?

Yes, level two.

So level two is easy now.. do you feel good about that?

Yes, it took me 2 days.

What about Alice?

I have seen cartoon movie in Japan but story is different and is a little crazy. The words were easy but the story was difficult for me.

Did you find it funny?

Funny but difficult.

Which one did you like best?

Audrey/.

Which book are you reading now?

Do you know Anne of Green Gables.

Do you know it from Japan?

Yes but I haven't read it in Japanese. But I know this title so I enjoy reading.

27/9/07

ALICE

I've been reading Anne of Green Gables. I already finished it and I returned it to the library. I enjoyed the story because Anne is a very active girl interested in many things, just like me when I was a child, and story has many beautiful words like beautiful or wonders of nature. Now I'm reading horror stories. I don't remember title but mystery.

Where does it happen?

A woman living alone and she doesn't have any friends so she was lonely. A man liked her so the woman doesn't like him so she doesn't want to be friendly with him but he loved her so he became a stalker. So he always wanted to be with her and watch her, but he killed her in the end but he ran away from police and I haven't finished yet but I want to know what happened. This story was scary but exciting

6/11/07

Alice

Amistrad: I read it because my father saw the movie and said it was very good.

The story is very interesing. Cinque was captured by Spanish men and they took him to America and many people died on the ship.

When did it happen?

Maybe in 1861.. long time ago. Many people died in the ship but Cinque.. survived. And he didn't have freedom so he wanted to go back to his home and he decided to go back to his home and a man helped him. He was Baldwin. He is a lawyer. But many Americans don't like black people because they don't understand they are human. They treat them as animals. But the lawyer helped him and the in the judge he explained about them but another lawyer don't understand him. I don't know.. I haven't finished it yet so I don't know but I think they can go back.

Which character do you like?

I like Cinque because he is clever and strong and he wanted to protect many Africans.

Do you like the pictures? (they are black and white photos).

So so. Not many colours so I couldn't see very well.

Easy to read?

This book is level 3. I already read level 2 so I have improved.

Are you feeling pleased?

Yes.

Did you finish the Children of the New Forest?

No because I had to return to library. It was good but I didn't finish all.

Do you think Edward gets married?

Yes, daughter.

Oh well, you know the important things!

20/11/07
Alice
So The Narrow Path; what's it about?
Before I read Amistead, about Africa, so I choose this about a boy called Kofe. He is a rich boy, not poor, and his grandfather is a fisherman, so Kofe does his job and every morning he went to his grandfather's house and in the sea they worked together. And after that his grandfather gave him a fish because he helped to catch it, and one day he saw the people who were selling cake or fruit so he wanted to buy it but he didn't have much money so he tried to make money so he sold the fish. So he buy the cake and fruit and enjoyed eating them.

ALICE interview 1/7/08

Recently I have many assignments but I keep reading everyday I read a little because I don't have enough time but I now am reading about William Shakespeare. I found this book in the graded readers because I interested in the history of person.. so do you know about Martin luther King?
Yes, I remember you enjoyed that.
So I liked that so I wanted to read about another person so I chose him. I don't know about him much I know he is a writer in England so I want to know about himself.
Have you ever seen any of his plays translated into Japanese? Throne of Blood?
Yes, Romeo and Juliet and MAcbeth.
Macbeth is Throne of Blood I think. Do you know it?
No. Hamlet? And this is about his childhood. He was born in England and his father was like a President of the town and his mother was also rich. So his family was rich and he went to a good school and learnt about Englihs and grammar and could get good knowledge about English.
I don't know much about his childhood.
I didn't know so I was very interested. But sorry I didn't read much.
Don't be sorry! Do you do any Japanese reading?
No but now I read a lot about polar bears because I have assignment about Polar bears so I read many books in the library, about three books, one junior non fiction and two non fiction.
Which are the best?
Junior non fiction ist easiest but non fiction books information is more in non fiction books. Better detail.
Are there pictures and diagrams?
Yes there are pictures and photos about wild life.
Is this for Steve?
Yes.
Have you finished yet?
No, just keep writing and get knowledge and I make brainstorm and when I type it I correct the grammar.

You're doing well and talking much more now, so you're improving. Have you noticed the learner language competition display here? (they go and look). Here are the 12 books in the competition and if you've read the books you can go on line to vote. You could do that because they aren't very long. I think this is very easy.. it's a children's book. The talented mr ripley .. there's a good movie. Matt Damon, do you know him?
Yes I know.
That's easy too. (the dream deliverer).
Can I do it?
Yes. And it happens every year so if you can't this year, maybe next year. Have you written anything for me about reading?
No, but maybe I will finish Shakespeare so when I finish the reading I will write something like journal.
That would be marvellous.. it's NOT compulsory, but I could maybe help you with the English.   Thankyou very much.. glad you are enjoying Shakespeare.
1/7/08
ALICE interview 1/7/08

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I don't know much about his childhood.
I didn't know so I was very interested. But sorry I didn't read much.
Don't be sorry! Do you do any Japanese reading?
No but now I read a lot about polar bears because I have assignment about Polar bears so I read many books in the library, about three books, one junior non fiction and two non fiction.
Which are the best?
Junior non fiction ist easiest but non fiction books information is more in non fiction books. Better detail.
Are there pictures and diagrams?
Yes there are pictures and photos about wild life.
Is this for Steve?
Yes.
Have you finished yet?

No, just keep writing and get knowledge and I make brainstorm and when I type it I correct the grammar.

You're doing well and talking much more now, so you're improving. Have you noticed the learner language competition display here? (they go and look). Here are the 12 books in the competition and if you've read the books you can go on line to vote. You could do that because they aren't very long. I think this is very easy.. it's a children's book. The talented mr ripley .. there's a good movie. Matt Damon, do you know him?

Yes I know.

That's easy too. (the dream deliverer).

Can I do it?

Yes. And it happens every year so if you can't this year, maybe next year. Have you written anything for me about reading?

No, but maybe I will finish Shakespeare so when I finish the reading I will write something like journal.

That would be marvellous.. it's NOT compulsory, but I could maybe help you with the English.   Thankyou very much.. glad you are enjoying Shakespeare.

ALICE Interview on 16/9/08

Hello how are you?

Good.

I'm so impressed that you won!

Ah, yes. And Masa won the MVP?

Yes,

But you are all valuable!

Yes, I am so happy.

 So are you going to Queenstown next year?

I wanted to go but my parents didn't agree with my opinion.

Well the environment will be good too.

So what have you been reading?

I didn't read GRS, but I have often been in the library and reading about environment because I have presentation for Chris.

Is it tomorrow?

Yes

What is your topic?

Case of study in China about electricity generating.

Difficult?

Yes. I have to read a lot and sometimes special words for special topics so I can't understand.

Your ordinary reading helps that. And you like reading , don't you? Are there any books you want to read?

I wanna read Harry Potter. I have read it in Japanese but I have never read it in English so I wanna try. One of my friends is trying to read it but she told me it is quite difficult.

If you take the Japanese book on one side and the English on the other, it's easier. If you start with the very first one, it's the easiest, and quite short. Have you got the English version?

No but my friend has it.

I think parallel reading is very good.. I recommend this method and it's fun to learn how to say these strange things in English.. like spells.
Because you can improve! And it's fun, I think so..
So that's your project.. but don't give up the Frisbee. How often will you practice it now?
Four times a week. But more relaxed than before, not serious, just for fun.

November 2008
Alice

How are you?
Good.
Are you enjoying Billy Elliot?
Yes.
What's good about it?
He lives in England and his father and brother are miners. And this story is about Billy.. about 50 years ago in England. The miners fight with government so they don't have work so they can't make money and life is very poor so .. but Billy wants to be a ballet dancer, he is interested in ballet but his father and brother don't agree with him.
Is that why it's an interesting story?
It's a hard situation for Billy to do ballet dance but he wants he doesn't give up.
Is that why you like it? Because of his character?
Yes. And I like his .. he try to working and fights like his father and brother… not fight but his own character.
Do you admire him?
Yes, if he really wants to do something… I can't do things strongly because I often think about money and things but he tried to practice hard and I often give up to my goals so I admire him because he didn't. When I was at high school I studied art because I wanted to be an artist but in Japan courses is very expensive but I have 2 brothers so I worried about money so I worry about not being a good artist in the future and I can't make money from my art so I really appreciate.. I admire him because he achieves his goal.
Maybe in future you can do art as well as something else. Are you reading anything else now?
I 've been to library.. environmental text books and magazines and I'm reading about water pollution because I have a presentation in environment.

1/12/08
Alice

How are you?

Good.

Are you enjoying Billy Elliot?

Yes.

What's good about it?

He lives in England and his father and brother are miners. And this story is about Billy.. about 50 years ago in England. The miners fight with government so they don't have work so they can't make money and life is very poor so .. but Billy wants to be a ballet dancer, he is interested in ballet but his father and brother don't agree with him.

Is that why it's an interesting story?

It's a hard situation for Billy to do ballet dance but he wants he doesn't give up.

Is that why you like it? Because of his character?

Yes. And I like his .. he try to working and fights like his father and brother… not fight but his own character.

Do you admire him?

Yes, if he really wants to do something… I can't do things strongly because I often think about money and things but he tried to practice hard and I often give up to my goals so I admire him because he didn't. When I was at high school I studied art because I wanted to be an artist but in Japan courses is very expensive but I have 2 brothers so I worried about money so I worry about not being a good artist in the future and I can't make money from my art so I really appreciate.. I admire him because he achieves his goal.

Maybe in future you can do art as well as something else. Are you reading anything else now?

I 've been to library.. environmental text books and magazines and I'm reading about water pollution because I have a presentation in environment.

5/12/08

Alice

You're two different personalities?

I think we are similar in character.

But you like reading and Ayano doesn't. Why do you think that's so?

I.. when I read books I feel relaxed and more calmed down. I like the feeling and I can imagination on the stories .. it is very interesting.

Is it easier to read fiction?

When I was young I liked fiction story like fantasy but now I read a lot of books about persons like Martin Luther King and I read history books in Japanese so I could learn facts so I like both.

If you're feeling tired do you choose fiction or non fiction?

Uh……. If I want to forget about everything I want to choose fiction and I focus on the story and I imagine the many things about the story in my brain so I feel better than before.

Is there anything you want to add about what makes you choose a book?

All books have small stories about the books and I read those first and I think if this book is interesting and I will try to read and I like art, so if the book has many pictures or photographs I will choose.

Are you quite critical about the pictures?

Yes.

What kind of pictures don't you like?

I like careful pictures. I really like pictures in children's books, they have many paintings but books for adults don't have many pictures. So I choose more .. if there are more realistic pictures than if it doesn't have colour.

What do you specially enjoy about a book?

I .. when I enjoy reading I feel .. I focus on the book so I can forget about many things. Just ..

What don't you like?

To.. when I feel bored I when I read a book and I can't understand what the writer wants to say.

In Japanese, if the style is not good, do you criticise?

Yes. And if I don't understand.   Sometimes the writer has different opinion about something and I read this book and understand the writer's opinion but sometimes I don't .. I disagree, so when I don't agree I don't enjoy. Also when I finish assignments and I have free time I want to read a book .. depends on … only me, it depends on the season. In the spring I want to read love story or something but in the autumn I wanna read serious book like.

So what do you do in NZ.. spring in NZ and autumn in Japan. What are you reading now?

Serious!

What are you going to read when Ayano comes to stay?

I will recommend Japanese comics!

Appendix 4b: Transcipts – Sally

SALLY

1.
The Bookshop Trick, by John Escott: Heinemann New Wave Level 1 elementary

ERP transcriptions May 17th 2007 *Error! Bookmark not defined.*
SALLY The Leopard.
Do you like wild animals?
S. Yes everything animals I like. I enjoyed this book because I like animals. Leopard is very clever. For example, when they are greeting nose to nose. Leopard is a solitary animal. What is solitary?
They like to be alone. They are like cats aren't they?
Sometimes solitary.
This is what you would say if you met a leopard.
If I saw a leopard, what would I say?.. Conversation.
Conversation. Can I ride on your back?
OK come on.
Run, run fast..

OK hold on.
Too fast but it's fun.
I climb tree.
OK
Hold on…
Too high but there is a very beautiful view.

Have you finished this book, Sayaka? What are you going to read next?
My schedule? I'm going to read about animals.. but a longer book.
Which animal?
Giraffe or dolphin.

How do you feel when you read?
Happy, excited, interested.

Sally.
Elephants.
Ah.. about elephants. Elephants like... how do eat elephants, and body size.. and nose.. trunk.. how to use trunk.
Very clever. Eats three times its size everyday. Humans eat less. But we eat some meat. I don't like meat.
Are you vegetarian?
No, I like fish but I don't like meat.
What about the character of the elephant?
It has a nice character.
Have you ever met an elephant?
Yes, I have ridden on an elephant when I was a child. Very big!
Why do you like this book?
I like animals so I found the section in the library where all the books are about animals. I want to read all the animal books. But different books. This is the third book I've read about animals.
How do you feel about the book? Is it easy?
Easy. So..more difficult I want to read but not yet I look for about animals.
Have you finished this? Ah, you've got up to page xx. Do you like pictures?
Yes.
Where is it?
Africa.
Would you like to go to Africa?
Yes.
How do you feel about this book? How many stars?
3 stars. Interested. Happy. Curious.

265

Sally

You can read Elephants to me. Just a little bit.

This is ... threat?

It means danger. What are the dangers for elephants?

Yes.

What's this called?

Tusk?

Like your teeth. It's made of ivory.

Oh! Teeth tusk? Elephant teeth?

Yes, it's made of ivory. Your teeth are made of ivory.

Colour?

No, material.

Ah, calcium.

Yes, it's got calcium in it. You can make beautiful things .. ornaments.

Sculpture?

Yes, and jewellery.

Used to make billiards. I know this billiard ball elephants threat.

Elephants' tusks.

Piano keys. In Japan it's used for signature stamps called hankos....ah, stamps made of tusks. I was surprised!

But now piano keys are usually made of plastic because it's illegal.

Yes.yes. Question? If I read I don't know what word.... dictionary? I need to ..

You want to ask can I use the dictionary?

Yes.

Yes but first try to think. Then look at the dictionary.

Ando... read first?

Yes. Does it help to read to me?

Yes. What are poachers?

Poachers are bad people. Poachers steal elephants tusks.

People in picture... anti poachers!

Antipoachers are good.. poachers are bad.

Ah!! Saw is what? Sword?

No, saw. (draws)

Ah!! After elephanto killed.

After they have killed the elephant.

Extinction?

Dinosaurs are extinct.

Yes!!!

What will you read next?

Picture and sentence buto..will be fatter. In library look for fat book.

A longer book.

Ah!! Longer book in library!

Sally: June 11th

Elephants finished, and next one is Shark.

Why did you recommend the elephant book?

Elephant is a very clever animal. For example, I told you about elephants can recognise the bones of an elephant. If an elephant find the bones of a dead elephant, elephant can touch them with its trunk and pick them up. Elephants have good feel.

Ah, yes, elephants' graveyard.

Yes, cemetery, elephant cemetery.

So what about the shark? Intelligent?

Maybe. Scary. But I read this book up to here. Shark eyes and teeth and pectoral fins .. about shark's body. And why shark named shark.. the great white shark (gives Latin name) means ragged tooth. And shark's weight and length.

Would you like to meet a shark?

Yes, yes... when I was child I went to Marine World. I was not scared of shark. I would like to work in Marine World in the future. I like animals so sea animals I like very much, like dolphins, whales .

After sharks what will you read?

Maybe... also about Australia books, I will borrow from the library.

Tell me about your book.

Japan.

Not about animals?

No.. because tomorrow presentation and I'd like to explain about my country.

Ok

This book is about Japan. Climate of Japan and population of Japan. I didn't know but I read this book and I understand many new things of Japan.

Surprise?

Yes. I am Japanese but I didn't know Japan deeper.

What was the most surprising thing?

Everything. I don't like history so the world war 2 and world war 1 details this book is written.

What's your favourite part of the book?

This part; the food. I like Japanese food and I miss it here so ….   Every family eat not like picture food every day, but on special days like picture food.

Is it a good book?

Yes, it's good.

What do you like specially?

Pictures, information. This book is skinny but lot of information about Japan and many pictures.

Sally.

What are you reading about this time?

Tell me about it.

David Beckham. He played for Manchester United. But now in America.

What about his character? What do you think?

When he was young he often get angry in games , but he thought .. changing his mind, he not often get angry. But newspaper his life and his wife and his children.. paparazzi... they always follow him. He gets angry with the paparazzi.

Is he a good football player?

Yes.

Do you like football?

Yes, but I don't like him. I like Christian Romano more than him. Christian took his place but his number is the same. And next Christian match play number 7.

Same position?

Oh, no, different. Christian is forward.

What about his family?

Family is Victoria and one child. Now 3 children but this book... one child.

Do you think he's nice looking?

Yes, but Christian Romano better.

Beckham's father and mother like MU so they wanted him to join.

He wanted to join MU too HE really liked soccer. His father gave him a football so he practised everyday and became a good football player, so I will make an effort to speak English.

What are you going to say to him? I respect you!

Would you recommend the book to your friends?

Yes .

What are you going to read next?

About Australia.

Sally

Australia.

A lot of sand. Dessert.

Dessert is cheese cake. Desert.. sand.

Aha!! People can't live in the middle. Centre. Australia. Most of people live round the coast. And Australia has many animals. Kangaroo and koala and Tasmanian Devil is famous. Australia exports wheat to other countries... noodles, bread. 98% of Australia's wheat is exported. I am surprised. Japan buys wheat from Australia.

Have you ever seen a kangaroo?

When I was junior high school student I was in Australia for home stay. I looked at kangaroo and I hugged....

Hugged a kangaroo?

No, koala! Very cute. Good memory. But now koala can't .. we can't hug with koala because koala if hugged gets damaged. Only Australia see this... duckbilled platypus. Mammal but looks like fish. Babies.. eggs.   Interesting.

Good pictures?

Yes, good. And about Australia I knew so it's easier.

Do you like information?

Yes. And I would recommend this book. All good.

Next book?

I am interested in European culture so maybe next book will be about European culture.

12th July 2007 ERP interview

Sally

Tell me about what you're reading.

Panda. Giant Panda. Because I think I have to read this book before morning class. Teacher says we have to write essay. My essay topic is giant panda.

Research?

Yes, research. Giant panda is in China, just China, and .....measures 70-80 cm tall at the shoulder. And weighs 150 kilogram.

What do they eat?

Ah... pandas.. bamboo. This is the red panda, and this is the giant panda. They are same name but different.. not same family. Giant panda is a kind of bear but red panda is a kind of .... raccoon. Different. But they are pandas.

Are there a lot in the world?

Yes.

Is this a good book for your essay?

Yes. Essay topic is very difficult. I can't know how to write until tomorrow. I will make an effort.

Will you get more books about pandas?

No, just this one. Very good pictures and good facts.

Anything that surprised you?

Ah.. mmmmm panda is .. looks good and kind but true fact is he is wild. Fierce.

Would he hurt you?

Sometimes. Female ..for example female panda was born baby and female panda is angry somebody.

Ah.. female pandas protect their babies. Not as gentle as they look.

Yes, yes.

14/09/07

Sally.

Mother Teresa (blue) I'm reading about Mother Teresa.

Do you know much about her?

She was born .. August 26th 1910 .. how do you say this? Skopje. Where is Albania? In Europe? Near Greece.

She has one sister and one brother. She is the youngest, and this picture is her brother and sister and her. Her brother is going to the military academy. This picture take before he goes.   Before she is a nun.. her father is a very rich man, then he died and mother loved her children very much but family was not rich. But very strong Christian, religious. So her mother taught her children to pray and help other people. And when she was 18 years old she decided to be a nun. Nuns clothing.. dark. Boring, because no colours. Interesting for me because Mother Teresa won Nobel Peace Prize in 1979.

Well done!

I'm proud of her!

Is it easy for you to read?

Yes because English speaks... and font is big. And I know these words so I can read easily.

Why did you choose Mother Teresa?

I chose her because when I was in Junior High School I read Japanese book about her.

SALLY

25/09/07

Why haven't you been reading much lately?

Er…..I'm busy. Sakura Festival.

Do you think reading is good for your English?

Ah… so so.

What helps your English most?

Mmmmm words.

Learning vocabulary? But you can learn from reading. Tell me anyway about Mother Teresa.

After early life she became a nun but she could change name. Her real name is Agnes but her nun's name is Teresa. So when she became a nun she lived in India for twenty years. She had only one bag.. just only one bag.

How many bags have you got?

I have four. She has everything she needed in one bag, so she lived simply

You admire her?

Yes.

ERP Transcriptions 20th November 2007-11-29

Sally

The Kobe Connection Ch 1

He went to America.

Did he?

Ah.. he went to Kobe.

Not just one boy.. there was a group. What happened to Andrew? Did he go to Japan.
Yes.
No!!! Look at the title.. a surprise. What happened?
I don't remember!
Look.. something was wrong.
Ah…..Daisuke went to America.
No, Daiksuke's school had an American group.. American class which was visiting Japan. But Daisuke's partner, Andrew, couldn't come.
Oh!!!
Andrew was a very good partner for Daisuke..liked baseball. But Andrew has broken his leg.
Yes yes!!
So he can't come. That's bad news. But also good news. Another student got Andrew's ticket. SHE is here now.
Ah…..Andrew can't go to Japan. So Andrew's ticket was given to someone.. another student.
The other student is a girl. What do we know about Daisuke? Has he got a girlfriend?
No.
He has! (looking at the story). But it's a secret. So what is his girlfriend going to think when Daisuke has a girl staying with him.
Ah….. angry.
So read part 2 and you'll find out what will happen.
I think I read it but I don't understand. But now I understand.
Have you been reading anything else?
About Korea. Because my class have to write an essay.
Interesting. Did you know about Korea before?
No. So new information. Interesting.
Good essay?
Not….. but I did my best.

SAYAKA Interview 16/9/08

What have you been doing recently?
(long pause) Nothing.
Ah.
No, I begin to work, in town.
Where?
Hana Myazaki.. Japanese restaurant in Palmy.
Oh yes, quite expensive.
I think so.
Do they give you some food?
Oh yes… I make… teryaki and ..do you know suki yaki?
No
 Vegetable and meat and ….
Ah, sukiyaki.. My fault I had the wrong pronunciation! So do you get to eat any of it?
No, never.
Not even after they have closed.
No. But food looks yummy so I wanna eat.
IF you went there would they give you a discount?
I'm not sure. And I'm doing homestay. So I can work at the Japanese resraurant in the town.. so I am happy.
Is the homestay family a nice family?
Yes, very nice.
Do you speak a lot of English?
Recently I didn't talk with my family because I have work and Frisbee practice.
Were you in the winning team?
Yes.

You did so well!

I didn't take part. Just my friends won.

Ayano and Ayako and Jun and Masa.?

Yes.

How's the study going/

I have 2 presentations and also tomorronw I have presentation about solar power station in environmental studies. So I am nervous. I don't hve done it before so I nervous. After this I am going to go to Library and research.

Your speaking is better now so it should be easier. So you have to do some reading about solar power stations. What else have you been reading?

Recently I have been reading Billy Elliot in class. I have read it when I was foundation student so I can read easily.

Does it help to read it twice?

Yes, yes good. And teacher explains difficult words s o I can understand easily.

Did you ever do ballet?

No but my friends. And I watched movie of Billy Elliot and I liked story.

Do you know any other similar stories?

I'm not sure.

Are you reading any other books?

No but I have a lot of worksheets about environmental studies and handouts from Steve and I have to read them.

Do you read newspapers or magazines?

Sometimes I read magazines about gossip and scandal.

Is that good?

Yes, sometimes I read about actors and Harryood.

Harriet?

Hollywood! In America!

Which ones do you want to read about?

Recently I read about Angelina Jolie and Brad Pitt gave birth to twins.

Brad Pitt? Did he give birth to twins?

Nooooo!!!!

Have you been reading about sharks and dolphins etc?

No but I have been taking Marine Biology with Steve so I have to read a lot of handouts.

Are you doing anything for Sakura?

No but I help my friend. I help them to make Japanese dumplings.. gyoza.

Sally. 5/12/08

How is life?

Good! I am still working in Hana miyaki. And I start working in café. Do you know Bean Café?

Yes. Very nice coffee. When do you work there?

In the morning a lot of people come. On December some other people who will work. I am going to stay here in summer and go back to Japan on March.

Are you doing any reading?

 I don't read book more.

Not even text book?

Yes, yes. One of my lecturers is Steve and he handed out… a lot of handouts. We have to read a lot of handouts because we can understand his class.

Do you read them slowly?

Sometimes slowly and sometimes quickly.

Are they easy?

Depends on paper. Because if I don't know a lot of words I can't read quickly.

Any reading on the internet?

Just handouts. But recently I have assignment in class about the environment and we have to research about information in English on internet.

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Do you ever read magazines?
No.
No Japanese reading?
Recently I don't read any book.
Did you go to Kapiti Island?
Noooo. I am looking forward to going next semester. But Steve is leaving. I worry about next teacher.
But it's good for Steve.. a good job. And the sort of job you'd probably like too, isn't it? With DOC?
Yes, yes.

Sally

This is probably the last time we'll chat about your reading so I just want to check with you that's you've done this survey.
Yes.
Did you find it easy to understand?
Yes.
Which one is the happy owl?
This one! (indicating the one at the left.)
Tell me whether you think your reading has changed since you came to IPC?
Aah… I was poor at reading in Englihs when I was come here, but now I can read some books in English.
Do you feel good about this?
Yes.
Do you LIKE reading in English?
No.
Why is that? Is it difficult?
No… if I am not interested, I don't like. But I like reading.
Has your reading in Japanese changed?
I read less in Japanese.
Is that because you haven't got time?
Yes.
What do you like reading in Japanese?
Comics and magazines. But recently almost I am reading books in English.
Amazing! But still difficult?
Not difficult. Some times I read new words, but not difficult.
What are these books?
Handouts.
Any stories?
Just Billy Elliot. Because my class had to read it.
Good?
Yes because when I was a Foundation Student I read it twice so I can understand it.
Is there anything you'd like to say about these questions? What do you like about this.?
I have interest in a book so I feel like enjoying it.
If you're NOT interested, I don't feel like enjoying it.
Anything else?
New books!
Nice paper?
No… popular. Everybody recommends it.
Thankyou very much Sally.

Appendix 4c: Transcripts - Suzie

10th May 2007

Suzie: This is a green level (level 3) book, called Just like Trisha. S explained that this is a love triangle. (sic) and it taught her that looks aren't everything. Love stories are her favourite, and she engaged with the characters in this one.

Just like Trisha: Edward Arnold Elementary

17th May 2007

Suzie

The story is called the 5 towers, and it is many stories. My favourite is this (Rules of engagement: Arnold Bennett Green level 3)

It is about this man. He wants to marry so he must tell his mother, so he went to her home, but he didn't tell her. Maybe he is shy. He decided after dinner maybe I will tell her, but he didn't. At her home is Mr Nixon who is a friend of his mother's from a long time ago. After they have dinner Mr Nixon says that HE wants to marry the mother. So the son STILL doesn't tell his mother.

What kind of story is it? Would you call it a romance?

No love story! Similar a comedy. The end result is funny.

Are you going to read the other stories?

Yes. I'm enjoying them. It is a little difficult for me. I can understand what the words mean but the content is a little difficult.

How do you feel when you read?

Interested, curious.

24th May 2007

Suzie

A Christmas Carol.

Why did you choose it?

Because I saw the cover. He is smiling and the others are smiling.. so he is making them happy and I like happy stories.

Is it a modern city?

It's a city.

Is it year 2007?

No, it's 1812?

Something like that.

(S shows introduction)

He was born in 1812 and he wrote it when he was 31. so 1843!

Good maths! Do you like old stories? In Japanese too?

It's difficult..when I was a child tv programmes and books showed stories about long time ago and I liked them. I could learn about the past.

Well, this is the past in London. Tell me about it.

He is .. Scrooge. He is poor.

He's not poor. He's got a lot of money. But does he use his money?

No. He doesn't like Christmas, and he met a ghost. I think he can learn something from the ghost. Story is interesting, and easy. So successful.

18th June 2007

Hello. How are you? Cold day today?

White this morning.

Frosty!
You've got another one?
Yes.
Tell me about Audrey Hepburn
I finished Audrey Hepburn. I enjoyed it.
What were you going to say to AH?
Are you satisfied with your work?
Why would you recommend it to your friends?
She was an actor but she wasn't just an actor. I could learn many things.
You admire her?
Yes.
What would you ask her?
Why did you become an actor?
What do you think?
She wanted to be a dancer but her teachers say that you would never be a dancer because she is small and very skinny so sorry, you can give up. If I was in her position I can't give up but she can give up so I ask why did she become actor. She wanted to say something to people because she explained about war. She went around the world Transcript of interview on 18th June 2007

Suzie
What have you been reading?
This is a little hard but ....
Ah, Titanic. Have you seen the movie?
Yes a long time ago. But this is the proper story.
What happened?
This ship.. attacked.. hit... iceberg. And front... sank. And broke into two.
And what happened to the people?
Child ... 3000 on that ship. But this ship had lifeboats for 1128 people so... women and children got into lifeboats.. many men .. died. Drowned.
Is there a character you like?
Ah.. this man looked for the children.. and died. Nice man. Sad.
Were there any people you didn't like?
Crew. Because they survived. Many crew survived but many passengers drowned.
Why do you like this book?
I knew about it. It's real.
What would you say to the crew?
You should have saved the passengers.
Would you recommend the story to your friends?
Yes.
How many stars?
5!

and she have good time in her childhood, so she wanted to make many people have a happy childhood.
You read it in 2 hours? That's quick. What about Heidi?
I know about this story because this story is an animated cartoon in Japanese TV but I have never seen this story
How much have you read so far?
Aha. You like Heidi?

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Yes she doesn't have her parents but she has never complained and she doesn't feel alone. I can't believe. In her situation I can't live.
Do you like the description of the mountains?
Yes.
Do you like the grandfather?
Yes.
Do other people like him?
In this only Heidi and Peter and Grandfather. Grandfather's sister brought her up but she left her with Grandfather because she wanted to work.
How many stars so far?
Ah! Maybe 5.
6th July 2007
ERPs Julie's class
PRESENTATIONS 6th July 2007-07-06

Suzie: Just Like Trisha.

She started with a question to the boys:
Who would you choose as a girlfriend: Beautiful but unkind or rather plain, but kind.
Answer: Can I have both?
S explained the story well; she had a good grasp of the plot. She finished with a question to the girls: what would you do if you fell in love with your friend's boyfriend? The very moral girls replied 'stop!' and S agreed.
They all appeared to engage with this story.
S was clear, confident, made good use of questions.   My grade: A

7th July 2007
Suzie
How many books have you read altogether? Six? Good!
I've finished Heidi. Klara's father took Heidi to Heidi's grandfather's house and she became happy and Klara came to Heidi to play with her and Peter was jealous because Peter don't have friend, just Heidi, so he tried to throw away Klara's wheel chair but Klara and her father were very kind and he wasn't punished and Heidi told Peter to read a book and Peter began to read and Heidi read more.
Did you like the book?
Yes.
Why?
Because I learnt human friendship and friends is good.
Anything you didn't like?
Yes.
What?
I liked it all. I thought before reading Heidi it is difficult to change human character but after reading it humans can change humans. For example Heidi's grandfather is very cold before seeing Heidi but in there he went to church and started reading the ….book… the bible. Heidi changed him. I thought.
How many stars?
Five.
Tell me about the Emperor's new clothes.
I chose this book because the cover is interesting. He is emperor and he was … I didn't
IS there a Japanese story the same?

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Yes.

Do you think it teachers something?

Sometimes we are influenced b… I didn't know this book before borrowing this book but when I read it I found I knew it.

IS there a Japanese story the same?

Yes.

Do you think it teachers something?

Sometimes we are influenced by the atmosphere.

So you can make people believe something.

I thought everyone should believe what myself wants so include my friends and other people's opinion. Because everyone knows he don't wear anything but he says his clothes are beautiful but it's not true.

Silly emperor.

And everyone else because they all say it's true.

12th July 2007

Suzie

 You've read another one?

Yes, and before another one.

You finished the girl next door?

Yes. Jo has lost his job. He is looking for a job. Jo's mother's cousin lives in Sydney so Jo is going to Sydney and Julia lives next to Jo's aunt May and when Jo was at the house.. Julia has a dog which always bites people so they are scared. One day the dog disappears. Julia and Jo are looking for her but they can't find her. Jo can't find a job so he has to go to another town and May knows a friend there so Jo goes there. And there is a dog similar to Julia's. Actually the dog was given to them a week ago but they don't know who from. But Jo knew that May sent it.

How complicated. So everyone was happy?

Yes but May's husband falls down.. goes to hospital. So Jo stays and looks after him.

Why did you like this?

When I was reading I didn't know what was going to happen so I was surprised every time.

When you read, and your friends are talking, do you notice?

My best friend is recently always studying so it's easy to read in the room.

And what about the latest book?

America? There are many things about living in America. I was surprised in America everybody has a car.

Not in Japan?

Yes, but in America people go everywhere by car, to meet friends or go to the Mall, shopping, but in Japan lots of families have a car but if we don't have a car we can go anywhere by train but there are not enough trains in America. In Japan we can drive over 18 years old but in America over 16 years old and in some towns over 15 years old.

Which book do you like better? Fact or fiction?

The America one because I have never been to America so I could know everything about America.

19th July 2007

Suzie

Is this fictional or facts?

Fiction.

Why did you choose it?

Because this picture looks funny.
Yes, but the title might be scary.
I thought the title is comedy.
Were you right?
It's not comedy.
So what happens?
Ah... this is Gabriel and he is Michael. And Sylvia.
Where does this happen?
But Michael loves Sylvia. His girlfriend is Sylvia but Sylvia doesn't know which one she loves. One day Gabriel and Sylvia are going to movie but Sylvia didn't want to go to the movie but Michael is going to have dinner with her. He decided to watch a movie and Michael and Sylvia went to a restaurant. M loves S because her family is very rich but her father is rich but he has died so her mother and her live in a nice house but they are not rich because her mother is sick. But M thinks they are rich because the furniture is very gorgeous. M wanted to sit in the front of the restaurant but he didn't book so he complained. S was embarassed. They went out of the restaurant and then the earthquake happened. It was such a big earthquake that the restaurant collapsed so they were lucky not to be injured. She worried about her mother because she can't walk, so she went to her house on foot. She arrived at her house but her mother wasn't there but her neighbour told her about her mother. He is old so he can't remember who got her mother, but he tried to remember and he remembered it was Gabriel who rescued her mother and took her to a park.
Did you guess that?
Yes. Gabriel before he rescued her mother was waiting outside the theatre so something fell on his leg and it broke, but he woke up he was on the grass because the nurse fixed him. There were a lot of people there so the nurse was so busy so she went and so he went to Sylvia's house even though he had a broken leg.
Do you like this story?
So so because.. I know how scary an earthquake can be.
Have you experienced a bad earthquake?
Since I was born I have experienced not bad earthquakes, but Osaka and Kobe had bad ones and my friends have experienced them. So there were many house fires and many people died. But I was expecting a comedy and this was not.
Do you want to finish it?
Yes,

14th September 2007
14th September 2007
Shizuka:Fortune's Fool (green)
Major character is Mazanka.. she lost her parents, and she is a gypsy. She has one brother.. she always in tent, and people have trouble and visit her and she will teach by crystal ball what happens.
.tell the future?
Yes.
Do you like that?
Actually, crystal ball don't teach anything. Because she just tells people happy things. For example, one old lady visited her, and she lost her husband and Mazenka told her you can meet him again in the future, and the lady believed this.
What do you think about fortune telling?
I don't believe it because future, no one can know.

You find it interesting?

If we can know the future, I think we don't have to study.

This is a green one.. easy?

I read this every day in writing class. I read scanning and I don't use dictionary if possible.

Are you enjoying it more than last term?

Yes.

25th September 2007
SUZIE

You have been busy with Sakura?

Yes, I haven't read much. But some of this. One day a little girl came to visit Malenka and she had trouble. Her parents didn't know she came to visit . Actually Malenka didn't see the future but she always told lies, and she also told the little girl easy words but she could hear a voice and she had headache but she was very surprised and didn't tell the little girl what the voice said. Her brother also could see but he didn' t hear voices but Malenka's mother could hear voices. Her brother believed her. Next day, she thought little girl would come again but she didn't. Malendka's mother told Malenka about Tarot cards so she tried them.   When I was 8 I was in hospital and there was a little girl next to my bed and her mother could tell Tarot cards. She told me and my mother aboiut my family.

Was it true?

Yes, because my oldest sister will very big spend money and that's true because my oldest sister is a nurse and costs a lot of money to train, and her teeth needed a lot of money to straighten. My mother always says that what that mother said was true.

But you don't believe it?

Yes, I had forgotten that.

6th November 2007

ERP interviews November 6th 2007

Suzie

Tell me about the USA

I chose this because I knew I would have to write essay about it.

Did you choose the country?

Yes, I chose the USA, because it is a very big country and there is many population and it can get many rainstorm.

The pictures are lovely.. does this remind you of Japan?

Yes.

What else is interesting for you?

The White House. After this I looked at the internet and found that Bush's daughter saw many ghosts in the White House

Which ghosts?

I don't kno but she said many children because she slept in the room where many presidents' children had slept and she heard many people and children sing and opera and sometimes someone played the piano.

Do you believe this?

Yes because if I was the daughter.. it is a very big house. I think I would hear ghosts even if ghosts were not there. When I read the internet I remind of this book.

I was surprised because because more native Americans were Indian and many American people can't speak English in the USA.

So it told you new things?

Yes. And I liked the pictures and it was easy because there are many pictures and graphs and key points.

20th November 2007

Suzie.

Why did you choose Brad Pitt?

Because I want to choose a book that I want to know about him because I think I want to meet him.. the picture looks younger and so I like the movies so I want to read it.

Good pictures?

He's really young.. his family. He didn't think about becoming actor when he was teenager but I haven't read it all. But his favourite movie when he was highschool student so I think maybe he decided to become actor when he watched the movie.

Which movie?

Butch Cassidy and the Sundance Kid.

Have you ever seen it?

No. Is it love story?

Not really.. So what were you reading before Brad Pitt?

I forgot!

So have I.. weren't you reading… you've finished Fortune's Fool?

Yes… ah, Flute! The mystery flute.

Did you enjoy it because it was a mystery?

Yes. But it was difficult to understand.

Why?

It was green level but there were many reasons and changing quickly..

Complicated story?

Yes. But about middle of story I thought give up. But I continued because I wanted to know the result.

How did you feel when you'd finished?

Satisfied.

Did you read the Kobe Connection?

I want to but not yet.

Appendix 4d: Transcripts - Steve

Steve

You've been here two years now.. tell me how you think your reading has changed.
When I first came here I thought reading was only books and newspapers and things. But now I have learned that you can also read on the internet. I've been reading a lot of articles on line that's the thing that I spent the most time on otherwise I've read books. Last year I read a book written by Margaret Mahy, The Kaitangata Twitch. I got it out of the library and I haven't finished it yet.
You like MM?
I enjoyed reading Memory, which I had to read in class. Actually the end was not what I pictured. I like surprises but it has to follow the story.
You thought it didn't?
Yes.
You like to be critical?
Yes, I like.
You used to like reading French poetry.. do you read that now?
No, I didn't have the chance.
I must give you some. I gave you translations of French didn't I?
But I didn't find that … not modern.
Do you find if the language is not good does that affect your judgement?
What do you mean?
If you think it's not written well.
If it's not written well I'll be more critical.
What makes you think it's not written well?
The writing style. Like MM she uses a lot of alliteration and that makes the reader keeps wanting to read .. and lots of similes and the writing style is really important to me. If there's not much.. if it's not that good I won't keep reading it.
I think MM is quite funny.. do you like that?
Even in a serious story I think we need some kind of sense of humour or it's depressing.
Are there any other writers in English that you like?
I don't really remember the author't name…
When you finish your studies will you want to read more fiction or non fiction?
Fiction. I really like those. Supernatural and mysteries. I really liked the last MM, there was like that. It's supernatural but still related to real things so you feel it could happen. Even though it was a book for children.
It's not exactly for children is it? Half and half.
There are some other MM books in the library.. the Haunting. And the Changeover.
My friend has got the Changeover at the moment so I can't read it.
Well Steve I'd better not keep you from your lunch. Have a good holiday.

24th May 2007-05-25
Steve (reading a poetry collection)
I liked it because these are all kinds of work but I like love poems and there aren't any here.
I liked my Shadow.
That's RLS..
I found other poems in my laptop because I have a typing programme and there are poems on that.

Any other poems that you like?

None in the library. I don't understand the words, just the rhyme (rime). I like to understand how they make their poem. In French there are lots of rules for making poem, so I try to understand how they make their poem. Rhythm and syllables. I try to count. It's difficult for me to find the good sound. Is there some poems in French translated into English?

Who do you like in French?

Victor Hugo. Jean de la Fontaine.. fables. I like fables.

Anyone modern? Prevert?

Prevert is difficult in French.

Perhaps songs.. Brassens?

Steve

(has been reading my Oxford book of French verse with English translations)

It was interesting because the translation in English was translated word for word. I think if it were real English it would be better. It's not poetry.

I'll try and find some ... Maybe you could try translating English into French?

Just for the words.. try to find a word which is good for the poetry.

I choose Victor Hugo's poems.. because I know them.. it is good for my English because it is good for the words.   Before I read the English I try to translate in my head.. then I read the English and compare. I like love stories.

Do you prefer them to be sad or happy?

Sometimes sad, sometimes happy.

Dr Jekyll and Mr Hyde.. have you finished that?

Nearly.

What will happen next? Does he kill her?

Yes. But they don't find him.

Do you know his secret?

Yes, I know.

What is it?

He is Dr Jekyll and Mr Hyde. So the other is not.

So take a book on your break.

OK.

June 11th
Steve

I didn't read too much over the break... newspapers and magazines. And I went to the cinema. Pirates of the Caribbean. It's long but good.

I didn't finish Dr Jekyll and Mr Hyde, because it was in my room and I was rarely in my room. It was a good break. I just read newspaper headlines.

What do you want to read next?

I didn't think about it. I want to change the kind of story, have something different. I'm interested in fables, I like Jean De LaFontaine. For my presentation I think I will introduce a book that is easy to read and explain.... Frankenstein is more interesting than Dr Jekyll and Mr Hyde.

Is that easy for you?

I can understand it but it's not too easy. I try to understand by context. I don't look in the dictionary. If it's really too hard I look, or find another book.

June 18th
Steve

There are good stories but I don't know if they are real stories.
Do you believe they are? Tell me about your favourite.
I like all of them. The feeling is strong for all of them.
Tell me about this man with 2 shadows. Why has he got them?
I don't remember. This story is good... with a painting that is like life.
And one about money who disappeared.. and there are many kinds of ghosts who are nice or bad, and in this story there is a nice ghost, because he has to find money.
I like the character.. the man who died and come back from the dead he was a bad man. And a bad ghost. But when he comes back he becomes nice but not for a long time. When he is alive he tries to be good but he couldn't . So he died.
Do you believe in ghosts?
Yes.
So these seem real?
Yes.
Would you recommend these stories?
Yes, because they are not difficult to understand.There are many good stories and they seem real. It is not a scary book.
Is there anything you would say to these characters?
I wrote something. I would say he was lucky to come back from the dead, that's why he didn't change. So he ought to be better.
My question is, is it real? And also when it was.. about 1800. I like something to think about... mysteries or ghost stories.

25th June
Steve
Ghost stories.
My book is tales of the supernatural. There are six stories but these stories are not very .. it's strange but in the story it's normal just when you read the end it's strange. It's a strange book.
Disappointing?
Yes. I read the second story and talk about a father and his son and the son goes to Australia and after that his father dies and when he comes back to other story .. Haw Par Villa it's like a museum.
That sounds like China.
Singapore. And when he goes back with his family in the Haw Par Villa he saw a painting of someone who looks like his father. And .. yes. Not so good. The book before was better.

July 7th
Steve
The fall of the house of Usher.. my new book that I chose yesterday.
I chose it because my last book was strange stories and this looks like strange story.. scary.
Had you heard of the writer?
No.
Tell me about the last one.
There were six stories, but some of them were not interesting. But the last one was about a banshee. I didn't know about a banshee, so I was interested. The banshee is a kind of ghost who comes at the time of death, to warn that there will be a death in the family. So someone will see the banshee and they will know. They know that there is someone in the family who is going to die. The banshee has a special scream. And the banshee is an ancestor of the family who is very old.
What will your presentation be about?

Frankenstein, because it is the only book that I really understood.

Appendix 4e: Transcripts - Tommy

Dec 2008
Transcription ERP Tommy (library)

When you choose a book what makes you choose it?
Title and er level..label.
Cover?
Yes, yes, cover.
What have you been doing? Why are you so sleepy?
I have a lot of assignments now so I did assignments last night.. 3am .. so I went to bed last night around 5am.
So you've just got up and haven't had breakfast?
Yes lunch time is breakfast.
So were you reading anything for your assignments?
No only handouts.
Did you have to do any research?
Yes I researched about environment NZ.. I had to research about eco tourism. But the article is English so too difficult for me.
Where did you find the article?
Internet.
Do you get books out of the library for eco tourism?
I didn't find anything.
Everything has been difficult recently? No pleasure reading?
No, I have pleasure reading but short time in English.
What have you been reading for pleasure?
Japanese and non fiction.
What topic non fiction?
History of humans.
Where did we come from?
Um.. I ..usually Japanese samurai. My favourite.
Were your ancestors samurai?
No (haha)..
This is probably the last time I'll ask you about your reading so do you think your reading has changed since you came to IPC?
I don't feel change reading the book.. I didn't study hard so my English is not still improved.
How is the TOEIC?
TOEIC is 505 but the score is not my effort.
You could do better?
Yes. So I know I have to work but this college has many Japanese students .. there are international students but my h   already change so I could speak.. I spoke Japanese every day. But I go to Queenstown so I must improve my English skills.
Do you think your reading might change in Queenstown?
Maybe.
You are interested in Eco tourism?
No, I'm not interested in Tourism but I want to go to Queenstown.   I want to get stockbrocker and do business papers.
Ah, do you understand the financial crisis now? Where should I put my money?
NZ dollar is very low now and Japanese yen is very strong so I think America is centre of business all over the world so .. I don't have good ideas!

You will have to if you're going to be a stockbroker. How do you find out about the yen and the dollar?

Internet.

So you have to read something. Do you read in Japanese?

NZ dollar is English but Japanese is Japanese.

Your reading is related to money at the moment. But you liked the romance .. the story I gave you.

Yes I liked the story. It is easy to read.

It will help with your speaking if you read something like that.

So I want to be more similar to story but I have many assignments now so I can't read.

When term finishes come to the library.

Are you going back to Japan before Queenstown?

Yes, on the 27th December.

Can we just finish this? When you enjoy reading a book, what do you enjoy about it?

Find a new idea.

You told me you liked the Kobe story because it was like your life. So can we put 'related to my life'?

OK. What don't enjoy… boring.

What makes you want to read a book?

Ah! Author!

When you read Japanese manga, you choose writers?

Yes.

Topic?

Yes.. love, action, crime.. anything interesting.

TOMMY interview 1/7/08

Do you like the cold weather?

Yes.. Sorry I didn't read.

Don't be sorry, I just want to know what you are reading. What are you reading for Rosie's class?

Jumanji.

I read that and I couldn't understand it at all.

I read another book but I can't remember the name.

Tell me something about it.

The story not true story so fiction and fun. The book has a lot of stories, short stories, so many characters.

What was the best one?

Flying the cow.

Cows can't fly!!

The story.. the man is driving the car and the cow appeared in front of the car so he crashed into the cow. The place is on a bridge so the cow fell down into under the bridge. So someone saw the cow and thought the cow was flying.

What happened to the cow?

Died. All people think the story is fiction but it is true story so the story is interesting for me.

Was that your favourite one?

Yes.

Were the other stories good?

Yes .. the other one.. there is a man who is working in a factory.. the factory.. the factory has many employees. The man is employer, so employees dislike him. The man likes hats especially black hats. The man puts on the hats. Some employees bought black hats, same design but size is different. One day an employee changed his hat.. the hat looks like his but the size of hats is different. Employee didn't realise so he think strange when he put on the hat.

Was it too big or too small?

Both. So one day it's big, one day small. The man thought my brain has changed everyday, so finally he went to a doctor and said my brain has changed but doctor said that there is not sickness. Maybe stupid.

Ah. Did the employer treat his employees better after?

Just the story, I don't know what happened after that.

You like stories about jokes, don't you?

Yes.

You liked the one about nosey, didn't you?

Yes I think so but I like stories of people's history.

Did you finish the Kobe story about the school?

Yes, I liked that. Everything ended happy and I could read easy.

Yes and that's not very easy. You should be in a higher class. You have to work hard!

APPENDIX 5

Appendix 5a: Lesson Plan 1 for Pilot Class
Lesson plan 1 for PILOT CLASS
3rd March 9.30 T5

- Introduce self and project
- Tell me about yourselves; who you are and if you read in your free time
- How can you help me?
- I'd like you to fill in a questionnaire for me
- I'd like us as a class to start reading a graded reader and I'd like you to do some talking and writing about it.

We'll fill in the questionnaire this morning. Next week I'll teach you for one hour on Tuesday, Thursday and Friday, when we'll do some reading, writing and talking about reading, together.

The questionnaire is in English and Japanese. Most of it is like this (OHT modelled). The last 4 questions are ones you need to write something for. You can use English or Japanese, as you wish.
(hopefully Hira will help Amanda). Amanda, you may reply in Indonesian if you wish.

For those who finish early, give out copies of the Frankenstein cover. Ask them to predict the story from the front cover. Then look at the back to see if you were right.

The lesson went to plan. Some of the students knew the story already from the movie, and they were all able to predict something about it from the cover picture. Words elicited at this stage were monster, kidnap, horror, murder. They also said that the ending would not be happy. There seemed to be a general feeling that they wanted to know what would happen, however.

Lesson plan 2 for PILOT CLASS.
Tuesday 6th March 2007 LIBRARY

- Issue books
- Mary Shelley
- LOOK at pictures: what do they have in common? (a picture of the monster and one of Mary Godwin Shelley).
- DO CLOZE of following passage

In the summer of 1816, an eighteen year old English girl called Mary Godwin travelled to Switzerland with her half-sister and a young poet called Percy Bysshe Shelley. There they met another poet who was already famous, Lord George Byron. They rented a villa by Lake Geneva and spent long evenings talking about life, and how it began. One weekend the group decided that they should all try to write a ghost story. That Saturday night, Mary had a terrifying dream.

She wrote in her journal: 'When I lay down on my bed, I had a frightening dream. I saw a pale student kneeling beside the ugly monster he had made. There was a sound of metal and the monster began to move. The student was terrified, and ran away from the monster. He hoped that it would not live. He went to sleep, but when he woke up the monster was standing by his bedside, looking at him with yellow, watery, wondering eyes.'

Mary opened her eyes in terror. She could not stop thinking about the terrible creature. Then she had an idea for her ghost story. She thought,' What terrified me will terrify others. I only need to describe the monster from my dream.'
She began her story the next day and Frankenstein, the story of a monster created by a student, was published two years later in 1818.

I think that it was a mistake to do this passage as a cloze; it took too long and detracted from the general interest. Next time I will divide it up and mix the sentences and they can re-order them to make sense of the passage.

Details about Mary Shelley: Running Dictation
This worked well; the dictation was also a jigsaw activity, done in pairs, which involved everyone. They were interested especially in the fact that Mary had written the story at the age of 18.

Look at a bit of the video. Does it help to predict?
The video was a bit difficult to pinpoint. I wanted to show firstly, the part where F's mother dies, which the director decided was the pivotal point when F decides his mission is to create life, and then the bit where F realises that electricity from lightning can bring an inanimate thing to life. Choice of these parts did seem to influence the subsequent reading of the story.

BEFORE READING: p 60 Do 1 & 2
We did Qu 1 as a class, and then I divided the sentences from Qu 2 among the class so that each pair had 2 sentences. These tasks had the effect of raising awareness, but we did not spend too much time on them.

Class read the introduction:

Was it easy?
What did you do first?
Did you look up words?
How quickly did you read?

They did this fairly quickly; I should say they read at about 200 wpm on average. The ones who finished early had a go at doing qus 1-4 and seemed to think it was helpful to do them.

Then do qus 1-4.
Did it help to do questions?
What STRATEGIES do you think you should use when reading?

READ as much as poss for homework.

At the end of the class we brainstormed some strategies for reading; they agreed that they shouldn't look up every word they didn't know, they should predict, and they could look at the end of the chapter before they had read the whole thing, to see if their prediction was going to be accurate.

Lesson Plan 3 for PILOT group 8th March 2007 T5 1.30-2.30

How much have you read? Was it hard? What do you think will happen in the end?
Together read the extract 2: do it as a role play?
We did not do this as a role play in the end, but I might try it in future;
Divide the qus in Intensive reading 2 up between pairs: 1/5, 2/6, 3/7, 4/8

WHAT do you think will happen in the end?
Do you care?
Is this story interesting?
What makes it interesting? (prompt them if nec: people, story, ideas, hard/easy language, can you imagine it in your head? Do you like the pictures? Do they suit the story?)
If it isn't interesting, why? How could it improve?
SUMMARISE: WHAT' S IMPORTANT to YOU when you read a book?
BRAINSTORM a list of categories.

What is a READING RECORD?
WHY might you make one? (quickly jot down 3 reasons..)
To remember what I've read
To have a sense of achievement
To see this time next year how much MORE I can read..
To help me choose the next book
To RECOMMEND books to others, or to tell them NOT to read books!

Have you ever had to keep a reading record? I'm going to give you an example.
So what do we need for EACH ?
Title: Author:Level?:No of pages: How long you took to read it : Star rating:

Then I'll give you some paper and, in pairs, you are going to create your own form for a reading record, but you must use the ideas we've thought of (on the board.)
Do we have any designers in the class? If not,
Give me your designs and I'll try to come up with a report form for tomorrow with Althea's help.

The questions gave rise to some interesting discussion about the monster and the issues in the story. One student cited dynamite as an invention that might have had unforeseen results. We brainstormed the factors that they thought should be included in a reading review (the ss wanted to call it that, rather than a record) and they were given sheets of paper so that, in pairs, they could create their own reading review format. This they did. Some of them wanted to finish it after class, so they took it away with them.

PILOT class 4: final lesson 9/3/07

Look at reviews: They should contain:

Book title
Author's name
No of pages
How long it took to read

Brief summary of book: who, what, when, why, where, how?

Your opinion: why you think that?

Star rating

SS write their review in the forms they created.
Interviews are recorded in turn.

Prompts when ss are being recorded if they don't speak spontaneously (!):

How many pages have you read?
Was it hard?
Tell me about the story so far?
Who do you like? Why?
Who don't you like? Why?
What was interesting?
What questions do you want to ask about it?
Would you recommend it to your friends? Why?/not?
Star rating so far?

I encountered a technical hitch here and the recording did not work. However, based on memory and the students' written reviews, here is what came out of the interviews:

Design of their reading reviews: what they thought important to include in a reading review, in addition to what I had elicited in class:
Author's age
Most important ideas
What's interesting in the story
Write your most interesting part of the story, and draw it.
Think what happened AFTER the story, and draw it.

What they thought important in the story from the reviews and interviews:
It should be understandable. Easy vocab.
It should include important 'universal' things such as life/death, love, responsibility, loneliness
It should evoke some sort of emotion; pity, judgement
It should be interesting enough that you care what happens
It should be interesting enough that you might think of an alternative plot (Frankenstein buries the monster before it does any harm; Frankenstein and the monster cooperate to help mankind.)

Appendix 5b: ERP Introduction

Graded Readers ERP: IPC Foundation Group 3 (Julie's Class) Term 1 2007 April

Lesson 1:

Meet in Library if poss.
Give out photocopies of cover of Dante's Peak.
PREDICT:
Elicit VOLCANO/PEAK/ MOUNTAIN
Explode/erupt
What KIND of story? (genre)

RUNNING DICTATION:
Volcanoes are mountains which sometimes explode.
When a volcano explodes, we say it is ERUPTING.
If a volcano has not erupted for thousands of years, we say it is EXTINCT.
If a volcano has not erupted recently, but might erupt in future, we say it is DORMANT.
If a volcano is erupting NOW, or has erupted recently, we say it is ACTIVE.
Dante's Peak is a volcano in North West America.
Some scientists study volcanoes.
Harry Dalton is a scientist who goes to study Dante's Peak.
Harry thinks the volcano is going to erupt soon.
Paul Dreyfus, Harry's boss, thinks Harry is wrong.
But if Harry is right, how many people will die?

*Show map of location of Dante's Peak.
Where else in the world are there volcanoes?
*(Map of Fiery Ring).
*New Zealand.
Which one erupted recently?
Ruapehu in 1997
What other things happen when a volcano erupts?
GEYSERS (guisers)
Lakes and rivers become hot, change colour.
EARTHQUAKES
*Picture of VOLCANO

ISSUE BOOKS
Ss look at pictures and read blurbs.
QUESTIONS before story.

G reads part 1 on p 1
SIGNAL questions:
Who was Marianne?
Why did Harry work too hard?
G reads part 2
SIGNAL questions:

What does Paul Dreyfus want Harry to do?
Why does he want Harry to do this?
Was Dante's Peak a big town?
Who does Harry want to find in Dante's Peak?

PREDICT:
What can you say about Rachel Wando? Do you think Harry will like her?

OK, now you are going to read Ch 2. WITHOUT dictionaries. TEN MINUTES
 Try to predict: Harry meets Rachel. Rachel makes her speech for the newspaper.
It isn't very long: it has about 800 words in it.
ARE YOU GOING TO READ EVERY WORD?
What are you going to do if you don't know a word?
Think of a question YOU want to ask about Ch 2 and write it down when you've finished reading.

Ask for SS questions. Put on board and they write answers.
Signal Questions for Ch 2:
Why is Rachel Wando doing in the picture?
What is she getting ready for?
Why is the meeting important for the town of Dante's Peak?
Why do you think it's important that Karen's newspaper likes Dante's Peak?

REPORTING on reading.
You are going to keep a reading record of all the books you read in all your classes at IPC.
So after you've read a book you should write some thing about it on a reading report form.
What should we write on our forms?
Name, author, publisher, level
How many words/ pages you've read in a week.
Your opinion: did you like the story? Characters? Setting? Why? Why not? Do you want to finish it? Would you recommend it to friends?
What else can you say about it? Can you write a summary? Do you like the writer?
IN PAIRS, I want you to design a reading report form with the questions that YOU want to answer when you read a book.

FINISH for HW
Also read chs 3&4
Signal Questions for Chs 3& 4
LOOK at reading reports.
FILL them in as far as you can.
THURSDAY: G will conduct interviews while others are reading.
MONDAY: they should have finished the book. Concept questions: do in class.
Any other questions?

Go onto The Death of Karen Silkwood? (if class sets).

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