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WRITING TO A BRIEF: CREATING FICTION FOR IMMIGRANT ADULTS

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1 *Introduction*

It is widely observed that we become proficient readers by reading both in our first language and in a second language, and that this is most successful when we read for pleasure and at our own pace; see e.g. Grabe (1988); Krashen (1988). What is variably termed extensive reading, sustained silent reading and free voluntary reading can also provide access to the sort of culturally rich materials which Pang & Kamil (2004) argue is essential in L2 reading development. Perhaps most importantly for second language readers, reading for pleasure is claimed to contribute to development of morphosyntactic competence and vocabulary (Krashen, 2004; Nation, 1997, respectively). Reading thus constitutes an additional source of input, and this can be crucial for immigrant adults who may otherwise have little contact with native speakers of the L2. However, reading for pleasure, outside the classroom, is not a common practice in adult low-educated second language and literacy acquisition (see Young-Scholten & Naeb, 2010).

LESLLA learners face a 'dual burden' (Tarone, Bigelow & Hansen, forthcoming; Young-Scholten & Strom, 2006): they are still in the process of acquiring linguistic competence in the L2 in which they are learning to read without native language reading skills to transfer. The burden is actual a triple one: unlike educated, literate L2 learners, LESLLA learners do not have access to the many written sources of additional (and often authentic) input, ranging from food labels, timetables and web pages to newspapers, magazines and books. Upon closer examination (see Young-Scholten & Maguire, 2009), it turns out that there is too little appropriate fiction available to motivate or enable LESLLA learners to develop the habit of reading for pleasure. This paper is devoted to this final point: how can sufficient fiction be made available to result in six books per student in each class (see e.g. Rodrigo et al. 2007). In the following, we describe how writers as well as (previously) non-writers can be engaged in the task of writing fiction to a brief that asked them to apply various principles of linguistic accessibility and incorporate elements of cracking good fiction in short books aimed at adult LESLLA learners.

2 Extensive reading and the availability of books

According to Rodrigo et al. (2007), adults in literacy classes in the USA rarely read for pleasure. To address this situation, they implemented an extensive reading programme with a group of 43 low-literate adults. Although the reading levels of the 16% in the group who were L2 learners were higher than that of LESLLA learners - comparable to eight-to-ten year old children's levels - the implications of their findings informed the present study: adults who had never read an entire book began to read for pleasure and they overwhelmingly preferred general fiction. Of the 249 fiction, biography and non-fiction books made available, there were 246 readings in the general fiction category. While extensive reading programmes begin in the classroom, the goal is to establish the habit of reading for pleasure outside the classroom. Success in doing so depends heavily on choice of books. Rodrigo et al. made roughly six books available for every student; others recommend between two and four different books for each student in a given class (Day & Bamford, 1998).¹ There may be a shelf books in the LESLLA classroom,² but the majority of publishers' books tend not to be at sufficiently low levels to allow independent reading or are not directed at the adult immigrant reader, but at native speaking illiterates or young children (see Wallace (2008) for problems adult immigrants have with the latter texts). Teachers and their LESLLA students have long attempted to fill the gap by writing their own books (Peyton, 1993). Yet while teacher- and student-written books might meet local pedagogical aims they might not be appropriate for a library of books for independent pleasure reading.

3 Engaging and accessible fiction

Our assumption is that writing to the brief described above will result in fiction as engaging as good children's (or adults') literature yet which is linguistically accessible to LESLLA learners. Children's literature might seem appropriate, but in addition to the cultural problems noted in Wallace (2008) we point out that books for five- and six-year old children are written for readers whose linguistic competence is nearing that of the adults in their speech communities (see Young-Scholten & Maguire, 2009). Syntax and lexis aimed at such readers severely reduces the LESLLA learner's inability to comprehend the text. When attempting to read independently, for pleasure, the reader always has the option of stopping and turning to another activity (Birch, 2002). This is equally true with respect to the story itself: if the narrative does not compel the reader to read the next sentence or to turn the next page, s/he will stop and do something else. The effect of an engaging text goes beyond its power to keep the reader on task; when the text is interesting, learning new vocabulary while reading is more likely to occur (Coady, 1997) and details more likely to be retained (Lee, 2009). Like all fiction, LESLLA fiction should be *accessible* and *engaging*, and there must be a *choice of books*. There

¹Avid readers in literate societies may only experience reduced choice of reading material when living in countries where they do not speak the language. In minority languages and in less literate societies, choice of fiction is also often limited. In post-colonial sub-Saharan Africa, for example, there is fiction available in French and English, but in other languages there may be very little (e.g. in Rwanda, there are apparently less than 50 fiction books in Kinyarwanda).

²This assumption is based on our own observations of classrooms and discussion with teachers.

is considerable potential in establishing the habit of reading for pleasure with its attendant benefits if what we term 'simply cracking good stories' are available in sufficient quantity.

3.1 Engaging fiction

In order to write engaging fiction, the writer needs to consider character, story, scene and drama. The main character, the protagonist must be someone we care about. He or she must have a desire, one which is plausible for its context. Interest is enhanced if the desire is strong, and the stakes are high. In terms of structure, stories have a beginning, middle and end. The beginning establishes the main character's desire; in the middle, obstacles prevent the protagonist from fulfilling his/her desire. This can be drawn out, with obstacles mounting, and when this occurs, the desire becomes stronger in response as the story progresses. The reader's sympathy for a character is heightened with each mounting obstacle. At the end, something has changed for the character, and not necessarily fulfillment of that desire. Thus the story starts with a status quo which is disrupted by a 'trigger' (which could be anything, from a change in the weather to a murder) that alters the character's circumstances. It is this change of circumstance that creates a desire. In the end, the protagonist's circumstances, relationships, understanding/world view will have changed. Final surprises and twists of narrative (reversals) enhance the reader's experience upon completing the book.³

Writing in scenes creates immediacy and draws the reader in. This involves focusing on what the character does in time and place, and requires both more effort from the writer as well as from the reader who thereby becomes more engaged with the text through making inferences. Concrete details impart a sense of reality. Adjectives and adverbs are used sparingly not only because they add to linguistic complexity but also because they impede the reader's personal visualisation of the situation and characters. Use of direct speech/dialogue rather than reported speech or no speech is both linguistically simpler and also helps to create a scene because with its use, time and place are implied. Use of dialogue generally means use of the present tense which in turn keeps the action vivid and immediate, thus engaging the reader.

In summary, a character we care about whose life is disrupted by a succession of obstacles that build the character's desire to return to the status quo or to change it creates page-turning dramatic tension, and writing in present tense, in scenes and using direct speech/dialogue, encourages the adult reader to interpret the text, to make inferences from his/her own life experiences, which further enhances involvement with the story and the characters.

3.2 Why inferences are important

Requiring a reader to interpret a text, no matter how linguistically simple, is a way of involving the reader directly in the story. In fact, the reader's response is necessary in order to complete, understand, and enhance the story. Providing the reader with incomplete information, or delaying the release of information, is also a technique to

³Hollywood films nicely demonstrate reversals; see (or watch) for example Tom Hanks in *Castaway* or George Clooney in *Up in the Air*.

keep the reader turning the pages of a story in order to find this information. The need to read more deeply into a text, and to make inferences from a vast wealth of life experiences, is particularly appropriate for adults, including emergent LESLLA readers. While the argument could be made that this is too cognitively challenging for such individuals, all adults constantly make inferences during interactions with others, and emergent readers simply need to transfer to written text what they automatically do during speaking. Therefore our advice is always to:

- (1) a Avoid spoon feeding the reader information
- b Avoid stating things explicitly
- c Write in scenes
- d Write in present tense
- e Avoid making explicit observations and summations
- f Delay the release of information
- g When possible, use dialogue.

Writing in scenes in present tense encourages the writer to say less and imply more because the action is described moment by moment as it occurs. This discourages the writer from summarising events for the reader, interpreting events for the reader, and/or coming to conclusions for the reader. The reader must do these things for him/herself.

Well-written dialogue, occurring in scenes, also asks the reader to get involved by interpreting what is said. In this way the adult reader in particular uses his/her own expectations, experiences, and assumptions in order to infer relationships, context, emotions, objectives and conflict, particularly while reading dialogue. In short, good dialogue is brief, under-written, usually not linguistically challenging, and yet requires the reader to participate by inferring meaning. Likewise, well written scenes, containing good dialogue, are immediate, under-written, but still not linguistically challenging- yet such scenes challenge the reader in ways appropriate to their life experience, by requiring interpretation.

3.3 Linguistically accessible fiction

Adults with little or no native language education whose linguistic competence is at a low level seem to make the slowest progress in reading (see e.g. Young-Scholten & Strom, 2006). It is also this group of readers for whom there are by far the fewest books (Young-Scholten & Maguire 2009). The linguistic component of writing to a brief therefore takes such learners into consideration. The objective is to write text that is easy enough to process to enable comprehension. Readers who are just beginning to be able to sound out words require mono- or bisyllabic words composed of CVC syllables. These should be regularly spelled words, and if the orthography is opaque, with a range of irregular spelling patterns (as in Danish and English), any irregularly spelled words should be those high frequency words which are already in readers' sight word repertoires. The writer can exploit LESLLA readers' awareness of syllable, onset and rhyme through rhyming and alliteration, and text can also be effectively repeated. This will result in prose more closely resembling poetry. Vocabulary should consist of concrete verbs, nouns (and only where necessary adjectives and adverbs) which are

relevant to readers' lives; 98% of the vocabulary used in a fiction book should be known by the reader (Hsueh-Chau & Nation, 2000). The requirement that most words be known by the reader is one that should be taken seriously. While the verdict is perhaps still out on whether one can learn vocabulary through reading, i.e. implicitly, the goal of reading for pleasure is first and foremost building LESLLA learners' reading stamina.

Sentences in the stories should be written with reference to Organic Grammar stages 1 and 2 (Vainikka & Young-Scholten, 2005); MacMillan Starter Level (Appendix 2) is along the same lines, but not sufficiently detailed. The table in Appendix 1 is the result of work on uninstructed immigrant learners of German dating back to Vainikka & Young-Scholten (1994) and more recent work on L2 English (see Young-Scholten & Ijuin, 2006). Under Organic Grammar, the learner builds up the syntax of the L2 from the basic lexical projection, Verb Phrase (VP) whose order is initially transferred from the native language. Thus when they are first starting to learn English, Farsi learners, for example, whose native language VP is head-final (the complement precedes the verb) produce utterances such as those in (2) (Mobaraki, Vainikka & Young-Scholten, 2008) from children who were eight and nine years old when data collection began (as soon as they were exposed to English in school in the UK); 'S' stands for the (usually fortnightly) session.⁴

- | | | |
|-------|--------------------------------------|---------------|
| (2) a | My ice-cream like. | (Mclissa S 4) |
| b | We tennis play. | (Bernard S 4) |
| c | Spot cupboard have. | (Mclissa S 7) |
| d | This chicken on the tractor sitting. | (Mclissa S 8) |
| e | Monday apple eat. | (Bernard S 9) |

At the next stage of early development, second language learners figure out the order of the target language VP. For English, expected utterances at this stage are (S)V(O) or (subject) verb-object. Subjects may be missing, and pronominal subjects and objects are overall much less frequent than proper nouns. Learners produce single-clause declarative sentences, with no embedded or conjoined clauses. At these stages, there is an overall absence of functional morphology. When writing fiction for learners at this stage, this then means that proper nouns instead of pronouns should be used, sentences should contain only a single SVO clause where the verb is a main/thematic one. Although learners at this stage produce few copulas, given the near impossibility of writing a story without them and certainly given the teaching of third person singular copulas, in writing fiction *is* (or its equivalent in other languages) can be used. It is also impossible to write grammatical fiction without using various other function words such as articles. While adjectives, adverbs and prepositions may have high semantic content, their inclusion in fiction can slow down readers' processing of written text. The guiding principle for the writing of LESLLA fiction is that sentences be short and every word chosen have very high semantic content to allow maximum ease of processing while reading. The longer it takes an emergent reader to get to the end of a sentence, the worse his/her comprehension of the story. Accessibility also

⁴ Although examples here are from (older) children, these are also representative of adult second language acquisition; since 1994 we have claimed that there are no fundamental differences in younger and older learners' second language acquisition of morphosyntax.

entails avoiding discourse devices typically employed for text cohesion (see Whiteside 2008 for LESLLA readers' difficulties with these). Creative use of dialogue and of supporting illustration can substitute for many of these linguistic elements.

3.4 Images

Books for young emergent readers are illustrated and we have generally followed suit (but see below). We kept in mind that images influence the reader's choice of book (Rodrigo et al., 2007), and that images should *clearly* depict the concepts words represent (Nation, 2001). The illustrations and photographs writers used turned out to support the narrative by substituting for difficult text, e.g. to indicate passage of time. Writers also used both book-end and bottom-of-the-page miniature picture glossaries. When the university student writers field tested their books (see below), they discovered that the LESLLA learners found the latter enjoyable and useful.

4 Writing to the brief: How the student writers did it?

During one semester, teams of three language and linguistics and/or creative writing university students in northeast England were given a brief to write and illustrate a fiction book of around 300 words that applied the above described principles of engaging fiction and principles of linguistic simplification. This constituted a module/course assignment for the language and linguistics students, who prepared team-based posters and then wrote individual essays about the linguist decisions they made as they wrote their books. Students were not marked on the fiction quality of their books, but prizes were given for the best five books written (by creative writing and language and linguistics students), as judged by the first author of this article (a creative writer). Under the guidance of the second author, students began the process of writing their books by visiting local ESOL classes to determine the interests of the potential readers. Through focus groups, the future writers discovered that LESLLA students were interested in (in this order): funny stories, life in the UK, crime stories, stories about the past, about immigrants and about famous people. They were less interested in adventure, horror, fantasy and romance. The language and linguistics students had the opportunity to attend (optional) workshops on creative writing, and the creative writing students had the opportunity to attend the weekly lectures on literacy that comprised the content of the module/course the language and linguistics students took. Some students opted to write books in languages other than English. Four of the students whose native languages were not English wrote their books in Polish and German, following versions of Organic Grammar as applied to these languages. One student studying linguistics and Japanese recognized the lack of such books for beginning Japanese second language learners, and after the end of the semester wrote a third book in Japanese. Students provided images to accompany their

⁵ See <http://simplycrackinggoodstories.wordpress.com> for posters describing the process the 2011 students followed in writing their fiction books for LESLLA adults.

books using clipart, their own photographs and their own drawing. See Appendices 3 and 4 for text and images from two books.

Before their assignments could be submitted, students had to field test the books in the ESOL classes they visited. This typically involved two students listening to a LESLLA student read the book out loud and keeping an account of where problems occurred, and it also involved a focus group organized by one of the teachers where the entire class evaluated eight books. During field testing, the writers discovered that readers did not find the books sufficiently easy. Level of morphosyntax (as described by Organic Grammar) was too high, and sentences contained difficult adverbs, idioms and phrasal verbs. They further discovered that they had not attended to visual presentation of the text: Sans serif font neither too large nor too small was suggested, and each sentence needed to have its own line. With respect to images, readers preferred either photographs or realistic – not cartoon-like – drawings in bright, primary colours. While the LESLLA readers expected the images to unambiguously support the narrative, evidence that this might not be necessary comes from their comments. When readers can articulate displeasure with images where there is no one-to-one match with the text, this indicates that they understand the text. We do not yet know what the relationship should be between images and text in books intended for pleasure reading, and this is certainly an area worth further research.

After field testing, the writers revised their books and submitted them. These books, including some which used proprietary images and Hollywood story lines, were colour photocopied and distributed to the ESOL classes with which we worked.

5 From workshop to finished product in detail: Chiko (see Appendix 3)

It would be useful to look in more detail at exactly how the writer moves from imagining a story to actually writing it. The story we describe here shows an outcome of the process, demonstrating many of the points we have determined to be crucial in writing good stories for new readers. These points include a sympathetic main character, writing in scenes, liberal use of dialogue, use of concrete details, under-written text allowing the reader to infer information, few adjectives and adverbs, narrative build, change of circumstances, desire, frustration of desire, growing problems, complications and conflict, and, of course, linguistic simplification. In this story, there is a sympathetic character, Katie, who has a problem. Katie is uneasy with her new husband's family. She wants them to like her, but they are very different to her own family. Moreover she is lonely, bored, and far from home. In the story, *Katie and Jali drive and drive and drive and drive...* indicating but not stating that Jali's family live very far away; the reader must infer this information not only from the next sentence, but from the next several sentences. This pushes the emergent reader to work on comprehension beyond the individual sentence. There are many other inferences to be made by the reader as the story progresses. Events are not interpreted for the reader, however using the context, the reader can infer conflict, emotions and objectives. Most important, inferring rather than telling creates in the reader a need to know and therefore to read on. Katie's loneliness and her position as a stranger in the house due to marriage is something many LESLLA readers will relate to. A temporary solution to

Katie's loneliness is a dog (Chiko) Jali brings home, but the problems Katie encounters with her new in-laws grow worse and worse as her new dog causes more and more chaos. This serves to make the reader care about Katie.

The story has been written entirely in scenes. The reader is shown, in scenes, the action of the story rather than told the story. When a story is shown in scenes, the reader must participate to make sense of events. When the reader is told the story, conclusions have already been drawn for the reader, who as a result remains outside the story. Our advice to write in scenes, especially in present tense (as demonstrated in *Chiko*) puts the writer in a position in which the action can be described moment by moment as it occurs, therefore discouraging the writer from summarising or interpreting events for the reader. Writing in scenes also encourages the use of concrete and/or significant detail. In each scene perhaps one item is described and focused on, giving the story grounding in the real world. Writing in scenes also encourages the use of dialogue. Well-written dialogue, dialogue that does not obviously give out information, but is motivated by conflict or desire, is another opportunity for the reader to feel close to the characters and to infer meaning.

This process of writing a story involved several workshops conducted by the first author. The first workshop focused on writing a synopsis with a main character in his/her normal situation and coming up with a series of problems and a resolution. Subsequent workshops entailed writing the synopsis as scenes, writing the actual story and then subjecting it to editing (by the first author). The first two scenes establish how Katie's life has just changed and begin to introduce obstacles.

1. The sun shines. The cows moo. The dogs bark. The cats meow. Katie and Jali kiss. Katie's mom smiles. Katie's dad smiles. Katie and Jali smile. They are married.

2. The sun shines. Katie and Jali drive and drive and drive and drive. They see many buildings. They see many houses. They see a big house. Jali stops the car. Jali and Katie see Jali's mom, dad, grandmother and grandfather.

"Welcome!" says Jali's mom.

"Come in," says Jali's father.

"Welcome, come in, come in," say Jali's grandmother and grandfather.

"Thank-you. You have a lovely home." Says Katie.

Scene 4 introduces additional obstacles: Katie discovers there is no internet access, no phone signal and no shops in the vicinity of the house. Scene 16 is the story's climax. Chiko brings a snake into the house, but no one has been able to find it. Although it is established in an earlier scene that the snake is not dangerous, the snake is still at large and Jali's family has banished Chiko to outside. This scene also serves the purpose of Chiko starting to win Jali's mum's approval.

16. "Come! Eat." says Jali's mum.

"Eeeeeeeeeeek! Snake in the beans!" Jali's grandmother screams.

The snake is on the table.

The snake is on the floor.

"Get Chiko!" says Jali's mum.

Chiko sees the snake.

The snake is in Chiko's mouth.

Jali opens the door.

"Good dog!" says Jali's mum.

The book ends with the solution to Katie's loneliness: Chiko is further accepted by the family after he goes to dog obedience school.

The prize-winning books similarly involved a single focus and sustained conflict, kept questions temporarily unanswered, used concrete and logical details along with dialogue and repetition. The plots in these five hooks unfolded over a period of hours, days, weeks or years. Crucially, each had a twist of plot and endings were ambiguous. It is the unexpected and the ambiguous that delight and stimulate the reader.

6 Discussion

Our on-going Simply Cracking Good Stories project has shown that writing fiction to a brief, for LESLLA readers, is indeed possible for both experienced creative writers and neophytes. The project does confirm the challenge of writing fiction books for adults with very low oral proficiency, suggesting that this is why so few such books exist. With respect to the process of guiding writers to create fiction books, as experts in creative writing (the first author) and second language acquisition (the second author), we have realized the importance of working closely with writers on both principles of accessibility and of fiction. Fiction writing workshops, including subsequent editing of books, are essential in producing high quality fiction.

The project also raises a number of issues each of which is worth empirical investigation. How long should books be? While teachers recommend books not longer than 300 words, the length of books preferred by readers will remain an open question until we are able to observe a range of LESLLA learners' pleasure reading habits. What is the role of images in these fiction books? Writers have thus far included in their fiction books on each page at least one and sometimes several of their or a friend's drawings or photographs or clipart images. Do books require images for the story to be comprehended? We are currently in the process of field testing *Chiko* without any images (apart from clocks showing the time). Images might well make a more attractive product, but we think the story might be strong and vivid enough for the text to stand alone. If this is correct, when this (and other stories created according to these guidelines) are accompanied by images, the illustrators or photographers may feel free to bring a new dimension to the text, illustrating the characters' expressed (and unexpressed) emotions for example. It would be very exciting to think of images that could be more sub-textual, even for new readers, because images do not have to explain or clarify the text. This would also, for example, provide new ways in which teachers might work with LESLLA learners on beginning to understand the use of images in the wider societies in which they live. The most important issue is, of course, LESLLA learners' reading these books. Until LESLLA classrooms have a library even half the size of what Rodrigo et al. (2007) recommend (e.g. three different books per student (=45 for a class of 15 students), an investigation of the development of the habit of pleasure reading by LESLLA adults will simply not be valid. Thus we are still –

with the enthusiastic help of language and linguistics students and creative writing students – working on amassing a suitable amount of engaging and accessible fiction.⁶

7 Conclusion

Through a project which is laying the groundwork for an on-going effort to create a real choice of fiction for LESLLA readers, we have made a number of discoveries. First and foremost, we have determined that there is a hunger for engaging and accessible books. When we distributed the final books to the ESOL classes, the readers immediately wanted to take them home. Teachers asked when there would be additional books and they cooperated in arranging times for university students to return the following year to interact with the readers in the process of writing more books as part of their module/course. The project is also being extended to languages other than English. One of the winning books *Fishing for Love* (see Appendix 4), has been translated into Dutch (see Young-Scholten & van de Craats, 2010), and the project has now begun in Spain. We now know that anyone can write fiction for LESLLA learners. Out of a group of around 30 language and linguistics and creative writing students, it was not just the latter who won prizes for their books. Indeed, the language and linguistics students who had never before seriously written creatively grasped and successfully applied the principles of fiction. Fiction requires editing, and we did not allow sufficient time to implement this process. Had we been able to do so, every fiction book written could have been as engaging as the five prize winners. Our most interesting discoveries lie at the interface between fiction and language. First, as noted above, writing in scenes, writing for immediacy, translates into simple text. Consider the linguistically complex *John sat in his kitchen, utterly and hopelessly depressed by the crisp white letter from his fiancée Mary telling him that she was through with him*. Now consider the linguistically simpler *John eats his soup. He looks at the table. He sees the letter. He reads the letter. He drops his spoon*. Writing in scenes also requires the reader to make inferences; in this case that John is shocked and perhaps unhappy, that the letter contains bad or surprising news. Delaying the information that the letter is from Mary adds further dramatic tension because the reader wonders what was in the letter and who it came from. Here we strongly suspect (but further research is needed) that application of pragmatics (in terms of implicature) to produce maximally engaging text is what will prompt the LESLLA reader – like all readers – to turn to the next page.

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Appendix 1

Organic Grammar (Vainikka & Young-Scholten 2005; Young-Scholten & Ijuin 2007)

STAGE	1a	1b	2	3	4
Order in declaratives	L1 word order , then from 1b onwards, target language word order				
Verb type	Main verbs only	Main verbs; copula <i>is</i>	Main verbs, modals, new copula forms	Main verbs, modals, and copula forms beyond <i>is</i> ; range of auxiliaries expands	
Main verb inflection	None	Very little	Some tense and aspect forms	Productive tense, aspect and agreement	
Subject pronouns	Absent	Begin to emerge	More forms; subjects optional	Subjects obligatory; <i>there</i> ; existential <i>it</i> emerge and become productive	
Complex syntax	None	Single clause sentences; only formulaic or intonation-based SVO questions	Conjoined clauses; questions are still formulaic or without inversion	Simple subordination; questions may still be without inversion	Complex subordination; questions with inversion.

Note that there is some overlap with Starter Level and Organic Grammar Stage 1.

Appendix 2

Starter Level (300 words; MacMillan Readers Structural reading
www.macmillanenglish.com)

Verb Group	Nominal Group	Adverbials	Adjectives	Sentence Structure
Present simple Present continuous	Simple common nouns	Verb + on simple adverbial phrase of manner, place or time	One adjective before the noun or in the predicate	Sentences of one clause only – verb + subject; subject + complement; subject + verb + object. Sentences introduced by 'There is/'There are/It is. Simple questions with yes/no answers
Occasionally found at Starter Level and frequently at subsequent levels			Two adjectives before the noun	Questions beginning with wh-words

Appendix 3

Chiko

- The sun shines. The cows moo. The dogs bark. The cats meow. Katie and Jali kiss. Katie's mom smiles. Katie's dad smiles. Katie and Jali smile. They are married.
- The sun shines. Katie and Jali drive and drive and drive and drive. They see many buildings. They see many houses. They see a big house. The car stops.
 "Welcome!" says Jali's mum.
 "Welcome," says Jali's father.
 "Come in!" say Jali's grandmother and grandfather.
 "Thank-you. You have a lovely home," says Katie.
- The sun shines. Birds sing. The grass is wet. Jali goes to the car.
 "See you tonight," says Jali.
 Jali kisses Katie.
 Jali drives to work.
 Katie goes to the kitchen.
 "Good morning!" says Jali's mum.
 "Tea?" asks Jali's mum.
 "Thank-you," says Katie.
- Katie goes to the dining room. No computer! No internet! Katie goes to the living room. No computer! No internet! Katie turns on her phone. No signal!
 Katie goes out of the house. She goes down the street. She goes up the street. No shops!
- (clock with 6 pm)
 "You are late," says Katie.
 "Sorry!" says Jali.
 "My job is very good. Lots of work!" says Jali.
 "Oh," says Katie.
 "What?" asks Jali.

"I miss my mum. I miss my dad. I miss my cats. I miss my dog. I miss my friends. I miss my computer. I miss -
"Please stop," says Jali.

6. The sun shines. Birds sing. The grass is wet. Jali goes to the car.

"See you tonight," says Jali.

Jali kisses Katie.

"Are you ok?" asks Jali.

"Yes," says Katie.

Katie goes to the kitchen.

"Good morning!" says Jali's mum.

"Tea?" asks Jali's mum.

"Thank-you," says Katie.

7. (clock with 8 pm)

"You are late. You are very late!" says Katie.

"Shhh!" says Jali.

"Look." Jali gives Katie a box.

"What?"

Katie opens the box.

"A puppy!" Katie says.

"He is Chiko," says Jali.

"Chiko!" says Katie.

Chiko licks Katie.

Katie laughs.

"Shhh," says Jali.

"My parents!"

"Oh," says Katie.

8. The sun shines. Birds sing. The grass is wet. Jali walks to the car.

"See you tonight," says Jali.

Jali kisses Katie.

Katie kisses Jali.

9. Katie and Chiko go outside

Chiko goes up the street.

Katie goes up the street

Chiko goes down the street.

Katie goes down the street.

Chiko barks.

10. Jali's mum opens the door.

Chiko runs into the house.

Katie runs into the house.

Chiko runs into the living room.

"Dog!" says Jali's dad.

"Dog!" says Jali's mum.

"Dog!" says Jali's grandfather.

"And snake!" says Jali's grandmother.

Chiko runs into the kitchen.

"Snake!" says Jali's grandmother.

Chiko runs into the dining room.

"Snake!" says Jali's grandfather.

11. "Black snake!" says Jali's dad.

"Big head!" says Jali's grandmother.

"Very long," says Jali's grandfather.

"Dangerous!" says Jali's mum.

They look in the kitchen. They look in the living room. They look in the dining room. They look in the bedrooms. They look in the bathrooms.

"Where is the snake?" asks Jali's grandmother.

"Where is the dog?" asks Jali's mum.

"Put him outside," says Jali's dad.

Katie puts Chiko in the garden. The garden is small. The garden has a wall. The wall is high.

Chiko barks.

12. (clock with 7 pm)

"You are home!" says Katie.

Jali kisses Katie.

"Chiko was bad. Chiko is in the garden," says Katie.

"Oh, no!" says Jali.

"A snake is in the house," says Jali's mum.

"Black snake!" says Jali's dad.

"Big head!" says Jali's grandmother.

"Very long," says Jali's grandfather.

"Very big," Says Jali's mum.

"Dangerous?" asks Jali.

"Dangerous," says Jali's mum.

13. "Put Chiko inside. Chiko can find the snake," says Jali's mum.

Chiko goes to the kitchen.

Chiko goes to the bedrooms.

Chiko goes to the living.

"Chiko has the snake!" says Jali's grandmother.

"Black snake!" says Jali's grandfather.

"Long snake!" says Jali's grandmother.

"No snake. My belt!" says Jali's mum. "Chiko! Outside!" says Jali.

Katie puts Chiko in the garden. The garden is small. The garden has a high wall.

Chiko barks and barks and barks.

14. The sun shines. Birds sing. The grass is wet.

The telephone rings.

"Your dog barks!" says a neighbour

"Sorry!" says Jali.

Jali goes to the car.

Katie goes to the car.

"See you tonight," says Jali.

Jali kisses Katie.

15. "Dad goes to the library every day. He reads the newspaper," says Jali.

"Go with my dad?" says Jali.

"Find the snake on the internet," says Jali.

16. The library is big.

Katie sits at the computer.

Katie finds snakes.

Black snakes do not live here.

Long snakes do not live here.

Big snakes do not live here.

Green snakes live here.

17. (clock with 7 pm.)

Jali goes to the bedroom.

"Green snakes live here," says Katie.

"Green snakes are not dangerous," says Jali.

"Come! Eat!" says Jali's mum.

"Eeeeeeeeeek! A snake in the beans!" Jali's grandmother screams.

"Get Chiko!" says Jali's mum.

Chiko sees the snake.

The snake is in Chiko's mouth.

Jali opens the door.

"Good dog," says Jali's mum.

18. The sun shines. Birds sing. The grass is wet. Jali goes to the car. Katie goes to the car. Chiko goes to the car. They drive to the dog school.

Chiko is a good student, says the teacher.

19. Chiko sleeps inside.

Chiko does not bark.

20. The sun shines. Birds sing. The grass is wet. Jali walks to the car.

"See you tonight" says Jali.

Jali kisses Katie.

Katie kisses Jali.

Katie walks down the street.

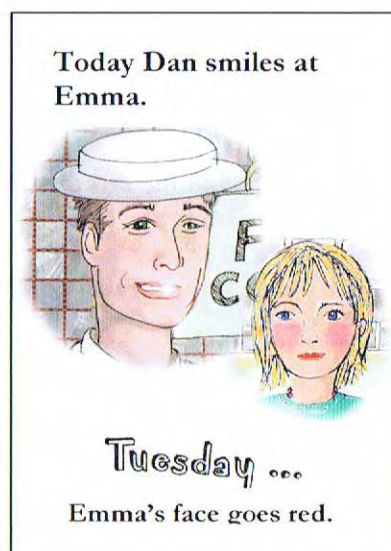
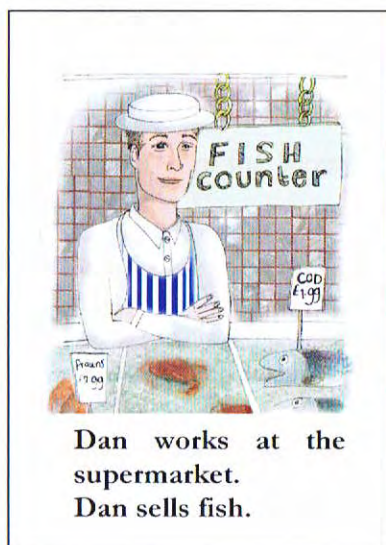
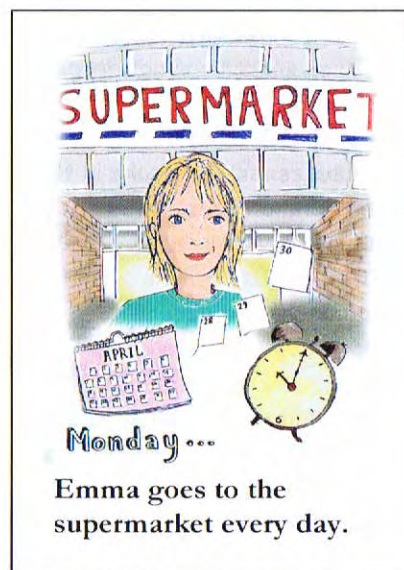
Chiko walks down the street.

Katie walks up the street.

Chiko walks up the street.

Appendix 4

Somes pages from Fishing for love.



Today, Emma returns. She hides.
Dan talks to a girl.

