

UNIVERSITY OF SOUTHAMPTON  
FACULTY OF LAW, ART AND SOCIAL SCIENCES  
SCHOOL OF EDUCATION

**Supporting English Learning in the Family: An  
Ethnographic Case Study of a Young Korean-English Learner**

by  
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**Thesis for the degree of Doctor of Philosophy**

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UNIVERSITY OF SOUTHAMPTON  
**ABSTRACT**

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**SUPPORTING ENGLISH LEARNING IN THE FAMILY: AN  
ETHNOGRAPHIC CASE STUDY OF A YOUNG KOREAN-ENGLISH LEARNER**

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The purpose of this study is to describe the second language learning experience of a young Korean-English learner living in the UK and attending primary school, but with very limited English ability at the start of the study (two months after her arrival). The study focused on the child's home reading activities and play at home from a Vygotskian sociocultural perspective, exploring family scaffolding, motivation, learning opportunities, and appropriation of English as a second language (ESL) in developing her communicative competence. The study provides thick descriptions of the Korean child's utterances in the informal context. The data used in the study include six different types of home reading and other six play activities, mother's observational journal as a participant and researcher, the child's English writing, and teacher interviews about her settlement in the classroom. The study documented family scaffolding practices for children's ESL learning. Through home reading activities, the monolingual grandmother's encouragement and questioning contributed to appropriation of vocabulary in both L1 and L2 via self-regulation. Mother's instructional interactions activated the child's ZPD and led to voluntary role-plays among siblings, which contributed to the children's confidence in ESL use through mutual scaffolding. The children's willingness to join in different types of play at home also fostered mutual scaffolding for English use and increased learning opportunities within their ZPD, as seen for example in imitation or self-regulatory private speech use. Play props served to promote communicative competence. Further research is recommended about ESL children in mainstream schools in the U.K. and their socialization process in mastering English.

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# Chapter 1

## Introduction

### 1.1 Rationale for the study

Nowadays there is no controversy in arguing that English occupies a status as an international language in the global village, mainly due to the undeniable fact that English is the de facto language of business in the world today. English goes so far as to be a very special weapon to be acquired for young people to survive in a competitive world, especially for non-native English speaking people. Many countries including Japan have declared English to be an official language or are considering doing so. English has also been taught as the primary foreign language in the majority of countries including Korea.

In addition to the global issue of English as an international language, Korean parents' passion for educating their children, which had once been a source of development for the nation's industry, is, now, transferred to a passion for having their children learn English. It is often the case that they try to go abroad or even immigrate to English-speaking countries, hoping that their children will acquire English proficiency without any trouble or suffering from learning English. Many parents, contrary to their ideal, say that they have been disappointed with the result, because their children's English proficiency was not obtained in so quick and easy a way as they expected.

As a result, Korean parents are more interested than ever in how they can help their children acquire English proficiency as well as develop English literacy in the most effective way, either in Korea or overseas. Nevertheless, there are few research studies on feasible approaches to supporting foreign or second language learning at home for parents or other family members.

When we consider such current issues in Korean society, it is high time to consider the most appropriate advice for parents or other family members, so that they can help children develop their learning autonomy and acquire English proficiency at home.

On the other hand, children who first arrive in England start their study in normal primary or secondary classes, irrespective of their ability in English. In this context, parental support in the family is essential for their child's settling down to his/her

school life in a new country. It is well known that parents' or carers' support for their child's home reading is important in establishing his/her literacy, for both L1 and L2 learners. The National Curriculum in England (Refer to Section 2.4) puts emphasis on parental involvement in children's learning and suggests home reading activities depending on each child's reading level, which are intended to promote children's English literacy, and which in turn may be a mediating way to support home literacy via school learning. L2 parents need to know how to mediate these home reading activities in effective ways.

Another factor which occupies much of children's home activity is play. Although parents recognize that children develop their learning through play (Vygotsky 1978; Newman & Holzman 1993), it is not easy to find studies which provide concrete supporting methods they can utilize to encourage children's L2 learning through play.

This study began with the practical purpose of providing parents with guidance to assist their children's learning of English as a foreign or second language (EFL or ESL) at home. The neo-Vygotskian sociocultural approach to cognition has been adopted as the most appropriate theoretical framework for the study. Vygotsky (1978: 84-91) introduced the concept of 'zone of proximal development (ZPD)' to explain the fundamental nexus of development and learning, which was identified with the contrast between assisted performance and unassisted performance. The term 'assisted performance' (Tharp & Gallimore 1988: 30) defines what a child can do with help, with the support of the environment, of others, and of the self; such assistance for performance has been described as 'scaffolding', a metaphor first used by Wood, Bruner, and Ross (1976) to describe the ideal role of the teacher. (The role of scaffolding in the ZPD will be described in detail in Chapter 2 of this thesis.)

We know that children's learning takes place in the everyday interactions of domestic life, since they are learning higher-order cognitive and linguistic skills, long before entering school. Therefore, family members' scaffolding strategies are worth investigating to understand how they support children in the process of acquiring a foreign or second language. The investigation leads to the illumination of children's learning processes and of the mediating tools or materials used to facilitate children's L2 learning. Such an exploration of supporting processes for children's L2 learning during home activities will also have implications for classroom teaching.

With this underlying rationale, this study will explore scaffolding of children's L2 learning by illustrating how young ESL learners interact in their home reading and

play activities with different interlocutors including not only family members such as a parent, siblings, and grandmother, but also English speaking friends.

Fortunately, I, as a researcher and mother, had a chance to study in England with my two daughters and with another girl (my niece), who joined us six months later, each of whom began with a different level of English. Ethnographic study of these three girls for eight months had the potential to reveal a rich picture of the processes leading to acquisition of English as a second language as independent bilinguals, with others' assistance in the beginning and self-regulated assistance at a later stage, which is the ultimate goal for education and a stepping stone for autonomous life-long learning. For reasons of space limitations in the thesis, this study will focus on the case of the youngest child, Amy, though the others will also be introduced and become familiar through the depiction of a range of family activities.

## **1.2 Aims**

An important aim of this study is to suggest types of scaffolding which can be used at home by parents or other family members as well as by young foreign or second language learners, by exploring the successful experiences in scaffolding and learning of a Korean young ESL learner at home, through an ethnographic case study of her home reading and play activities. Themes to be explored will include both scaffolding strategies and the role of mediating materials in a macro socio-cultural network, while others will include learning processes in a micro-interactional context, and most of the data will be investigated at both levels. The children's English progress over time will be also explained sporadically in the linguistic plane to explore how the scaffolding efforts can be reflected in their L2 learning and development.

In short, this ethnographic case study was undertaken to explore the following general question: "How do home reading and/or play serve to develop children's second language fluency and communicative competence?"

## **1.3 Research questions**

To seek answers to the above general research question, the transcribed data will be interpreted in terms of the following specific research questions:

1. How did family members scaffold children's second language learning and development?
2. How did home reading and/or play motivate children's second language use?
3. How did home reading and/or play contribute to the provision of children's second language learning opportunities?
4. Is there evidence of L2 appropriation taking place during home reading and/or play?

To investigate the general research question, we should describe how the range and the quality of children's second language and communicative competence change over time; how young L2 learners interact with different interlocutors in home reading activities and/or play situations; how different discourse genres in home reading and play affect children's language use; what kinds of scaffolding provision are requested and used within children's ZPD of second language learning; and if possible to identify major milestones for children's English development.

Discussion about how to provide children with the most effective scaffolding should include the question of who can best facilitate children's second language acquisition; what types of scaffolding are relevant to children's second language learning; how the scaffolding changes according to children's language development.

The second and third questions imply the importance of motivation and learning opportunities for children's second language learning. The investigation of these questions also covers how L1 use alternates with L2 use; what kinds of learning materials and resources are used for second language development at home; and how those materials affect children's learning motivation in their ZPD.

Finally, answering the question about children's appropriation of the second language should include discussion of how private speech affects children's internalisation of second language; at what stage of children's second language development inner speech and mental rehearsal of English are most used; if children's awareness of identity affects their language choice; the roles of code-switching in children's conversational interaction; and how children's play affects children's language use and development.

Data obtained through the ethnographic case study of a young Korean ESL learner will be used to develop answers to the above research questions.

## 1.4 A preview of the chapters to follow

This thesis consists of three parts: Theoretical orientation; Methodological approach; and Ethnographical case findings.

Chapter 2 focuses on the theoretical background of the study. The first section of this chapter introduces sociocultural concepts related to children's language learning/acquisition. First, this chapter attempts to understand the notion of scaffolding and its roles in children's ZPD. Types of scaffolding relevant to different genres of children's spoken discourse are examined. Second, types of children's play are explored in terms of their second language learning potential. Third, private speech, appropriation, internalisation, and inner speech are interpreted as a series of processes of foreign or second language learning, to demonstrate how those concepts help our understanding of children's social interaction until they arrive at self-regulation in second language use. Fourth, identity and language choice in family and social networks, learning materials and play props such as books, toys, etc., and environments for family literacy are reconsidered as mediating tools for scaffolding. Finally, this chapter reviews other researchers' recent ethnographic case studies of second language acquisition among Korean English speakers, among minority ethnic groups, and/or in the home context, respectively.

Chapter 3 will provide a brief account of ethnographic case study methodology, to present a theoretical base for the research design of this study. It includes a review of how subjectivity and ethical issues affect the research design, and also describes the context of investigation, participants, data collection processes, transcription procedures, and data analysis procedures used in this study.

Chapters 4 and 5 will report the ethnographic case findings, based mainly on audio-recorded data, with some written data. Chapter 4 deals with the scaffolding and learning processes used during various reading events with different people and mediating materials. Chapter 5 discusses how different genres of children's play provide opportunities for their second language development.

Chapter 6 summarizes the findings of this study and draws them together to answer the specific research questions. The thesis concludes with practical implications for parents, educators, and education policy makers, and with some suggestions about future research.

## Chapter 2

### Theoretical Orientation

#### 2.1 Introduction

This chapter will introduce the sociocultural approach to language and cognitive development in order to facilitate readers' understanding of the basic framework of this study. This entire study of children's second language development is based upon a sociocognitive view of learning and development heavily influenced by Vygotsky (1962, 1978, etc.) and the neo-Vygotskians (e.g. Wertsch 1985 a, b, 1991, 1998; Rogoff 1984, 1986, 1990, 1994; etc), on Bruner's work (Bruner 1975a, b, 1983; Bruner et al. 1976; Bruner et al. 1989; etc.), and on related work in language development (e.g. Weir 1962; Kuczaj 1983; etc), and in language and culture (e.g. Gumperz 1982; etc.). It sees learning as being socially based, and cognition as growing out of socially-based experiences. For example, Rogoff (1990), from a neo-Vygotskian perspective, posits that cognitive development is an apprenticeship, which occurs through guided participation in social activity.

However, this literature review will not discuss the overall differences between Vygotskyian and neo-Vygotskian approaches to children's learning and cognitive development, but will focus on an exploration of how theories implied by Vygotsky and modified by his followers can be applied to children's second language learning.

Secondly, theories about the role of scaffolding in children's second language acquisition and biliteracy, will be explored in respect of home social interactions, and the roles of code-switching and of turn-taking will be examined.

Thirdly, research about children's home reading and its role in improvement of both L1 and L2 literacy will be reviewed.

Fourthly, research about the effect of different types of play on children's literacy development will also be investigated from a sociocultural perspective.

Finally, ethnographic studies of children's ESL learning in minority language communities including Korean groups will be reappraised briefly.

To sum up, this chapter reviews sociocultural approaches to learning and development via language for one part and recent ethnographic case studies of young learners' second language learning for another. This review will provide a full background to the investigation of home strategies for young second/foreign language learners.

## 2.2 A sociocultural approach to language learning

We need to introduce the general sociocultural approach to teaching and learning proposed by Vygotsky and others, which will provide the underlying theory for the analysis of children's home ESL learning in this study.

Vygotsky (1978) believes that learning is a social process performed in collaboration with an expert other rather than a solo performance, which implies that not only should the students interact with their teacher, but also with their peers. A student can either be a learner who needs guidance, or a guide, depending on the task and the level of competency of each individual student. This sociocultural view of learning sees the development of cognition as a result of participation with others in goal-directed activity. The educational basis of this is captured by the Zone of Proximal Development (ZPD), in combination with the notion of 'scaffolding'<sup>1</sup> first identified by Wood, et al (1976).

In recent decades there have been many publications which further developed theoretical understanding of the ZPD and its connection to instruction (see Berk & Winsler 1995; Bodrova & Leong 1996; Daniels 1996; Diaz & Berk 1992; Dixon-Krauss 1996; Frawley 1997; Hammond 2001; Kim 1994; Lantolf 2000; Lantolf & Appel 1994a; Moll 1990; Newman & Holzman 1993; Smith, et al. 1997; Tharp & Gallimore 1988; Wells, 1999; Wertsch, 1985a, b, 1991, 1998, etc.). Based on this work, the key concepts<sup>2</sup> of a sociocultural perspective on children's cognitive development most relevant for second language learning will be reviewed in this chapter. Above all, the concept of the

<sup>1</sup> Originally, "the metaphorical term *scaffold*, though never used by Vygotsky, has come to be used for interactional support, often in the form of adult-child dialogue that is structured by the adult to maximize the growth of the child's intrapsychological functioning" (Caly, et al. 1990: 219). In this study, the notion of scaffolding will be used, expanded into peer/sibling collaboration.

<sup>2</sup> Broadly, they will cover neo-Vygotskian approaches to "the goal of their work (*development*); the processes by which development is carried out (*control, mediation, and internalisation*); the context for development (*activity*)" (Frawley 1997: 87).

ZPD and its implications for children's language development will be outlined. It is a presupposition of this study that the process of second language acquisition can be considered in the same way as a general problem-solving activity carried out through interaction.

### **2.2.1 Sociocultural theory and literacy**

The sociocultural approach to literacy, which has emerged from general sociocultural theory, has potential importance for how we conceptualise second language learning within a sociocultural setting. Warschauer (1997) explains that three concepts of genetic analysis, social learning, and mediation have contributed to a new interpretation of literacy:

1) Genetic, or developmental, analysis suggests that it is possible to understand many aspects of mental functioning only if one understands their origin and the transitions they went through:

..the task of sociocultural analysis is to understand the relationship between human action, including mental functioning, on the one hand, and the cultural, institutional, and historical context in which this action occurs, on the other. (Wertsch 1998: 24, 179)

Therefore, genetic analysis suggests that a proper understanding of the emergence of literacy has to take into account broad social, cultural, and historic trends related to the significance of reading and writing for human cognition and communication.

2) Social learning is the notion of the social origin of mental functioning:

Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; the first, between people (interpsychological), and then inside the child (intrapsychological). (Vygotsky 1978: 57)

Vygotsky further believes that this development principally takes place through a form of apprenticeship learning. Rogoff (1990) has developed this concept, demonstrating that learning is not an isolated act of cognition, but rather a process of gaining entry to a discourse of practitioners via apprenticeship assistance from peers and teachers. From this point of view, learning to read and write is explained as a social practice rather than

an individual skill. That is, it can be said that those who are considered literate in any community are those who have been apprenticed into certain social practices.

3) Mediation is the notion that all human activity is mediated by tools or signs (Wertsch 1991). For Vygotsky (1981), the incorporation of mediational means does not simply facilitate actions that could have occurred without them, but by being included in the process of behaviour, alters the entire flow and structure of mental functions. The concept of mediation will help us interpret the significance of particular tools (e.g. play props) in the practice of literacy, as will be discussed further below.

To sum up, these three concepts from general sociocultural theory will be the basis of our understanding of language development. Language cannot be defined as an individual cognitive act, but rather as a social practice; to teach language therefore means to apprentice people into the social practices of language-using communities; and various tools such play/literacy props or language itself are significant in transforming human actions.

### **2.2.2 Zone of Proximal Development (ZPD) in learning and development**

#### **1) The concept of the ZPD**

As educators and parents, we are constantly reminded that children must be motivated in order to learn. However, according to Vygotsky, children must learn in order to be motivated. In other words, learning leads development. (Newman & Holzman 1993: 60)

Vygotsky also maintains that the child follows the adult's example and gradually develops the ability to do certain tasks without help or assistance. In order to go from old mastered knowledge to mastery of new knowledge, one must go through what Vygotsky calls a 'Zone of Proximal Development (ZPD)' which he defines as "the distance between the actual developmental level as determined by independent problem solving [without guided instruction] and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky 1978: 86). In the Zone of Proximal Development, it is the other that pulls the learner along in the search for higher order knowledge. The other can be a

teacher, a parent, or a peer that acts as a guide through the ZPD of the learner until new knowledge has been mastered and the learner becomes his or her own teacher.

## 2) The role of imitation in the ZPD

“Imitation is a factor that has been implicated in the process of language acquisition to a degree dictated more by theoretical orientation than by empirical observation” (Snow 1983: 29). Vygotsky (1978) argues that the role of imitation in learning must be re-evaluated:

An unshakable tenet of classical psychology is that only the independent activity of children, not their imitative activity, indicates their level of mental development. This view is expressed in all current testing systems. .... Imitation and learning are thought of as purely mechanical processes. But recently psychologists have shown that a person can imitate only that which is within her developmental level. (*ibid.* pp. 87-88)

Vygotsky emphasizes that only humans can be taught through imitation to solve a variety of more advanced problems independently:

Children can imitate a variety of actions that go well beyond the limits of their own capabilities. Using imitation, children are capable of doing much more in collective activity or under the guidance of adults. (*ibid.* p. 88)

Regarding language learning, this view gains support from studies of early language acquisition (e.g. Bloom, Hood & Lightbown 1974). Newman & Holzman (1993: 56-7) point out that children do not imitate what they know well nor what is far beyond their linguistic level, and that they imitate what they are in the process of learning, i.e. “children imitate only what is in the ZPD” (*ibid.* p. 87). Therefore, a Vygotskian theoretical framework implies that imitation plays a role in children’s second language acquisition.

## 3) The ZPD in children’s social interactions

Various researchers (e.g. Newman, et al. 1989) suggest that the social context of interactions and activities with peers contribute to creation of the ZPD:

Taking the context seriously means treating the ZPD as more than a psychological phenomenon. For a ZPD to be created, there must be a joint activity that creates a context for teacher and student interaction. Once the zone is open, the ‘expert’ can use any of the means of performance assistance. (*ibid.* p. 71; Newman & Holzman 1993: 73)

We believe that all social interactions, not only those involving expert peers and adults, provide the opportunity for children to learn more about the world. There is growing evidence that collaborative learning between peers, regardless of ability, activates the zone of proximal development. ... We believe that ZPD are created within the learners in the context of activities. (Goodman & Goodman 1990: 228)

Correspondingly, this study will explore how ESL children learn through interactions with peers (including siblings) as they explore literacy events and play together, and how adults find opportunities to encourage learners to work in collaboration.

As children play and interact with others at home and at school, they develop specific modes of communication, expression and explanation. Goodman & Goodman (1990) believe this social use of language forms the basis for literacy. Tharp & Gallimore (1988, 1990) propose a four-stage model of the ZPD to describe performance capacity as progression through the ZPD and beyond (see Figure 2.1).

Figure 2.1 **Four-stage model of ZPD** (Excerpted from Tharp & Gallimore 1988: 35)

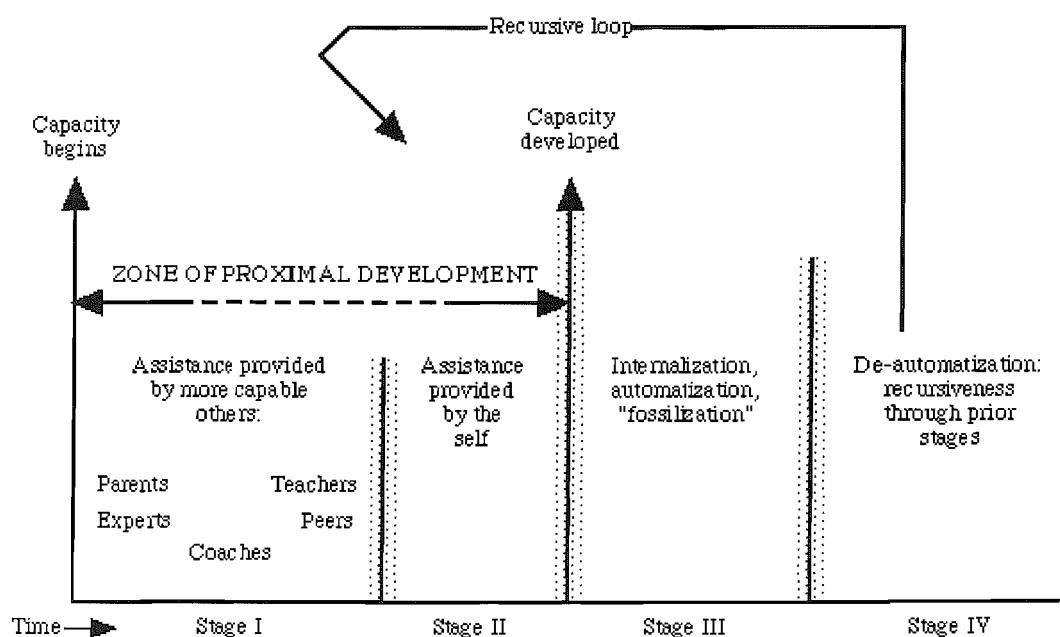


Figure 2.1 shows clearly that the concept of performance in the ZPD is a recursive process, rather than a linear one. Bodrova & Leong (1996) summarise the scaffolding strategies of each stage as in the following:

At stage 1, the child is able to perform the task but does not fully understand how she got the answer. At this stage the most helpful types of interactions are modelling,

contingent management (setting a pattern of rewards), feeding back (letting children know how close their behavior is to the target), instructing (giving direct instructions about strategies), questioning (asking leading questions), and cognitive structuring (providing explanatory and belief structures that organize and give meaning). Stage 1 has been accomplished when the learner takes responsibility for the structuring of the task.

In stage 2, performance is assisted by the learner. This is a transition stage because performance is not fully internalized, developed, or automatized. The child issues self-instructions, controlling behavior through self-directed speech. This self-directed speech takes on the function of the adult, monitoring and assisting behavior.

In stage 3, behavior becomes automatized and fossilized. The child no longer needs to think about the substeps and can now produce a mature performance easily, almost thoughtlessly.

In the final stage, stage 4, de-automatization of performance leads to recursion through the ZPD. When for some reason a newly learned skill becomes de-automatized and cannot be carried out spontaneously, the child must return to other-assistance or self-assistance. (*ibid.* pp. 45-46)

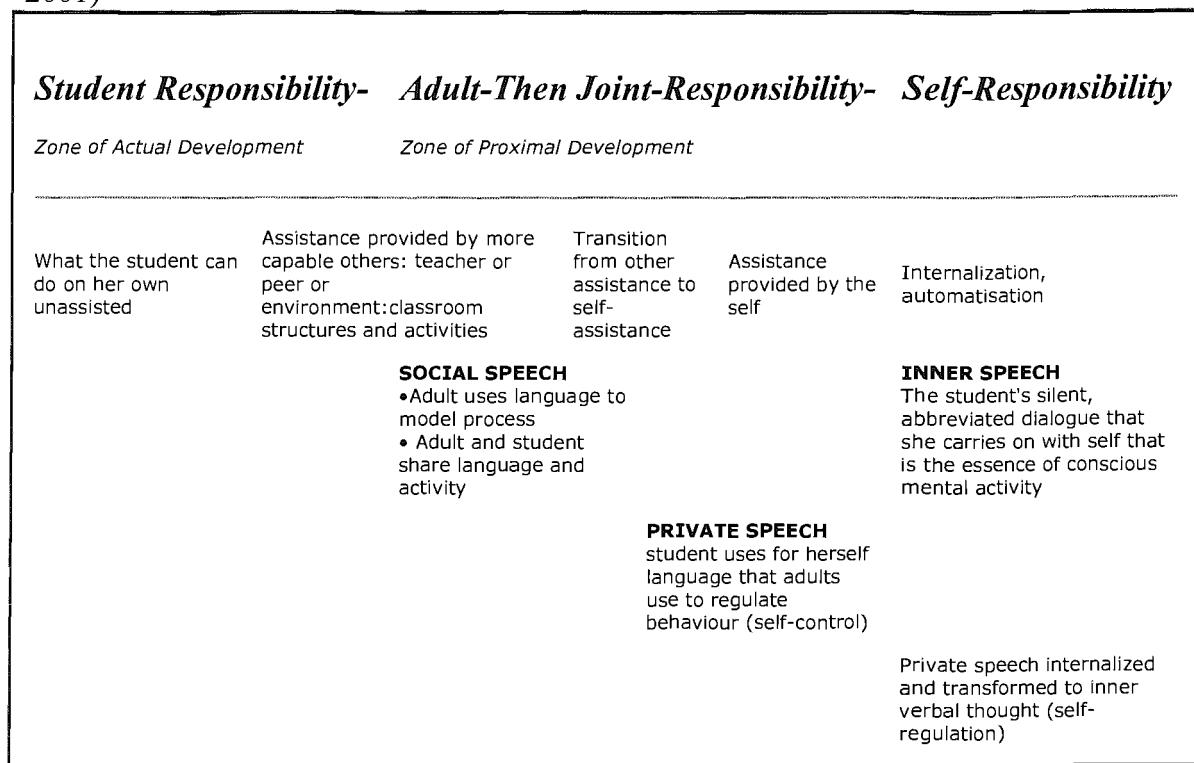
This study will focus on figuring out the scaffolding strategies and learning opportunities used at stage 1 and stage 2, in particular, in order for children to develop autonomy and internalisation of ESL learning.

Before exploring the scaffolding framework more fully, some key concepts of the developmental process as conceived in neo-Vygotskian theory will be discussed in the following section.

### **2.2.3 The developmental process within the ZPD**

To understand the complexity of the developmental process in the ZPD, it is necessary to take into account the concepts of mediation, internalisation, appropriation, inner speech, and private speech. According to Vygotskian theory about the developmental relationship between thought and language, initially language is a public exchange between people. Young children use private speech to bring new concepts into their mind, i.e. they have to move their mouth to do so. Inner speech is the next step where sentences are silently encoded in the mind. Finally, verbal thought occurs when ideas take the form of short messages rather than complete sentences in the mind (Bodrova & Leong 1996). The overall place of language in children's learning process is summarized in Figure 2.2.

Figure 2.2 The framework of a child's learning process (Excerpted from Wilhelm, et al. 2001)



## 1) Mediation

Vygotsky (1962) emphasises that social interactions are crucial for development from the very beginning of a child's life, and that any higher mental function necessarily goes through an external social stage in its development before becoming an internal, truly mental function. Moreover, "major turning points in development are connected with the appearance, or transformation, of new forms of mediation" (Clay, et al. 1990: 219). These include intersubjectivity, i.e. the means by which the educator reaches and meets the level of the child's understanding and then leads the child from there to a higher, culturally mediated level of development (Wertsch 1985a; Dixon-Krauss 1996). This in turn leads to the idea of tool mediation to ensure the transformation of assisted performance into independent performance. To explore what techniques and tools have been used to mediate children's ESL learning at home is one of the goals of this study.

## 2) Internalisation and appropriation

Internalisation is the process which explains "how a child becomes self-regulated after a period of other-regulation" (Schaffer 1996: 270).

Internalization is carried out by the abbreviation of interactive social speech into audible speech to oneself, or *private speech*, and ultimately silent speech for oneself, or *inner speech*. Social dialogue condenses into a private dialogue for thinking. (Frawley 1997: 95)

Rogoff (1993) prefers the term ‘appropriation’ to ‘internalization’, which “occurs in the context of engagement in sociocultural activity, being the process by which individuals transform their skills and understanding through their participation (p. 138)”, taking it from Bakhtin (1981):

It [the word in language] becomes “one’s own” only when the speaker postulates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention (*ibid.* pp. 293-294)

Newman, et al. (1993: 71) combine the concept of appropriation with the ZPD to create “the foundation for what they call the ‘construction zone’ – where and how cognitive structures originate”, addressing how children’s cognitive processes change in their social interaction with teachers and other students (Newman, et al. 1989). However, there is a need to find evidence for this process within the observable behaviour of the interlocutors and the microgenetic analysis of interactions within children’s home reading and play activities will therefore be undertaken in this study.

### 3) Private Speech

The concept of private speech is implied in the process of internalisation. Social dialogue abbreviates to private dialogue, as explained in the following quotation:

Piaget argues that children’s private speech – what he called *egocentric speech* – derives from their own cognitive autonomy and disappears when they become socialized. Vygotsky countered that since children are initially social and have to learn to be individuals, their private speech is not egocentric but essentially social. He then observed that young children use private speech in the presence of other young children, but not alone, and so their private dialogues preserve the social conditions of dialogue. The reverse is true for adults, who use private speech alone because they, unlike young children, have already internalised the dialogue and so have no need for recourse to the social group. Moreover, private speech does not disappear but goes underground in development, resurfacing in both child and adult, depending on the task at hand. (Frawley 1997: 95)

In other words, the initial location of private speech for thinking in the social context is followed by abbreviation as it is internalised for autonomous functioning. Therefore,

“private speech is a milestone along the developmental path to internalised speech, soon to give way to muttering and finally silent inner control via thought” (Vygotsky 1962/1986 in Furrow 1992: 143).

Bivens, et al. (1992) point out that Vygotskian definitions of private speech centre around notion of self-talk and self-regulation, and postulate that self-regulating private speech originates in early socialized language, specifically in verbal guidance or directions given to the child and adult. They also indicate that children use private speech “for emotional release, to assist in problem solving, and to comment on the actions and/or attitudes of self and others” (p. 161).

Concerning the relation between thought and language in children’s development, Ramirez (1992) quotes three hypotheses based on Vygotsky’s concept of private speech:

First, private speech becomes an important tool for self-regulation as children use language to plan, guide, and monitor their own activity. Second, [according to Vygotsky’s theory that private speech, in its earliest forms, cannot be clearly differentiated from social speech] the differentiation between social and private speech as two distinct functional uses of language – communicative and regulatory – occurs gradually in development. Finally, private speech constitutes the overt and observable precursor of covert inner speech or verbal thinking. (Wertsch & Stone 1985 quoted in Ramirez 1992: 199)

Ramirez suggests the study of private speech through a “dialogic approach” based on the following consideration: “private utterances have the same common characteristics as any other kind of expression; no private utterance should be analyzed in isolation, i.e. researchers must pay close attention to the linguistic and conversational context in which private speech is embedded” (1992: 205). In this context, Ramirez (1992) also implies that the environments that promote social communication will also promote use of private speech, mentioning that a child who is alone in an unfamiliar room will tend to utter significantly fewer private utterances than a child who is in the company of other children and/or adults.

Behrend & Rosengren (1992) suggest that parents scaffold their children to use more private speech, pointing out that a parental style of over-control and regulation of the actual completion of the task will not promote private speech, nor will a style that is unresponsive to the child’s needs.

First, effective scaffolding should improve children's task performance by making it more likely that a difficult task will fall within the child's ZPD. Second, and following logically from the first, is that an effective scaffolding style should maintain or increase a child's use of private speech because it has shown that private speech is most frequent on moderately difficult tasks within the child's ZPD. (*ibid.* pp.91-92)

They stress that individual differences in parental interactive style will have different consequences for private speech and concurrent and future task performance.

In this study, examples of L2 private speech use in children's activity episodes will be presented and interpreted by "the dialogic approach" (Ramirez 1992).

#### 4) Inner speech

Vygotsky (1962) specifies the concept, 'inner speech', as the principal means for developing correspondence between thought and language:

[Inner speech] is speech for oneself; external speech is for others. It would indeed be surprising if such a basic difference in function did not affect the structure of the two kinds of speech. Absence of vocalisation *per se* is only a consequence of the specific nature of inner speech, which is neither an antecedent of external speech nor its reproduction in memory, but is, in a sense, the opposite of external speech. The latter is the turning of thought into words, its materialisation and objectification. With inner speech the process is reversed: speech turns into inward thought. Consequently, their structures must differ. (*ibid.* p. 13)

Inner speech is not the interior aspect of external speech – it is a function itself. It still remains speech, i.e., thought connected with words. But while in external speech thought is embodied in words, in inner speech words die as they bring forth thought. (*ibid.* p.149; Vygotsky 2000: 122)

"The exemplification of the dialogue of vocalized inner speech" (Weir 1962: 112) will be demonstrated in a young second language learner's monologues, especially the mode of question and answer by herself in Chapter 5 of this study (e.g., see the interpretation of Episodes 10 and 11 ), as Weir pointed out:

This vocal speech then turns into inner speech at a higher developmental level. The nature of the soliloquies is not monologues *in abstracto*, but a dialogue with imaginary interlocutors or the child's assuming both roles in the exchange. ...The monologues are vocalized thought or inner speech, hence the primary structure of a dialogue is not surprising. (Weir 1962: 23)

Here however, inner speech will not be independently researched but some comments on its use will be integrated into the account of private speech.

#### **2.2.4 Play, private speech and self-regulation**

Vygotsky (1978) considers sociodramatic play as crucial for cognitive, social, and emotional development (see examples from Singer and Singer 1990; Garvey 1976, 1977, 1990; Smilansky 1968) and proposes that children, when they play, actively organize stimuli into patterns that allow for understanding and regulation of behaviour in accord with social norms. Self-regulation develops in the imaginary context of sociodramatic play as children learn to separate thought and action from external stimuli and rely on ideas to guide behaviour. And the imaginary situations the children recreate require that they follow social rules as they realize their desire to participate in the adult world through sociodramatic play (Elias & Berk 2000).

According to Vygotskian theory, self-regulation begins when children integrate adult prompts, demands, and explanations, and strategies into their private speech. Krafft & Berk (1998) found from the observation of 3-to-5-year-olds' private speech use in natural free-choice contexts that the extent to which children engaged in nonteacher-directed open-ended activities, especially make-believe or fantasy play involving interaction with peers, was the strongest correlate of private speech and task-relevant, self-guiding comments. These findings are consistent with Vygotsky's supposition that collaborative make-believe plays a vital role in the development of self-regulation.

### **2.3 Scaffolding for second language learning**

In this section, after exploring the general concept of scaffolding within the ZPD, different types of scaffolding strategies in classroom activities suggested by various neo-Vygotskians (e.g. Palinscar 1986; Tharp 1993; Lim 2000; Galguera 2003; etc.) will be reviewed. The main aim of this study is to identify home scaffolding strategies, which have not been so fully studied. However, this study also tries to suggest practical guidelines for teachers as well as parents, and consequently the relationship between home and classroom strategies will eventually be discussed briefly (in Chapter 6).

### 2.3.1 The concept of scaffolding

The Vygotskian notion that learning is essentially a social and cultural process which occurs in the interaction between individuals is central to the theoretical basis of scaffolding (Hammond et al. 2001). Wood, et al. (1976) propose that the expert provides 'scaffolding' within the ZPD to enable the novice to perform at a higher level and achieve a goal that would be beyond his unassisted efforts. With scaffolding the task itself is not changed, but what the learner initially does is made easier with assistance. Scaffolding is action taken by the guide to ensure that the learner can properly navigate through the ZPD:

...the term [scaffold] designated all those strategies that an adult uses in order to help children's learning efforts through supportive interventions, the form of which may vary but which are all aimed at ensuring that children achieve goals that would be beyond them without such support. (Schaffer 1996: 270)

Bodrova & Leong (1996) stress Bruner's studies about scaffolding primarily in the area of language acquisition, referring to his statement that when young children are learning language, parents present the child with mature speech:

Not all sentences are reduced to baby talk. However, parents vary the amount of contextual support they give. They restate, repeat the important words that have meaning, use gestures, and respond to the child's utterances by focusing on the meaning of the child's utterances and not the grammatical form. Adults maintain a dialogue with the child as if the child is another adult who understands everything. Parents act as if the child can understand, thus responding to the ZPD and not to the child's actual level of speech production. (*ibid.* p.43)

Gregory (2001) introduces the term, 'language acquisition support system' or LASS (p.303) to explain adults' support for young children's conversation skills, noting that the scaffolds should be removed gradually as the child gains confidence and competence in learning.

Beyond learning through the assistance of a more capable person, Wells (1999) proposes the possibility of creating the ZPD through cooperative peer learning. He emphasizes participants' willingness to learn with and from each other as a way for learning to occur in the ZPD. On the other hand, Bodrova & Leong (1996) and Schaffer (1996: 272-273) also point out that studies using the scaffolding metaphor have placed

emphasis on the supportive and cooperative role of the child's partner, i.e. peer interaction, but that peer interactions may be initially ineffective:

In the early stages of the learning process, interaction with the teacher may be more beneficial than sharing activities with peers. This is particularly true when the child has not used a skill or strategy correctly or when a concept is still very vague. If the misunderstandings of others would confuse the child, then this is not the time for peer interaction. (Bodrova, et al. 1996: 118)

However, Goodman & Goodman (1990) argue that there is evidence that peers of similar knowledge or ability cause reorganization of concepts (e.g. Pontecorvo & Zucchermaglio 1990) and that bilingual children can learn about language through interactions with peers as they explore literacy events together (e.g. Teberosky 1990).

In the Vygotskian sense, the scaffolding literature suggests that a major feature of ZPD is its dialogical structure.

Ideally, the teacher's utterances are aimed at ensuring the learner's maximal involvement in completing the task at hand, even in the absence of the latter's full understanding of the task situation, in this way, nudging the child "from one level of competence to the next and eventually to independent application of the instructed skill". (Palincsar 1986: 74)

Palincsar argues that children's performance requires an attentiveness that will be reflected in the teacher's dialogic utterances.

In the next section, consideration is given to the kind of dialogic utterances which have been identified in scaffolded instruction, which may be undertaken both by parents in informal settings and teachers in formal educational settings.

### **2.3.2 General taxonomies of scaffolding**

Before considering how scaffolding should and can be carried out in the family situation, we will review the process of scaffolded instruction in a classroom, partly because little research has addressed home scaffolding strategies, but because this study also presupposes that the effect of assistance through interactions in home contexts can be applied to the classroom. Once a problem is given to the students the teacher must be sure that enough guidance is provided at the start of the task, so the students understand in which direction they should proceed. The teacher has to be very aware of what is

happening with the students, so they can start fading away and let the students finish problem solving independently.

Scaffolded instruction within the ZPD is informed by the tutor's constant appraisal of, and sensitivity to, the learner's level of functioning. More specifically, the successful scaffolding of instruction requires that the teacher perform a number of functions, among which are the selection, organization, and presentation of a suitable tasks. These tasks must also allow for: the teaching of emerging skills; ongoing evaluation of the task's suitability to its purpose; the generation and maintenance of the learner's interest in the task; the use of modelling, questioning, and explanation to clarify the goals of the task; and the presentation of approximations and appropriate approaches to the task. (Palincsar 1986)

Tharp & Gallimore (1988: 45-70, 1990: 177-183) identify and Tharp (1993: 271-272, cited in Daniels 1996: 12-13) summarizes the following seven means of assisting performance and facilitating learning: 'modelling' to offer behaviour for imitation; 'feedback' to provide partner with information on a performance; 'contingency management' to apply the principles of reinforcement and punishment to behaviour; 'instructing' to request specific action; 'questioning' as a request for a verbal response; 'cognitive structuring' by giving explanations; and 'task structuring' by chunking, segregating, sequencing or structuring a task into or from components.

Student-student interaction patterns and their role in language acquisition have also been examined. For example, Lim (2000: 66-74, quoted in Brown & Rodgers 2002: 106) distinguishes positive from negative scaffolding functions in two-student exchanges. Positive examples include 'recruitment of interest' such as initiating topics; 'modelling'; 'feedback'; 'direction maintenance' to keep each other in pursuit of the task; 'group maintenance' to control frustration level in self and peer in order to complete the task; 'questioning' to give information about partner's understanding; 'questioning' for clarification; 'propositional knowledge' to contribute new ideas; 'task structuring' to help partner and self to participate in the task. He continues the list of negative functions: 'erroneous feedback' such as giving inaccurate information; 'assertions without explanations' such as repeating a point of view without elaboration; 'lack of frustration control' by expressing frustration in words or tone of voice; and 'inauthentic questions' including questions with no particular purpose.

Galguera (2003) suggests six possible ways to scaffold science instruction for English learners. These are ‘modelling’ such as demonstrating procedures and examples of work to students; ‘bridging’ to connect students’ individual experiences with learning content; ‘contextualization’ for both the content and the language being taught, ‘schema-building’ including the use of graphic organizers, charts, matrices, and word webs; ‘text representation’ for learning a second language, and ‘metacognitive development’ to support students’ self-assessment skills and self-understanding as a learner.

Based on the concept of scaffolding as a temporary structure which provides help at specific points in the learning process, Benz (2002) notes three types of scaffolding which consist of ‘reception scaffolds’ to direct the learner’s attention to what is important; ‘transformation scaffolds’ to impose structure on information; and ‘production scaffolds’ useful when the form of what is to be produced follows the conventions of some genre, publication or presentation format. Benz claims that these correspond with the hurdles students face in their second language learning: understanding and appropriating second language source materials, reorganizing them and figuring out what to do with them, and finally producing something for evaluation based on those sources.

Roehler & Cantlon (1997) examined five types of scaffolding from ESL lesson transcripts: ‘offering explanations’; ‘inviting student participation’; ‘verifying and clarifying student understandings’; ‘modelling of desired behaviours’ including think-aloud, ‘talk-aloud’, and ‘performance modelling’; and ‘inviting students to contribute clues’. Their study showed that teacher’s modelling of connective questions and elaborated comments led to students’ increased use of comments and questions, which in turn created contextualized learning opportunities with a “balance of challenge and support” (*ibid.* p. 37).

What is common to these scaffolding suggestions is that scaffolding instruction should guide the learner to independent and self-regulated competence. In addition, Lepper, et al. (1997) suggested expert scaffolders should have motivational goals to cultivate a sense of self-confidence, challenge, curiosity, and control that will influence their students’ approach to further relevant learning opportunities.

This study will offer qualitative descriptions of home scaffolding interactions for young ESL learners’ proficiency development within the framework of children’ learning

process shown in Figure 2.2, rather than quantitatively tracing which scaffolding types or means are used in their interactions or confirming how the lists are appropriate for them.

### 2.3.3 Types of scaffolding for language learning

The role of interaction as a central ingredient in sociocultural theory is necessary to be interpreted in relation to both scaffolding and learning opportunities for second/foreign language acquisition.

Swain (2000) maintains that collaborative dialogue is a significant mediator of second language learning if developmental cognitive processes arise from social interaction (Vygotsky 1978; Rogoff 1990) as the metalinguistic interpretation of the ZPD:

When a collaborative effort is being made by participants in an activity, their speaking (or writing) mediates this effort. ... Their 'saying' is cognitive activity, and 'what is said' is an outcome of that activity. Through saying and reflecting on what is said, new knowledge is constructed. (Swain 2000: 113)

#### 1) Negotiation of meaning

Van Lier (2000) points out that negotiation of meaning<sup>3</sup> is indicative of learning processes or at least offers learning opportunities, suggesting the reason as follows:

...in negotiating meaning a piece of language that was not comprehensible before, now becomes comprehensible as a result of negotiation work and can thus be incorporated into the learner's target-language repertoire. (*ibid.* p. 247)

Long (1996: 448) comments that problem-solving tasks which are supposed to require much negotiation when working cooperatively provide more learning opportunities than general free conversation.

Accordingly, this study will focus on collaborative tasks that lead learners to reflect on their own language production as they negotiate meaning (Kinginger 2002: 255), in the form of home reading and play activities.

#### 2) Turn-taking and repetition

This study focuses on the description of interaction processes to investigate scaffolding and learning opportunities from a sociocultural perspective. Nevertheless, aspects of conversational turn-taking will be discussed to explore how turn-taking by

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<sup>3</sup> See Young (1983) for sociolinguistic interpretation of the negotiation of meaning in children's foreign language acquisition.

young L2 learners can contribute to their second language learning, since conversation is a joint production resulting from the interactional work of the participants as a dynamic process and turn-taking is one of its basic ingredients (McTear 1985).

For example, initiations as utterances which predict or expect a response are an important mechanism for the maintenance of conversation (*ibid.* p. 232). Attention-getting as an indication of communicative intention will be described briefly in this study, to examine how initiations were performed in young L2 learners' interactions with different types of interlocutors, and how they contributed to scaffolding and L2 learning opportunities.

Similarly, the use of repetition to take a conversational turn and make a relevant contribution when unable to say anything more substantial in the language has been documented in L1 developmental studies (e.g., McTear 1985; Garvey & Berninger 1981) and may also be important in conversations among young L2 learners.

Therefore, this study examines how the young L2 learners repeat and substitute utterances or words in home reading and play situations, and tries to investigate how this contributes to their second language learning as a scaffolding device, for themselves or their interlocutors. From a psycholinguistic point of view, non-native speakers are known to use self-repetition to gain exposure time to linguistic forms and reorder their thoughts in L2 dialogues (Wiberg 2003; Jensen & Vinther 2003). Peck (1978) observes that repetition and substitution give the second-language learner an opportunity to produce grammatically acceptable sentences by filling in with only one or two new words. Lemish & Rice (1986) also show that parents repeat after the child, expanding, correcting, clarifying, or interpreting in the interactional process. In this study, self-repetition in the shape of private speech will be explored as a possible self-scaffolding device to internalize newly heard or recalled words.

### 3) Code-switching and language choice

Analysis of bilingual children's interactions must inevitably cover the concept of language choice including code-switching, whose interpretation will be attempted in terms of scaffolding to facilitate communication. (The terminological distinction sometimes made between code-mixing and code-switching (Bhatia & Ritchie 1999: 618-

627) is not of critical importance to the research objectives of this study, and the term ‘code-switching’ will be used for both phenomena.)

Different explanations for code-switching have been proposed, to do with identity (Scotton 1988; Wei 1998), performance of language functions (Gumperz 1982), and levels of language ability (Johnston 1989; Poulisse 1997). In this study we will concentrate on the contribution of code-switching to scaffolding processes and the support offered to L2 learning opportunities.

#### 4) Identity and power relationships

Children’s identity and power relations are relevant to this study, because children learn L2 as members of social groups and “language users as social actors have both personal and social cognition, both types of which influence interaction and discourse of individual members” (van Dijk 2001: 354). For example, Martello (2004) interpreted children’s talk about spelling as an evidence that “some young literacy learners assume precompetent identities while others adopt identities characterized by confidence and competence” (p. 272); this can be compared with the spelling game played by young ESL learners including a native English-speaking child (in Episode 7 of this study) where the role that spelling knowledge might play in the children’s sense of identity as learners will be discussed.

On the other hand, parents’ desire to raise their children as bilinguals might motivate them to practise L1 in a variety of ways with the intention of developing dual cultural identity in their children (Gillanders & Jimerez 2004). Carers’ identification with L1 is an important background element in the present study, as will be seen below.

#### 5) Other emotional factors

De Jong (1986) has addressed a range of emotional factors attaching to child bilingualism, including self-consciousness and frustration, through her own experience and interviews with other mothers. Self-consciousness can be both a positive and a negative asset for children in a bilingual situation:

Some children who like being watched and love applause are the ones that thrive, for they can please all those around them, whether they are parents, grandparents, or schoolteachers. But for those children who are rather more shy and withdrawn, the

requirement to speak two different languages may minimize their sociability. (*ibid.* p.48)

De Jong points out that some children choose an observer's role for quite a long time before they start to reproduce what they have learned through imitation and participation. She also describes children's frustration when they can't express themselves adequately:

Children have a strong need to communicate, and as they get older language becomes an increasingly important means of communication. ...A number of mothers told me that their own children reacted aggressively towards other children because of their unsuccessful attempts to communicate. (*ibid.* p. 53)

In this study, frustration will be explored with reference to use of private speech and code-switching (e.g., see Diana's role in Episode 8 of this study).

#### **2.3.4 Adult scaffolding and children's second language development**

There have been many research studies about assistance from parents for children's language acquisition, (e.g., see Cooper, et al. 1999; Marsh, et al 2001; Korat, et al. 2001; Kavanaugh, et al. 1983; Aram, et al. 2001; Strapp, et al. 1999; Dunn, et al. 1984; O'Connell, et al. 1984; Rickelman, et al. 1991; Rasinski, et al. 1991). Gillanders & Jiménez (2004) in their case study about home environments with high levels of emergent literacy highlight that the role of parental active support and corresponding literacy practices at home promote positive effects of bilingualism and consequently literacy learning. Parke, et al (2002) suggest possible means of assisting young bilingual children in their own highly motivated and active learning:

reducing potential stress in the new learning environment, maximizing opportunities for participation, seeking ways of supporting social interaction, and providing opportunities for language learning. (*ibid.* p. 295)

In this study, Mother's interactive support and monolingual grandmother's scaffolding will be explored in respects of motivation and learning opportunities for second language development.

#### **2.3.5 Peers' and/or siblings' scaffolding for children's language proficiency**

Although the concept of scaffolding children's learning started by assuming adult support, a number of studies indicate that scaffolding can occur in peer interaction in

mainstream education (e.g., Forman & Cazden 1985) and L2 classrooms (e.g., Donato 1994, 2000; Kowal & Swain 1994; Ohta 2000; Swain & Lapkin 1988; Swain 2000; Long 1997, 2002; Murshad 2002). Donato (1994) coined the term 'collective scaffolding' and showed that without clearly identifiable experts, members in a group scaffolded together their resolution of language-related problems. Ohta (2000) has documented scaffolding interactions from both expert and novice interlocutors. Murshad (2002) also showed that siblings play a significant role in bilingual children's overall linguistic development. Long (1997, 2002) observed that peers are excellent teachers of young newcomers in new cultural worlds. Harper, et al (2003), in their observation of preschool children's interaction with peers and with teachers, consider interactions with peers to be the main context in which children develop social skills, rather than adult-initiated interactions. These classroom studies encourage us in our attempt observation of home interactions from a similar perspective.

Gregory (1998, 2001), Williams, et al. (2001), and Bongartz, et al. (2003) examine the role of siblings and/or peers in literacy acquisition, and the interactions between school and home practices performed by children in their everyday play. The attempt to move beyond the paradigm of parental involvement in reading for linguistic minority children in the UK was made by Gregory (1998), who shows the ways in which older siblings provide scaffolding closely adjusted to the reading ability of the individual child. Gregory (2001) also indicates that the special role of siblings close in age as mediators of literacy and language learning has generally been overlooked, and introduces, with paradigms of scaffolding and collaborative learning, the reciprocity of learning as synergy, whereby siblings stimulate and foster each other's development. She emphasizes that the synergy takes place between dyads through play activities at home and community contexts. William, et al. (2001) found that older siblings act as intermediaries, interpreting the discourse, values and practices of the school and blending practices from each domain in their play with their younger brothers and sisters. The experience of second born children like our case study subject may be distinctive:

The first born appears to be influenced to a large degree by the experiences of the parents, whereas the second child is greatly affected by the family's interpretations of the experiences of the first born and by the interaction which takes place between the

children [in that the older children's school experiences reflect upon the experience of the younger siblings more directly]. (Taylor 1983: 13)

Bongartz & Schneider (2003) conclude that "success in SLA should generally be defined under the umbrella of interactional competence, with social interaction and linguistic inventory as separate, but not independent, yardsticks for assessment" (p.13). Overall, this study will describe children's home interactions with different interlocutors, to explore how the interactions affect their L2 proficiency development.

## **2.4 Home reading and ESL development**

Observations of a young second language learner's home reading activities are a main part of this study. Home reading is one of the scaffolding strategies recommended by classroom teachers to support children's literacy under the National Curriculum in England (refer to <http://www.parentcentre.gov.uk/learnjourn>). From pre-school education in England onward, storybook reading with parents at home is encouraged (Parke, et al. 2002). Like English L1 children, young ESL learners in England bring a storybook from school everyday in Key Stage 1 or in early Key Stage 2, to read at home. Parents are recommended to share the reading or check children's reading aloud, depending on their current literacy ability. There is no doubt that home reading is a crucial resource for supporting ESL learning.

This section will review research about family literacy and home reading, with special reference to bilingual settings. Then, the functions of role-play in reading and the roles of L1 in L2 reading will be discussed as emergent issues especially in the analysis of young L2 learners' reading episodes in this study. This study is focused primarily on ESL oral development, not on literacy development, but it is recognized here that with primary school age children, these skills cannot validly be separated, and for an ESL child they may support each other.

### **2.4.1 Family literacy: parental involvement in reading**

The term 'family literacy' has been used to refer either/both "to the interrelated literacy practices of parents, children and others in home or/and to certain kinds of educational programmes that recognize the importance of the family dimension in the

literacy learning of children or parents or both" (see Nutbrown & Hannon 2003: 115-116 for more discussion).

The more traditional way of viewing literacy starts from the individual child reading in the classroom setting. However, it has increasingly been recognized that parents play a critical role in developing children's lifelong attitude toward reading and school by initiating reading activities in the home and by engaging in various forms of indirect and informal teaching (Rickelman & Henk 1991; Dickinson 1994; Taylor 1983).

Freebody, et al. (2001) claim that homes offer distinctive features such as one-to-one interaction, with fewer talk-management problems; high mutual familiarity with the knowledge base, interest, and interactive preferences of the learner; a focus on the accurate completing of the reading exercise; and so on. Schemes for parental involvement in their children's reading at home involve the teacher giving guidance and lending school reading books to parents and children so as to improve academic reading achievement and motivation (Topping et al. 1997; Haney & Hill 2004; Handel 1992; Quintero & Huerta-Macias 1990). There are increasing numbers of empirical studies (Aram, et al. 2001; Bongartz, et al. 2003; Korat, et al. 2001; Volk 1999; Williams, et al. 2001; Marsh, et al. 2001; Gregory 1998, 2001; Weingerger 1996; etc.) which move from the classroom into the informal world of family learning, and aim to link the two. For example, Kenner (2000) attempted to encourage children's multi-literacy with home literacy materials in the classroom, pointing out the fact that despite bilingual parents' devotion of time and energy to literacy, these children were stereotyped and ignored in classrooms.

#### **2.4.2 Home reading practices and language development**

It is known that home reading variables (frequency of oral reading, number of books owned, and library membership) predict levels of language skills above and beyond economic status (Raz & Bryant 1990). Thus early book experiences at home are reliably correlated with language development (Arnold & Whitehurst 1994).

Shared storybook reading is a family literacy practice that has not only been frequently linked with children's literacy development (Gillanders & Jiménez. 2004; Torr 2004; Woude & Barton 2003; Whitehead 2002; Wood 2002), but also promotes language

development of young children (Sonnenchein & Munsterman 2002; Karweit 1994; Gallimore et al. 1993; Morrice & Simmons 1991; Adams 1990; Clay 1979; Smith 1979; Ninio & Bruner 1978).

The interactions between the adult and child [about the story] that enable the child to actively construct meaning from the story are particularly important for the development of vocabulary, understanding of the function of print, and comprehension of the story. (Karweit 1994: 44)

Picture book reading in particular provides an ideal context for children's language learning (Torr 2004; Whitehead 2002; Arnold & Whitehurst 1994; Moerk 1985; Ninio & Bruner 1978). It has been characterized as "a situation that calls for joint attention and references, elicits verbal labelling and test questions from the parent and, for some children, elicits repetitions of adult utterances" (Lemish & Rice 1985: 268). Ninio & Bruner (1978) also claim that mothers' consistent correction of incorrect labels and reinforcement of correct labels during picture-book reading may have an impact on children's language ability:

Picture book reading has the potential to teach so many things – vocabulary, rhyme, the meaning of print, the structure of stories and language, sustained attention, and so on – that many experts assume [as its long-term effects] that early shared book reading affects later school performance substantially. (Arnold & Whitehurst 1994: 122-123)

Arnold & Whitehurst (1994) developed a shared reading program called dialogic reading aimed at increasing stimulation of two- and three-year-old children's language skills via interactive picture-book reading, including techniques to permit the child to become the teller of the story, by prompting, expanding, and rewarding the child's effort to talk. Similarly, Tough & Hughes (1984) suggest that reading and discussing stories at home may help the child clarify their ideas as well as increase their vocabulary, stimulate their imagination, and develop a love of books by allowing the child to pursue a line of questioning without having to cope with the competing demands of other children thanks to the one-to-one situation.

In ESL settings, Koskinen, et al. (1993) found that "read-along audiotapes with rehearsal, reading and re-reading were effective in promoting growth in accuracy, fluency, confidence and motivation in first grade ESL students" (quoted in Topping, et al 1997: 9).

Reading materials for home literacy in this study include picture story books used usually for shared reading (Torr 2004; Whitehead 2002; etc.) and audiotaped books for playing alone and/or in synchrony with the text (Gamby 1983; Topping, et al. 1997). Together with a printed version of the same text, the commercial audiotapes provide an excellent opportunity for children to rehearse a text through listening before seeking to read the text by themselves – not so much “repeated reading” as “repeated listening-with-reading” (Topping, et al. 1997: 8).

The analysis of a young ESL child’s home reading episodes in this study will show how such practices were supported with her mother as a scaffold, and how the performances contributed to her developing ESL proficiency.

#### **2.4.3 The function of role-play in reading**

The young ESL learners in this study often performed English role-plays based on the context and/or pictures in the English texts they read together with family members such as parent or siblings (see the interpretation of Home Reading Episodes in Chapter 4). Superficially, this seemed to promote their confidence and motivation for second language use in the home setting. Such an interpretation of their role-plays led to further investigation of the claimed functions of role-play either in L1 or L2 development.

Parke et al. (2002) observe that through their role-play with siblings at home, young bilingual children are able to take control of their own learning and show desire to adapt to the new sociocultural setting, which are among the salient qualities of most role play Episodes in my study. Hall (1998) suggests that role-play arises from children’s real feelings about a situation, supporting literacy by providing real life purposes and engagement with genres and text types in the context of real life problem solving.

It is known that role-play supported by skilled adults including parents can enable children to develop socially, cognitively, and in their oral and written language beyond what is normally expected of them (Hall 1998; Smilansky 1990). To support role play, adults should participate as equals, providing models of appropriate language but not initiating, shaping or dominating the role-play (Cook 2000; Tizard & Hughs 1984). Cook also found that role play provided ample opportunities for assessment of speaking and listening, and generic and textual knowledge, but also of word level achievement, since

children could show their actual and potential knowledge by using adults' modelling as a scaffold. She concluded that 'confidence and motivation', 'knowledge of genres and text types', 'technical vocabulary', 'the processes of drafting and editing', 'the development of features of character and action', and 'word knowledge' (2000: 78) can be gained from home based language learning through role play, which includes adult participation, modelling and scaffolding.

#### **2.4.4 The role of L1 in L2 reading**

In this study, young second language learners used L1 alongside L2 in their reading and play activities. From a sociocultural perspective, the use of L1 as a means for confirming understanding or more efficiently storing what has been understood supports the view of language as a tool for thought (Upton & Lee-Thompson 2001). Other researchers (e.g., Diaz & Berk 1992; Donato 2000; Lantolf & Appel 1994b) suggest that the L1 serves as a mediating tool to help students think about and make sense of the structure, content, and meaning of the L2 texts they read. Upton & Lee-Thompson (2001: 491) also suggest that L2 readers attempt to construct on an intrapsychological or cognitive plane, a scaffold using their own expertise in their L1 as a means of pushing their L2 competence beyond its current level. In this study, the use of L1 by a young second language learner (e.g., Episode 2) will be examined to test the claim that it plays a role as the facilitator of thought and as a mediating tool to create the reader's own understanding of L2 text.

#### **2.5 Play and second language use**

There has been resurgence of interest in play as a means of learning in the early years in the UK, since "the influence exerted by the downward thrust of the National Curriculum in 1990 and the National Literacy Strategy in 1998" (William & Rask 2003: 527). For L2 learners like other children, play is central to home life.

As a result, this study set out to explore how young second language learners use their language in the play setting and what kinds of scaffolding the children can get for their second language development in different genres and/or types of play situation at home.

In this section, sociocultural perspectives on the nature of play will be reviewed first. Next, different types and genres of play will be outlined, and their possible functions and opportunities for literacy and language development will be examined briefly.

### 2.5.1 The nature of play in sociocultural perspectives

Play promotes development within the ZPD and scaffolds learning (Leong, et al. 1999). Vygotsky (1978) discusses the role of play as a context in which the ZPD is activated, and explains how play relates to development:

Play creates the ZPD of a child. In play a child always behaves beyond his average age, above his daily behaviour; in play it is as though he were a head taller than himself. As in the focus of a magnifying glass, play contains all developmental tendencies in a condensed form and is itself a major source of development. ...The child moves forward essentially through play activity. Only in this sense can play be considered a leading activity that determines the child's development. (*ibid.* pp.102-103)

Goodman & Goodman (1990) stress the power of play in children's learning of knowledge and culture of their peers and the adults in the society, since when children play they adopt the appropriate language and engage in relevant activities in both fantasy and realistic play situations:

Play, itself, mediates the learning of children. Because they are "only" playing, they are free to risk doing things they are not yet confident they can do well. In social play, children transact with each other, mediating each other's learning. They learn to understand the meanings of the world as they play with their representations of the world. They build concepts of mathematics and science as well as language, including literacy. (*ibid.* p. 228)

Vygotsky's explanation (1976, 1978) about how play evolves should also be considered, because this developmental process may also be observed in ESL learners' play:

...The child starts with an imaginary situation that initially is so very close to the real one. A reproduction of the real situation takes place. For example, a child playing with a doll repeats almost exactly what his mother does with him....It is more memory in action than a novel imaginary situation.

As play develops, we see a movement toward the conscious realization of its purpose. ... Purpose, as the ultimate goal, determines the child's affective attitude to play.

At the end of development, rules emerge, and the more rigid they are the greater the demands on the child's application, the greater the regulation of the child's activity, the more tense and acute play becomes.

In one sense a child at play is free to determine his own actions. But in another sense this is an illusory freedom, for his actions are in fact subordinated to the meanings of things, and he acts accordingly.

From the point of view of development, creating an imaginary situation can be regarded as a means of developing abstract thought. (Vygotsky 1978: 103)

Thus, Vygotsky linked play to the development of inner speech and the higher mental functions (Minick 1996).

Newman & Holzman (1993) contend that defining play as creating an imaginary situation is linked with the presence of rules, quoting Vygotsky's claim that "whenever there is an imaginary situation in play, there are rules – not rules that are formulated in advance and change during the course of the game but ones that stem from an imaginary situation" (Vygotsky 1978: 95). Thus, play can be said to be an enjoyable, voluntary, and rule-governed activity, having an important role in learning and cognitive development (Nicolopoulou & Cole 1993).

In summary, play releases the child from the constraints of reality allowing meanings to be independent of their linked objects and actions and offering children the opportunity to immerse themselves in higher-order thought processes (Saracho & Spodek 1998: 41).

### **2.5.2 The functions of play and play props in language learning**

Children use play to support their language learning (Galda, et al 1985). In play, it can be said that children exercise their imaginations, but they also explore the roles of adults in common daily experiences, for example, those of teachers for young second language learners since the classroom is the most common place they are exposed to the second language (e.g., Episodes 7, 8 or 11 in this study). Tough (1977) distinguishes three different kinds of play: physical, exploratory, and imaginative play, and discusses the opportunities they provide in stimulating children's use of language and promoting the development of communication skills. She also suggests that teachers' joining in children's play will "not only improve the quality and enjoyment of their play, but will also extend their skills of thinking and using language" (*ibid.* p. 158). Moreover, Tough identified three characteristics of imaginative play, which are relevant to the play episodes of my thesis (e.g., Episodes 11 or 12): children are playing some role, or even several roles in turn, within an imagined scene; children's imaginative play has a fantastic

context and is not based on reality; and a child's imaginative play takes the form of a story and there is a running narrative to accompany his actions, which presents adults with an opportunity to help the child tell a story with a beginning, a middle and an end (*ibid.* pp. 164-165).

Several researchers assert that play provides chances to learn literacy (see review by Roskos & Christie 2001). While children are playing, they learn to read words through literacy interactions stimulated by literacy materials such as print (see the examples in Neuman & Rooskos 1990: 214); to express their understandings of books (Rowe, 1998); to produce more advanced syntactic utterances and sentence expansions that are linked to reading success (Vedeler 1997); and to explore the functions and features of written language (Strickland, et al. 1990; Whitmore, et al. 2004).

Whitmore, et al. (2004) suggest that play is an ideal medium for children to expand their knowledge of written language:

Children play what they know, so literacy-enriched dramatic play experiences provide children with opportunities to expand written language that are currently significant for their development. For example, in play, written language serves all kinds of functions – to seek information, to complete jobs, to remember, to entertain – and the contexts in which these functions are appropriate are clear. As children explore functions, they expand their knowledge of the written language, genres and features ...and the strategies necessary for using them to make meaning. (*ibid.* p.310)

Saracho & Spodek (1998) also believe that the play context can strengthen interpersonal communication between children and adult family members through the rapport established in exploring literacy-related objects. Neuman & Roskos (1990) suggest that inserting literacy props into the play environment may spark role-taking using literacy in the children's play frames, allowing children to experiment and practise a range of appropriate learning behaviours and role relationships in addition to the generic roles of reader and writer.

Strickland, et al. (1990) showed that play with literacy props such as various kinds of writing paper, materials to make books, and other stationery can be an excellent context for teachers to observe and assess young children's emergent literacy behaviour. Observation and description of young second language learners' use of play props in this study are expected to shed light on language and literacy development during play.

### 2.5.3 The types of play

A number of proposals for categorising play types have been proposed. These are briefly reviewed because different types of play may offer different types of learning opportunities to the young ESL learner.

Guttman & Frederiksen (1985: 111-112) distinguished monologic and dialogic discourse occurring during solitary and social play respectively. Here, solitary play includes solitary (“the child is alone and engaged in independent activity”) and parallel play (“the child is physically close to the other child and plays with similar toys, but the play is independent”); social play is classified by the categories of associative (“the child plays actively with the other child”) and cooperative play (“the child’s play with the other child is organized and purposeful”). These basic distinctions are useful for classifying ESL play.

Besides, Pellegrini (1985: 85) categorised social and cognitive aspects of play as functional (“repetitive motor activities”), constructive (“use of objects to build something”), and dramatic (“transforming a real situation into an imaginary situation”). For transformation into imaginary play, Guttman & Frederiksen’s classification of imaginary play (1985) depended on four types of transformation: self-transformation, other-transformation, situation-transformation, and object transformation or substitution. Pellegrini (1985) commented that in symbolic play, children use language to assign an imaginary property or identity to an object with object transformations; to create fantasy independent of objects with ideational transformation. This study will explore how young second language learners used those transformations in their symbolic play and how those transformations contributed to their second language proficiency.

Garvey (1977) distinguished three types of social play based on different uses of language resources: spontaneous rhyming and word play; play with fantasy and nonsense; and play with speech acts and discourse conventions. The play episodes of my study may represent the latter two types.

### 2.5.4 The genres of play and language use

This section will briefly investigate further the impact of children’s play on language use and cognitive development according to play genres such as sociodramatic, solitary,

pretend or make-believe play, narratives or story telling, and writing play. Most of the case studies reviewed in this section are about pre-school learners. Nevertheless, they are relevant to the study of early L2 learners even if they are older, as in this study. Peck (1978) has pointed out the close resemblance between a Spanish speaker of 7; 4 at play with an English speaker of about the same age and play between 2-year-old English-speaking twins reported by Keenan (1974).

### **1) Sociodramatic play**

Sociodramatic play includes children's joint enactment of pretend activity based on real experiences, such as playing house or school, which can be contrasted with thematic fantasy play based on fictional narratives (Smilansky 1968):

Sociodramatic play must contain: imitative role play, make-believe with objects, future mental images of actions and situations, persistence, interaction with other children, and verbal communication. (Smilansky 1971: 41-42)

Several scholars (e.g. Pellegrini 1982, 1984, 1985; Sachs 1980; Heath et al. 1985; etc.) have investigated the ways in which these features of dramatic play are accomplished linguistically. Sachs, et al. (1985) say that by the end of the preschool period, children engage in frequent sociodramatic plays, often assuming reciprocal roles such as mommy and baby, etc. The actions carried out in these roles are not limited by the objects available in the play context, rather the children mentally transform objects into those needed or invent imaginary objects (*ibid.* p. 46). Two factors that seem to relate to the ability to create and sustain a narrative line in young L2 learners' play are knowledge to generate ideas for action (the 'dramatic' aspect) and communicative competence to convey their ideas (the 'social' aspect).

Scarella (1978) noted the potential of socio-drama for developing communication skills:

First, by participating in several enactments, students produce new sentences based on their own behaviour or the spontaneous constructions produced by other students. Second as in real life communication, socio-drama obliges students to restructure their language use according to the social context. Third, socio-drama promotes social-interaction, a prerequisite for communication. (*ibid.* p. 41)

Forys & McCune-Niclich (1984) suggest from the observation of shared pretend sociodramatic play that this requires both social-interactive and social-representational abilities.

Successful engagement in this form of play requires that each player have the social and communicative skills needed to sustain ongoing interaction with the other players. It further requires that each player possess sufficient representational knowledge of social roles and of specific social events to allow for their expression in language and action. (*ibid.* p.159)

So, we can expect that observations of ESL learners' sociodramatic play will inform us about varied aspects of their communicative competence.

## **2) Symbolic play (pretend / make-believe/ imaginative play)**

This study uses the term, symbolic play to cover the meaning of pretend, make-believe, imaginative or imaginary play, terms used by different researchers. Here, symbolic play will be investigated in respect of language use and development.

Symbolic play for Piaget (e.g., 1976) reflects children's ability to think representationally. However, aspects of children's social-symbolic play undergo significant change over time. Play becomes more decontextualized, object substitutions become abstract, and it becomes more social (Rubin et al. 1983). The decontextualized behaviour of symbolic play typically has children frame an everyday activity in a make-believe context (Fein 1981; Pellegrini 1985): e.g., the young L2 learner in this study often pretends to be a teacher when she is at home.

Pellegrini (1984) suggests that play roles and play props are symbolic in dramatic play, and that the symbolic nature of play trains children to use explicit language (see also Umek & Musek 2001). For example, children use explicit oral language to define ideational transformations (e.g., 'I'm the doctor', Pellegrini 1985: 82) if they are to convey unambiguously the meaning of transformations to the other players (Rubin 1980; Martlew, et al. 1977). Thus, the ESL children's participation in sociodramatic play will be examined for its contributions to English speaking practice.

## **3) Narratives and story telling**

The young ESL learner in this study often produced English narratives or imaginative stories especially in performing solitary play either in monologic or dialogic style (with

multi-roles acted by herself). It is necessary to investigate the nature of narratives in children's play, and their role in language development.

Feldman (1989) describes a child's monologic problem-solving narrative:

The narrative is at first a problem-solving tool that makes puzzles approachable by providing a means for interpretation and analysis. Later the same narratives provide a locus for play and invention as their scope is extended beyond the exigencies of the here and now. Narrative frames then may offer a distancing device, an analytic tool, in service of both logical and playful reflection. (*ibid.* p. 107)

Her description about the child's monologue indicates that children's narratives extend from pure problem-solving narratives to those of fantasy or pretend play and temporal narratives.

Sachs, et al. (1985) describes the development of children's language use in pretend play:

In younger preschoolers, the actions carried out in sociodramatic play are related only loosely to the theme of the episode, whereas older preschoolers engage in more structured sequences of actions that create a "narrative line". This development seems to parallel the trend found at a younger age in solitary pretense. (*ibid.* p.46)

Minami (2002) studied preschool children's monologic narrative development in its culture-specific aspect and found that Japanese children learn the narrative style valued by their mothers for their future successful participation in the culture in which they live. Thus, in narrative contexts, children's speech is guided and scaffolded by mothers:

If mothers habitually asked their children to describe people, places, and things involved in some event, the children later on told stories that focused on orientation at the expense of plot. In contrast, if mothers asked their children about what happened next, the children later on told stories with well-developed plots. (*ibid.* p.39)

The effect of mother's scaffolding on children's later narrative style will be described in joint home reading activities in this study.

Heath & Chin (1985) describe children's dramatic play as a type of narrative which depends on being attentive both to the mental image of the situations or actions and to the coparticipants, since children must invite others to join their make-believe world. They define narrative as "the expression of remembered events through a structure which reveals what the speaker (or writer) has chosen for attention out of stored memories and

within an organization which can be anticipated by listeners (or readers)” (p. 152). They also define several narrative subtypes:

*Recounts* are retellings which are voluntary or in response to others' promptings, of experiences or information known to both teller and prompter;... *Accounts* are narratives which the teller gives of experiences in which listeners may not have participated; ... *Eventcasts* are running narratives on events currently in the attention of both teller and listeners;... *Stories* are fictional narratives which include an animate being moving through a series of events with goal-directed behavior (*ibid.* pp. 152-153).

Heath & Chin identify the narrative which accompanies dramatic play as a form of eventcast. They examined how the data from a Korean ESL learner illustrate the essential components of this type of narrative, and found that in this eventcast of her solitary play, she announced “the opening of the play, actors, props, future goal, conditions to reach the goal, the internal states of the actors, and closing boundary for the action” (*ibid.* p. 155). Heath and Chin’s study is relevant to our analysis of the narratives of another Korean ESL learner (see Episodes 10-12) despite the difference of research aims.

#### 4) Writing play

Though this study does not describe the development of the young L2 learner’s writing, her writing will be referred to as one output of home reading and as a tool to support some narratives. Hence we need to look briefly at sociocultural perspectives on writing play.

Newman & Holzman (1993) note Vygotsky’s ideas about children’s writing:

- Children sometimes write separate phrases or words on separate sheets of paper, paralleling speech patterns, as further evidence that speech provides the model for writing.
- Make-believe, gestures, drawing and written language comprise a continuum of development.
- Play – specifically the pretend games children play – was another link between gesture and written language.
- Drawing and play should be organized to be preparatory stages in the development of children’s written language.

(Vygotsky 1978, summarized in Newman et al. 1993: 103-106)

McLane (1990) also considers writing as a social process and explores how writing creates a ZPD through the writing activities in an after-school programme:

Children will, with adult involvement and support, use writing as a resource for

extending their interests in drawing, in pretend and exploratory play, and as a means of exploring and conducting social relationships. This suggests that adults in nonschool settings can support children's writing by helping them discover connections between more familiar symbol-using activities such as drawing, play, and talking, and the less familiar one of writing. (*ibid.* p. 317)

McNamee (1990) conducted a study working with staff, parents and children to discover "how story dictation and dramatization activities were carried out in a literacy-rich preschool classroom environment that emphasized play as the main context" (p.292). She put an emphasis on collaboration in the creation of a ZPD in literacy development:

For literacy development, ...written language is a social-cultural construct whose development is highly related to people, their patterns of communication, and their use of written language to mediate activities in day-to-day life. (*ibid.* p. 288)

She suggests two conditions which are necessary for change in a ZPD: "the first is the capacity for play, the capacity for imagination; the second is the capacity to make use of the help of others, the capacity to benefit from give-and-take in experiences and conversations with others" (*ibid.* p. 288).

## **2.6 Children's L2 learning in minority language communities: a selection of case studies**

Many studies about L1 or L2 learning through socio-interactional scaffolding between children and adults/parents or peers/siblings have already been exemplified in foregoing sections. The participants in most of these studies were pre-school children in the process of L1 acquisition; we have presupposed that that they are relevant to children's L2 learning process in the initial stage of language acquisition. This section will briefly review other researches about ordinary young L2 learners' or bilinguals' L2 learning in minority language communities, especially in Korean ESL/EFL learning situations.

### **2.6.1 Ethnographic studies of young Korean-English learners**

There are several studies about young Korean-English learners or bilinguals in USA including Heath & Chin (1985), cited in Section 2.5.4 above. Unfortunately, there are few ethnographic case studies about them in the UK.

Saville-Troike (1987) studied silent learning on the part of nine native speakers of Chinese, Japanese, & Korean (aged 3-8), particularly those who are reflective learners and likely to be among the most successful in learning English as a second language. The children were videotaped weekly in English medium settings for the first six months of L2 learning. Her study showed that private speech provides a window through which linguistic development and language learning processes can be observed even during the silent period.

Choi (1999) drew a holistic picture of three newly-arrived Korean children learning and using English as a second language during their first semester in an American public school, through deep observation of their activities both at school and at home. He found that the status of being language learners without social power influenced the children's learning and use of English more strongly than did their individual efforts or the parental support they received.

Deuchar & Quay (2000) carried out a linguistic study in which three Korean L1 children were asked to describe a set of scrambled pictures in order in English in the home setting over a six-month period. The children produced single-word utterances in English; entire phrases and sentences in English; Korean utterances containing English words and phrases with and without adaptations to Korean morphology; and occasional use of code-switching. The children's linguistic commentary evidences a heightened awareness of both languages.

Song (2001) investigated the syntactic and sociolinguistic development of three Korean children in America through comprehensive description of their code-switching behaviour in four settings – at home, the observer's accommodation, the Korean Saturday school, and American nursery school.

Lee, E.-J. (2001) examined the acquisition of temporality in English over a period of 24 months by two Korean siblings who were 14;7 and 10;9 years old, beginning five months after the family's arrival in Hawai'i and four months after they began schooling in the American education system.

Choi (2001) explored four pairs of Korean fourth-grade primary school children's interactions when they worked on EFL software. Her findings showed that repetition facilitated their interaction and learning of English, as a means for practising and

memorizing English, for assessing their learning of English and as a scaffold serving both communicative functions and cognitive ones.

In addition, there are more studies about continuity between home and school of three Korean children in literacy development (Kim 1995) and about Korean parents' supporting practices for their children's ESL learning (Lee 2000).

### **2.6.2 Other selected studies**

In language development case studies, usually the participant pool remains relatively small. For example, Prinsiloo (2004) collected multilingual and multi-modal data from one child in her first year of schooling in South Africa, in play interaction with her peers. His study is similar to mine in that the child learned to read and write in her home language first and only later in English which was to become the predominant language of learning. His research explored the multisemiotics of children at play and identified "unsupervised, child-choreographed play" (p. 291) as a site of meaning-making and identity work rather than focusing on the child's ESL development as in my study. In addition, Berkenkotter, et al. (1988) also studied one participant. Bongartz & Schneider (2003) observed two brothers' learning German. Kaste's cases (2004) involved three underachieving readers.

There are many studies about the researchers' children, some of which has already been presented: Whitehead (2002) observed her grandson's L1 literacy development with picture books for three years. Long (2002) did a nine-month-ethnographic study of her 8-year-old daughter's second language learning and found that peers can be excellent teachers, using all the props they can find. Bongartz & Schneider (2003) explored two 5 and 7-year-old brothers' successful acquisition of German as a second language through participation in all aspects of social interactions for one year.

There have also been many studies of bilingual children's literacy learning. Ruan (2003) studied emergent literacy learning using culture-sensitive pedagogy with Chinese-English bilinguals in America. Williams & Gregory (2001) showed that older siblings reflected the values of both community and school in their play with their younger brothers and sisters. Especially in play school practising spellings, a unique role was played by siblings in bridging both domains by bringing school literacy into their home

play and syncretising these with their home and community games and practices. Rashid & Gregory (1997) also showed the importance of siblings in the development of young bilingual children, especially among families with many siblings in the Bangladeshi community in London.

Finally, Williams (1997) investigated a child's progress in acquiring literacy through the observation of the family background of three generations as readers. Wei (1994) described participant observation of language choice by three generations according to generational difference in social network patterns.

## 2.7 Conclusion

This chapter has reviewed sociocultural theoretical background of this study: (1) Vygotsky and neo-Vygotskian concepts about the relationship between language and development in general and between second language learning and cognitive development in particular; (2) scaffolding and second language learning; (3) home reading and ESL development; (4) play and second language use; and (5) case studies about second language learning of minority groups including Korean children. These concepts and their application to second language learning and development will underpin the analysis of the main data, children's home reading and play activities.

## Chapter 3

# Methodological Approach

### 3.1 Research approach

The research approach of this study is broadly qualitative, that is, it is an empirical research study in which the researcher explores relationships using textual, rather than quantitative data. This study is a case study in that the research is the collection and presentation of detailed information about one Korean child's ESL learning, during interactions with her siblings, carers and friends. It is also ethnography, since the Korean children's home activities are observed over a period of time and its goal is to comprehend the particular group through observer immersion into the culture of the group. In this sense, my research approach is worth calling an ethnographic case study (Sturman 1999: 107).

Therefore, the basic concepts of ethnographic case study will be briefly reviewed as the methodological orientation of this study, and I will then present how the methodological approach is applied to the research design.

#### 3.1.1 Why ethnographic case study?

Relying on participant observation because we cannot study the social world without being part of it, the ethnographic approach has been adopted in numerous disciplines and applied fields (Atkinson & Hammersley 2000).

The following features are typical of ethnographic method:

- (1) People's behaviour is studied in everyday contexts, rather than under controlled conditions created by the researcher.
- (2) Data are gathered from a range of sources, but observation and/or relatively informal conversations are usually the main ones.
- (3) The approach to data collection is 'unstructured', in the sense that it does not involve following through a detailed plan set up at the beginning, nor are the categories used for interpreting what people say and do entirely pre-given or fixed. This does not mean that the research is unsystematic; simply that initially the data are collected in as raw a form, and on as wide a front, as is feasible.
- (4) The focus is usually a small number of cases, perhaps a single setting or group of people, of relatively small scale.
- (5) The analysis of the data involves interpretation of the meanings and functions of human actions and mainly takes the form of verbal descriptions and explanations, with quantification and statistical analysis playing a subordinate role at most. (Hammersley 1991: 2)

Case studies are closely associated with use of ethnographic methods. Case studies typically take place in a natural setting, for example, a private home as in this study, and strive for a more holistic interpretation of the event or situation under study.

Furthermore, the generally known strengths of case study fit the aims of this study (see Chapter 1):

(1) the results are more easily understood by a wide audience (e.g. whoever is interested in children's language acquisition including non-academics) as they are frequently written in everyday, non-professional language; (2) they are strong on reality (e.g. the findings are applicable directly to everyday life); (3) they catch unique features holding the key to understanding the situation; (4) they provide insights into other similar situations and cases, thereby assisting interpretation of other similar cases; (5) they can embrace and build in unanticipated events and uncontrolled variables; (6) they can be undertaken by a single researcher without needing a full research team. (Nisbet & Watt 1984: 79-92)

Above all, by seeking to understand as much as possible about a single subject or small group of subjects, case studies specialize in 'deep data', or 'thick description' (Geertz 1973) – information based on particular contexts.

In sum, this study will take advantage of the above characteristics of qualitative observational research despite the disadvantages that "ethnographic research is time consuming, potentially expensive, and requires a well trained researcher" (Lauer & Asher 1988). Above all, it is hoped that the qualitative ethnographic case study can explain how home activities with appropriate adult scaffolding can help children acquire L2 proficiency effectively.

### **3.1.2 How conduct an ethnographic case study?**

#### **Approaches to data collection**

A variety of research techniques for collecting data can be employed to obtain as complete a picture of the participants as possible, which is the goal of the ethnographic case study. Some common methods include interviews, protocol analysis, field studies, participant observations, diaries, journals, stimulated recall, check lists, and so on, using audio/video tapes with field notes (e.g., Emig 1971; Berkenkotter, et al. 1988; Bongartz & Schneider 2003; Kaste 2004). To get reliable and valid data by promoting triangulation, a multi-modal approach of data collection should be chosen rather than a single-mode method (refer to Denzin 1970; Simons 1982; Lincoln & Cuba 1985; Merriam 1985; Hammersley 1992; Silverman 1993; Scheurich 1995; Cohen, et al. 2000; Brown & Rodgers 2002).

This study has documented children's interactions in home reading and play situations and other related data by observing these home activities and the contexts beyond (Spindler & Spindler 1992); by audio-visual recording of observations (Erickson 1992); by taking field notes including description, reflection, and analysis (Cohen, et al. 2002); by conducting 'stimulated recall' with the children (Nunan 1989: 94) and unstructured interviews with teachers about children's school settlement (Silverman 1993); by looking at the participant's writing; and by writing observation journals including a daily schedule, personal reflections and a log of methodology (Lincoln & Cuba 1985). By using multiple sources of evidence to increase the reliability and validity of the data, this case study aims to produce more convincing and accurate interpretations.

### **Participant scope**

An ethnographic case study may focus on one participant or a small group of participants (see Section 2.6.2); and a brief case history is normal for the participants in the study, in order to provide readers with some insight as to how these personal histories might affect the outcome. These personal histories can be useful in later stages of the study when data are being analyzed and conclusions drawn (e.g., refer to Emig 1971; Bongartz & Schneider 2003). This study examines one Korean second language learner's English use in interactions with her sisters and others in the home context. The educational history of the participants is also provided (see Section 3.2.1; 3.2.2; and Appendix 1).

### **Observation period**

Traditionally, the period of observation for a qualitative observational study has been from six months to two years or more (Fetterman 1989). It may be acceptable to study groups for less than six months, provided that the researcher triangulates the research methods. The more time spent in the field, however, the more likely it is that the results will be viewed as credible by the academic community.

In this case study I have observed the participants' home activities for more than one year, and data collected over eight months have been used for analysis.

### **Data analysis and writing up the report**

Data analysis involves organizing, accounting for, and explaining the data. In an ethnographic study, researchers strive to make sense of their data in terms of the

participants' definitions of the situation, noting patterns, themes, categories and regularities (Cohen, et al. 2000: 147). These researchers say that typically in qualitative research, data analysis commences during the data collection process, and that at a practical level, early analysis reduces the problem of data overload by selecting out significant features for future focus. The analysis of case study data is essentially concerned with a process of interpretation (Ball 1983: 96) and case study reports are extensively descriptive:

a case study is generically a story; it presents the concrete narrative detail of actual, or at least realistic events; it has a plot, exposition, characters, and sometimes even dialogue. (Boehrer 1990)

Researchers address each step of the research process, and attempt to give the reader as much context as possible for the decisions made in the research design and for the conclusions drawn. This conceptualisation usually includes a detailed explanation of the researchers' theoretical positions, of how those theories drove the inquiry or led to the guiding research questions, of the participants' backgrounds, and of the processes of data collection, along with a strong attempt to make explicit connections between the data and the conclusions.

Case study reports often include the reactions of the participants to the study or to the researchers' conclusions. Because case studies tend to be exploratory, most end with implications for further study. Here researchers may identify significant variables that emerged during the research and suggest studies related to these, or suggest further general questions that their case study generated. Finally, implications for teaching can be drawn from educational case studies.

This methodological chapter and the two following data analysis chapters (4 & 5) have been written as far as possible in line with these principles.

### **3.1.3. How operate ethical issues and reliability?**

Two challenging issues arise in undertaking qualitative data analysis: ethical issues and reliability. On the one hand, ethical issues should be considered because qualitative observational research requires observation and interaction with people. On the other hand, researchers should ensure that their interpretations of the data will be both reliable and valid. Even when the report takes the form of a narrative, researchers must be sure that their 'telling of the story' gives readers an accurate and complete picture. The following two questions need to be considered:

“How much background information about the topic and description of research processes do readers need to understand my findings?”; and “how can I fairly and accurately report my findings within the length limitations of where it will appear?” (Alvermann, et al. 1996)

Where very young children and those not capable of making a decision are involved in the research plan, parents would have to be fully informed in advance and their consent obtained, and whatever the nature of the research is and whoever is involved, should a child show signs of discomfort or stress, the research should be terminated immediately (Fine & Sandstrom 1988).

As for my study, when my children’s activities involved other children, their parents understood my research and gave me permission to record their interactions at home. As a foreign researcher and mother, I could not have done this without both rapport with the children and their parent’s confidence in me as a carer. (You will read how I have established this in Section 3.2.1). Fortunately, the children enjoyed recording and listening to their activities. In this situation, Ball (1983: 88) warns that over-rapport may lead to the researcher taking over the views of a particular group without being aware of it, since rapport is not a sufficient basis for the adequacy of data while it may be necessary prerequisite of successful fieldwork. However, I have always tried not to overexploit my access to personal situations and to respect the autonomy of young participants including my own children, and stopped observing or recording when they seemed uncomfortable. Besides these precautions, I removed anything too personal from the final transcriptions. Participants’ real names and other identifying characteristics were withheld to guarantee confidentiality. Instead, pseudonyms have been used.

### **3.1.4 How the subjective ‘I’ impacts upon my research: a narrative portrayal and value analysis of subjectivity**

This section will consider how and why my research, an ethnographic case study, has been influenced by my own subjectivity.

It can be said that subjectivity defined as “the quality of an investigator that affects the results of observational investigation” affects the results of all, not just observational, investigations (Peshkin 1988: 17). Peshkin (1988) points out that researchers should systematically identify their subjectivity throughout the course of their research, so as to learn about the particular subset of personal qualities that

contact with their research phenomenon has released, and disclose to their readers where self and subject became joined. Coffey (1999) suggests that ethnographic research cannot be accomplished without attention to the roles of the researcher, since a field, a people and a self are crafted through personal engagements and interactions among and between researcher and researched.

In order to exemplify how the self affects the research, following sections will present some concrete narrative detail of actual events.

### **Narrative of the Self**

In the morning, as soon as I wake up and while I am preparing breakfast and sandwiches for lunch, I turn on the CD player so that my children can listen to classical music. I also prepare for going to school and help the children brushing their hair and dressing up in school uniform. During this time, we exchange dialogue with different topics. After school, I try to listen to children reading their home reading books aloud and help them pronounce and comprehend the story if there are any difficult words to read. I sometimes ask what happened at their school or if there is anything special for them or classmates unless they talk. We usually talk in Korean at home, but children enjoy speaking English when playing games. Now the children prefer writing in English rather than in Korean. I keep considering how to encourage them to set up the balance between two languages. [Notes from 'autobiography as a researcher and a mother of children who try to acquire English as a second language' (6<sup>th</sup> May, 2003)]

This is how I recorded starting and closing a day in the context of my ethnographic case study at home, with my own children.

I made up my mind to do a qualitative study for my second PhD project, partly because I wanted to learn a different research methodology as a new challenge in my academic life. My first PhD thesis was a quantitative research study titled *The effect of sociocultural factors on Korean EFL secondary students' cross-cultural communicative competence* (Lee, C.N. 2001). In that study I tried to establish a sociocultural model of EFL learning by analysing survey questionnaires with the SPSS program.

The basic categories of educational research are quantitative research and qualitative research. Quantitative research used objective measurement and numerical analysis of data to try to explain the *causes* of changes in social phenomena. This type of research usually begins with hypotheses that will be supported or not supported by the data. Qualitative research, on the other hand, seeks a complete understanding of a social phenomenon through the researcher's total immersion in the situation. Qualitative research does not usually begin with hypotheses, although the research may generate them as events occur. It may be

said that quantitative research seeks explanation, while qualitative research is more concerned with understanding.

Both the quantitative and qualitative methodologies are valuable to the educational researcher. Which method researchers choose depends on the nature of the question they are asking. (Ary, et.al. 1996: 20-21)

Secondly, I considered the limitations attaching to my study here. Above all, I should keep the contract conditions for my government who supports me. I was allowed only two years for the study, and could not return to my country for more than two weeks, which is not enough to do fieldwork such as classroom observation.

Problems for research are everywhere. Take a look at the world around you. Where does your interest lie?...You will see research intimately related to the ever-expanding and exploding universe of knowledge. There is every reason to believe that you can find a research problem to engage your efforts and enthusiasm.

Any research project is likely to take a significant amount of your time and energy, so whatever problem you study should be worth that time and energy. (Leedy & Ormrod 2001: 49)

Thirdly, I have longed to study 'language acquisition' within applied linguistics. I also have interest in my children's cognitive development. A Vygotskian approach suggested itself, because this approach links language and thought and stresses how important language is as a tool.

Fourthly, pedagogical implications should arise from my study, as I am an educational researcher sponsored by the educational board.

Finally, I concluded that a case study of my children using an ethnographic approach might satisfy all these considerations. I agree with Stake's idea:

Through the case study we sometimes find that what is true of one case is true about other cases too, things we hadn't noticed before, which is called the micro-macro problem<sup>4</sup> by sociologists. In other words, case study may be a means to link a specific phenomenon into more general issues and at least to appreciate deep, self-referential probes of problems, even though it won't provide a direct solution for general educational problems. (Stake 1988)

From this point of view, my research started in the form of an observation report to show what happens when children try to acquire English as a second language in a Korean family with a so-called highly-educated mother and a traditional 'sacrificed' grandmother. Then interviews and other data such as reading materials and children's writing have been collected, and audio and video recordings of both interviews and

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<sup>4</sup> The microscopic is based on the individual and personal interactions, and the macroscopic deals with institutions, culture and social values. [Available: [http://202.245.103.49/kenshu/Rs/Communication/Book/book4.html\(06/05/2003\)](http://202.245.103.49/kenshu/Rs/Communication/Book/book4.html(06/05/2003))]

activities have been made. This range of evidence satisfies “the targets for triangulation” (Stake 1995: 110):

Triangulation uses up resources, at least, time, so only the important data and claims will be deliberately triangulated. Importance depends on our intent to bring understanding about the case and on the degree to which this statement helps clarify the story or differentiate between conflicting meanings. If it is central to making “the case,” then we will want to be extra sure that “we have it right.” (*ibid.* p.112)

When we consider the role of the case researcher, the interpreter role is central, in that “the case researcher recognizes and substantiates new meanings” (*ibid.* p.97):

The researcher is the agent of new interpretation, new knowledge, but also new illusion. Sometimes, the researcher points to what to believe, sometimes facilitating reader understandings that exceed the comprehension of the researcher. The researcher helps extend the elegant intricacy of understanding but meticulous readers find the infinite void still lying just beyond. (*ibid.* p.99)

An educational case researcher as an interpreter should maintain an objective vision regardless of subjective impetus, and try to construct a meaningful theory for education and apply ‘moral reflection’ (Husu & Tirri 2003) as an educator.

Educators are called upon to mediate upon many private and public interests that pertain to personal, professional, organizational, and societal values. (*ibid.* p.345)

My research aims to interpret and translate children’s understanding and development from the language they use, and to give concrete expressions to these interpretations by analysis of their daily activities, viewed from multiple perspectives: those of a researcher and a teacher, on the one hand; those of a mother and a Korean citizen, on the other hand.

Thus, the process of analysing and interpreting the data will be executed through different frames. As Young (1999) argued, more than one theoretical approach used to examine the same issue may help researchers better understand the problems they study, and clarify the dynamics of educational contexts. Using more than one theoretical approach will also increase the trustworthiness of research findings because each approach can serve as a check on the other (Husu & Tirri 2003):

Inaccurate assumptions and problematic interpretations should be more easily revealed, and tenets formerly accepted as given are more likely to be questioned. (Young 1999: 345)

My data include narratives exposing not only research values but also the moral dilemmas experienced by a mother of children and a daughter of my mother who takes care of the children, as well as by a researcher and a minority group member. I also attempted a variety of writing styles in recording observations ranging from dictating speakers' utterances in case of losing audio data (e.g., Episode 1), comments or narrative reflections to a special case of poem as in the example below. The following experimental example of an observation report ('From Caterpillar to Butterfly') will apply the expressive approach called 'artistic' rather than a 'scientific' approach to research (Barone & Eisner 1997: 75).

### ***From Caterpillar to Butterfly***

*I got a small sleeping bag for the future use of camping.*

*On seeing it, two children took turns trying to go inside the sleeping bag for fun.*

*First, Amy crept inside and said, 'I'm a caterpillar', trying to crawl a little.*

*While Susan was trying to be a caterpillar, crawling with the head out of the bag.*

*Amy said, 'I already became a butterfly', fluttering a wing of blanket.*

***Children have a talent to make a toy with any materials.***

***Moreover, they relate the toy to the words they acquired.***

*[At this time, Diana was not in, because she went to her friend, Jasmine's house.]*

*The next day,*

*Diana found the sleeping bag and tried to go inside with much fun.*

*However, she did not articulate any words such as caterpillars or butterflies.*

*It shows that children use at their play the vocabularies they already learned or heard and that the words, in turn, may make fire on another imagination with much developed words.*

*Even though she knew the word, 'butterfly', it's no wonder that she can't extract it out of her consciousness in the context that she can't imagine a stage of caterpillars.*

*[Observation report (6<sup>th</sup> June 2003)]*

The observation report implies what I try to perform ultimately throughout my study. It is also a poetic reflection, even though the poem expresses direct observation of children's usage of English in their daily activity. The title, 'From caterpillar to butterfly' implies ambiguity in many aspects of my research process. Butterflies signify freedom and beauty for me, as well as the first independent step of my academic life. They, however, cannot exist without the stage of the caterpillar, which is ugly and in danger of being trodden on by outsiders. Caterpillars also are new

creatures which go through a long period of endurance to escape from the shell of a chrysalis. On the other hand, the children are on the brink of being butterflies in using English, which makes their mother happy and adds to their grandmother's concern about losing their mother tongue. The children have managed to overcome the difficult caterpillar stage, which had depressed me as a mother, though not as a researcher. I am sure my children have settled down to their lives at English school and acquired English as a second language with more ease than other children with minority languages as their mother tongue including Koreans. I, as a mother who sympathizes with her children's suffering, used special strategies to help my children make friends first of all by inviting children's friends or by attending after-school activities, rather than trying to improve the children's academic ability by teaching them English or by providing additional support such as an English tutor. Later, I, as a researcher, realized that these strategies can be theorised as scaffolding which could be used by other parents or other family members, and that my children's learning activities at home can be a research topic as a case study. Nevertheless, I still feel the itching of caterpillars in carrying out my research, which makes it hard to open my eyes so that I can see the overall process of my research.

Let me introduce the participants in the observation report. Amy<sup>5</sup>(7), Susan\*(10) and Diana\*(8) are the English names of my research group, who live with their grandmother and me, as mother for Susan and Amy, and as aunt for Diana. Amy and Susan have been here in England for almost nine months, but Diana only for four months. I tried to be fair and cautious when dealing with the children, lest Diana should feel lonely or alienated from her cousins. Diana is very active and positive in her personality, which has helped her settle more easily. The children's grandmother said that her already settled cousins, Amy and Susan, were helpful to Diana, even to the extent of continuously playing together in English at home after school. My observations are focused on how they achieve English proficiency and how their relationships and activities help one another's improvement of English use.

Through the 'caterpillar' observation, I recognized how children are stimulated to use words by an accidentally encountered object (see the first paragraph) and I drew an implication about how we can stimulate children's zone of proximal development

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<sup>5</sup> All the children's names in this study, which are marked by an asterisk (\*), are pseudonyms for children's confidentiality.

(from the next-day observation of Diana's action). This observation was unexpected. Nevertheless, as a researcher I am always ready to consider why children act in this or that way. As Coffey (1999) points out, fighting familiarity is an issue at home:

It takes a tremendous effort of will and imagination to stop seeing things that are conventionally 'there' to be seen. I have talked to a couple of teams of research people who have sat around in classrooms trying to observe and it is like pulling teeth to get them to see or write anything beyond what 'everyone' knows. ... accounts of fieldwork in familiar settings have also engaged with the ethnographic debates over distance, marginality and estrangement. Estrangement is both harder to achieve, and possible even more crucial, in studies of the familiar and the mundane. (*ibid.* p. 21)

Even though the denial of the self is recommended as an epistemological necessity, I don't conceal my satisfaction, as a mother, with the children's achievement, believing that "self-identity is concerned with both self-appearance and the social relations of the field" (*ibid.* p. 27). Even when the children make noise, which makes their grandmother nervous, I sometimes ask her to ignore or put up with their noise, to keep on with my observation. Extra explanation was sometimes needed to have the children understand why I sometimes have to argue with their grandmother about their upbringing. My mother has dedicated herself to educate her children and now her grandchildren. Furthermore, she keeps expressing her concern about my research and her regret about her daughter's endless passion for study. Another concern is about her grandchildren's gradual loss of their mother tongue, as they improve their English, which reminds me to consider possible problems caused in the process of the children's immersion into English culture. She argues that the children should read Korean books everyday and at least write their diary in Korean. Nowadays, the children, however, prefer writing it in English and ask my permission to do so. Again, I feel subjectively confused between the "Nonresearch Human I" and the "Ethnic-Maintenance I" (Peshkin 1988). During this research, I continuously try to inspect my expectations and values, using ongoing self-reflection in observational notes and discussions with memos throughout the course of the study.

In conclusion, considering subjectivities over the process of my research, I will continue until I suddenly become a butterfly flying over the sky. In addition, I hope to save some leaves for the butterfly, rather than using up all the leaves only for the caterpillar, as in the following poem by Amy:

## **Caterpillar<sup>6</sup>**

Written by Amy

*In my garden, I got a caterpillar.*

*He always eats the leaves.*

*And there are only two leaves left.*

*Suddenly, that caterpillar changes into a butterfly.*

(29<sup>th</sup> June, 2003)

### **3.2 Research design**

Based on the methodological account of ethnographic case study outlined in Section 3.1, this section outlines the research design used in this study, and includes information on: the context of the research investigation; the educational and sociocultural background of the participants; methods of data collection and data transcription; and plans for data analysis to be reported in Chapters 4 and 5.

The data collection was carried out through various methods suitable for ethnographic case study (see Section 3.1.2): participant observation, audio and video recording of children's activities at home as well as intermittent stimulus recall interviews. Thus, the data involved a combination of an observation journal including field notes, audio and video recordings for spoken data, and portfolios of the children's writings. The description of collection procedures for spoken and written data will be followed by details of transcription procedures.

Data were interpreted in line with the specific research questions. Thus, I investigated children's English progress over time, and described the scaffolding and learning evidenced in children's interactions.

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<sup>6</sup> I corrected a few spelling mistakes in Amy's original writing, to decorate the finale of this section. Amy's original writing is the following:

#### **Caterpillar**

*In my garden I got a caterpillar.*

*He alaways eat the leaves*

*and theres only 2 leaves left.*

*Suddnely that caterpillar change into a butterfly.*

(Written by Amy, 29/06/2003)

### 3.2.1 Context of investigation

The ethnographic case study took place from December 2002 to July 2003 in Southampton, around one hour south of London, UK. As a researcher and mother of two girls, I observed the process of the acquisition of English in Amy, then 6 to 7, and Susan, then 9 to 10, both monolingual speakers of Korean when they arrived in England in September 2002. Since then, the family lived with the children's grandmother on their mother's side, in a modern flat, of a type usually occupied by old couples or single persons in the UK. Some senior neighbours in the block showed much interest in the children's English learning and school lives, and sometimes exchanged cards or small gifts, and had tea with the children's grandmother, even though they understand no Korean and my mother understands no English. The children's grandmother had never studied English in her life before but she tried to learn the English alphabet to read English words and utter basic greetings. She can be said to be a traditional model of the Korean mother, who has sacrificed herself for her family throughout her life. Diana, then 8, who is a daughter of my younger brother, joined the family in England to learn English, in February 2003, which is an example showing Korean adults' passion for children's learning English pointed out in Section 1.1. Diana has been considered one of my daughters in this study as well as in the family itself, but differently from her cousins who had obtained considerable adaptability in English by that period, she was a complete beginner in ESL learning when she joined in my study, for she had just arrived in England then. (The children's English education background in Korea will be described in Appendix 1) Thus, the family in this study consists of three generations with different English ability: Grandmother, mother, and three little girls.

The children enjoyed walking with their English friends to their school, which had a few other Korean pupils in different year groups, but where they had rarely had a chance to speak Korean with one another. The school had two classes in each year group, so that the teachers and pupils seemed to know who was in whose family. Amy had two female homeroom teachers, one of whom was more considerate than the other for Amy's initial settlement in the school. Susan's male teacher understood soon that her silence in the classroom was due to her shyness, not her lack of English proficiency, and tried often to encourage her to speak her opinion aloud. Diana's female teacher had a very positive opinion about Diana from the beginning, saying that she was very active and not reluctant in speaking aloud. In contrast with Diana,

Amy and Susan are rather shy and quiet in personality and take longer to talk to others, far longer to adults, though I recognized later that Amy has a strong wish to lead her peers, which made her initial school settlement troublesome.

In the UK, the primary school children are usually accompanied by their parent or guardian when they travel to school. The children went to school with me in the morning and returned home with grandmother in the afternoon. Parents in the playground exchanged greetings with one another and sometimes arranged children's getting together for a party or tea time, while waiting for the children's entrance to the classroom. Children in the playground line up and chat with neighbours while they are waiting for their homeroom teacher to come out of the building to take them to their classroom. In the mean time, I could get information on children's social activities from other parents.

Amy and Diana seemed to have strong friendship with most of their classmates, but Susan developed a closer friendship with three classmates around six months after we arrived in England. That's why Amy and Diana were more often invited by their friends than Susan, whose visits were usually limited to her so-called secret club of four friends. All the children liked inviting friends to my house for tea break after school once they had confidence in speaking English. In the initial stage when Amy had trouble in settling down in her school, I tried to invite one or two of her classmates every Saturday afternoon, to help her have confidence in making friends, which is the beginning of children's social life. Susan seemed to understand English in the classroom and didn't show any trouble in her school life. Diana would be invited by her classmates without such intentional effort as I felt was needed for Amy. Then I realized friendship is a most important factor in children's cognitive and linguistic development.

Concerning the children's hobbies and leisure activities, Susan continued taking violin lessons and participated in one of the city orchestra groups. She got a music award from the city council and took part in various concerts, which all the family attended. She even tried to teach her sisters how to play the violin, at my suggestion. Diana and Amy took group keyboard lessons for some time, later changed into classical piano lessons with a Korean piano teacher when I thought they didn't need native speakers' contact any more for improving their English. The children also took weekly swimming lessons and irregular horse riding lessons. Horse riding especially stimulated children's desire for reading related books. The children loved visiting a

public library at least twice a month during term time and once a week during vacation, and changed eight books at a time, which was the maximum number children could borrow at one time.

At home after school, the children often watched television cartoons for about one or two hours. They never forgot to keep diaries, partly thanks to their grandmother's request. Amy and Diana read their home reading books they brought from school everyday. Amy enjoyed reading aloud especially for her mother and sometimes for her grandmother who needed Amy's translation into Korean. Susan kept on reading books in silence. Diana copied all the words she read onto her notebook. Grandmother maintained that the children should read Korean books everyday so as not to forget Korean, and should study a Korean Mathematics text to adapt themselves to Korean academic standards when they return to Korea. She took charge in helping the children solve its questions. The children used Korean at home most of the time when this study started, with some exceptions such as complaints to mother.

As for their Korean community network, the children attended Korean church service every Sunday, where they met Korean friends, spoke only Korean, and learned Korean reading and writing separately from qualified Korean teachers. The children's father, who stayed in Korea for his business, tried to support their Korean development by sending reading materials or vocabulary quizzes via e-mail. The children corresponded with their father by e-mail and by telephone. Nevertheless, the children preferred reading English books and speaking in English at home by the time they had stayed in England for one year. In particular, Amy enjoyed various genres of English writing, and also loved talking in English and reading books aloud to mother. Susan studied by herself, using a writing practice workbook to get writing topics. Diana preferred keeping her diary in English but didn't yet try doing her own creative writing like Amy.

This study is focused on how Amy has developed English literacy and communicative competence in this setting alongside her sisters with slightly different English literacy and learning style, while living with their mother/aunt who strove for the children's quick English acquisition and with their grandmother who insisted on Korean maintenance, in an English immersion environment, with Korean spoken at home.

### 3.2.2 Participants

Three children named Amy, Susan, and Diana are the main participants in this study, though Amy is the central case study subject, and her monologic narratives and interactions with others including her English friend, Korean friends, and family members have been investigated in most detail. I considered studying all three children but eventually decided to focus on Amy because at home, she showed the most dramatic development both in her English use and in sociolinguistic cognition, and consequently her case was the richest.

First of all, the three children's initial learning context will be presented through an extract from Mother's observational journals (Figure 3.1). Further accounts about the children's language education background in Korea and their current activities in England will be helpful in understanding the research findings (see Appendix 1). Teachers' and Mother's observations about children's baseline English proficiency and school report forms issued at the end of the school year were documented to identify each child's English development level (see Appendix 2). Next, the children's English and Korean friends, Grandmother, and Mother/Researcher will be further described.

Figure 3.1 Participants' initial learning context (Extracted from Observation Journals)

#### **Autobiography as a researcher and a mother of children who try to acquire English (2<sup>nd</sup> upgraded on 06/03/03)**

.....

After school, I try to listen to Amy and Diana reading their home reading book aloud and help them pronounce and comprehend the story if there are any difficult words to read. I sometimes ask what happened at the children's schools or if there is anything special for them or classmates. Most of the time, Amy and Diana talk about it voluntarily, but Susan doesn't. We usually talk at home in Korean, except for special occasions:

- (1) When we do some learning activities such as reading comprehension questions
- (2) When I try to check how they can converse in English for my research purpose
- (3) When I pretend to scold severely, because I don't want to hurt children's feelings seriously. I know they understand why and how much I am cross at them, only with my tone of voice and gesture
- (4) When children also try to complain about me  
e.g. Amy's usual expression of complaints: 'It's not fair.'; 'I'm not listening.'

**Amy** enjoys speaking. It seems that she thinks it's a way to attract her mother's attraction longer. She always reads books or her own writing aloud. She was so proud when she wrote her diary in English first that she read and re-read it aloud. Whenever she writes something in English such as rewriting a parody story from her Home Reading book, she reads it over and over again until she completes the

story. It seems that she elaborates the story while she is reading part of the story she just began writing, and she expects some compliment from Mother. Now she reads books aloud for her cousin, Diana, who, in turn, repeats Amy's reading or listens to check how much she can understand it. For extra activity, she takes a swimming lesson for 30 minutes every Saturday Morning and enjoys swimming for one hour every Wednesday night with her sisters, Susan and Diana. She tries to swim differently.

**Susan** doesn't like to be interrupted by me. She likes doing her homework by herself. She just tells me that she needs to search the internet for some information to get my permission to use the computer. She practices playing the violin for about one hour everyday and sometimes composes her own music with the violin. Exactly from the 3<sup>rd</sup> of March, 2003, she showed and played her own music to the family. As for English, she prefers reading and writing to speaking. I think it's partly due to her personality: She is shy and takes time to make friends. She, however, does her best to do her work. She sometimes stays late at night reading books, writing her diary or else, or composing her music. From the end of February, 2003, she started to teach her sisters how to play the violin, Diana and Amy. At first, she tried to teach it in English but changed her mind, because Diana refused to learn from her, even though Amy was eager to learn anyway. She tries to do different activities silently by herself, even in the swimming pool.

**Diana** has just arrived the 14<sup>th</sup> of February, 2003. She is my brother's daughter whom my mother would take care of in Korea. She attends the same school as my children. She is usually cheerful, but a little stubborn to please and weak in her health. She is active in learning English at first, thanks to her cheerful personality. She often asks me how to say what she'd like to say at school. She has high self-esteem/dignity in learning. Strangely, she hates asking Susan, who is ready to help her because she understood my explanation why she should help Diana. Instead, first, she asks Amy what she wants to know, and again asks Amy to ask Susan for her if Amy can't answer her questions.

## Friends

It is important to understand children's friendship patterns because the development and maintenance of friendships influenced the children's interactions with others in England.

**English friends:** It seemed that Amy had difficulty in making friends for the first term. However, since she was invited by one of her classmates, Hazel\*(who is a participant in Episode 6), just after the first half term holiday when she expressed her loneliness to Hazel through an informal card, she has had confidence to communicate with other classmates. When Hazel was, in turn, invited to my house for the first time, I couldn't hear any utterance between them until five minutes before her father came to pick her up. Nevertheless, Amy looked happy to have a friend home and Hazel responded in the same way to Amy's silence. After that, I invited one or two friends on Saturday afternoon to play with Amy for two or three hours. At first, I helped them to play with one another by providing some materials such as coloured paper to draw

pictures on or to fold. Later, Susan, Amy's sister, helped them and enjoyed playing with them. During the school year, Amy developed many 'best friends', and became popular among her classmates. Throughout the year, she was invited to most girls' homes to play and to their birthday parties.

**Korean friends:** The children regularly had chances to see Korean friends in Korean church on Sundays, when they also studied Korean for one hour and usually spoke in Korean. Even though there were a few Korean children who attended the same school, they did not seem to chat with one another in school except for special occasions such as a Korean Association Family Meeting or rarely visiting each other's home. Hyewon\* and Shinwon\*, who are participants in Episode 9 in this study, were members of a Korean family who sometimes visited us.

### **Grandmother**

Grandmother, as a guardian who has been taking care of the children, understood my study and tried to help both her daughter and grandchildren do their job successfully, though with her own educational philosophy and intentions. Her role of caretaker and supporter no doubt also influenced the children's cognitive and language development. She often reported her reflections on the children's activities in my absence.

Amy wrote about her grandmother in her story book titled 'Amy Wang writes' (04/02/2004): "...I will tell you about my gran. My gran is a quite a clever gran. She tells me funny storeys (stories) in old times. She is really good at cooking. If you tried some there marvelus (they're marvellous.)..." (see Appendix 3.1 for the full text)

### **Mother/Researcher**

Throughout the study, my roles as daughter, mother, neighbour, friend, teacher, and student were interwoven with roles as researcher and participant observer (see Section 3.1.4). During the first year in England, I, as mother, expected my daughters to learn English and other subjects at an English school, to make friends, and be able to interact with peers in English, and was satisfied with their successful settlement. Eighteen years' experience as an English teacher in Korea would have influenced my daughters' learning English in any case, but I tried to observe the children's English development as a participant researcher. My roles as mother and as participant observer not only allowed me to gain in-depth knowledge of children's behaviours

and interactions at home, but also made possible wide access to sources of spontaneous language data. However, combining mother and researcher roles carried with it certain challenges as Bongartz & Schneider (2003) noted:

Methodologically, in ethnographic research, there is a tension between a wide-net approach to data collection – the need to collect data from multiple sources in varied contexts, some of which may be elicited – and the opposing need to maintain a naturalistic, uncontrived quality to the study. Ethically, there is a tension between the researcher's right to know and the informant's right to privacy. These issues become doubly problematic when children, and especially, one's own children, become participants in a study. (p.17)

Fortunately, the girls had a cooperative attitude to their mother's study and they even enjoyed observation and taping sessions. However, when they felt uncomfortable, observation and taping were stopped to protect their autonomy. The following sentences in Amy's story titled 'Amy Wang Writes' (04/02/2004) showed how she felt: "... She(Mother) likes me when I write storeys(stories). My storeys(stories) help with her work..." Susan was willing not only to save her writing on the computer for her mother's research, but also to help make sure children's activities were audio-recorded even in her mother's absence.

### **3.2.3 Data collection and reduction**

The data was collected in an informal and unstructured way by one parent who kept detailed notes of any periods spent with her children. Therefore, data concerning children's English learning were collected in the home context almost everyday, along with a few informal interviews with children's class teachers carried out in the school. The general procedures for data collection are described in Section 3.2.3.1 and resulting data resources which enabled me to explore the research questions in Section 3.2.3.2. However, all the data collected during eight months could not be used for interpretation. Inevitably, the research questions were narrowed down, to focus on home reading activities and play situations, which happened most often in the home context. Again, data for analysis were selected to represent different types of home reading and play as explained in Section 3.2.4.

#### **3.2.3.1 Data collection procedure**

Data were collected and organized in different stages: Observation (field notes and audio-visual recording)  $\Rightarrow$  Stimulated Recall Interview  $\Rightarrow$  Observation Journal

recording.

The first stage was to observe and record ESL related activities at home. It seemed likely that using English at home could occur in a variety of contexts, such as reading books whether aloud or silently and doing related writing, playing with friends or alone, and doing other activities including watching T.V. and using computer resources. All the home observation data were recorded using audio and/or video tapes with accompanying field notes. Sometimes digital pictures were taken for more critical scenes. Observations were not so much planned in advance, as done as often as possible to grasp the reality of the children's language context.

One aim of recording was to document three types of language use: most recordings involve code switching, with the children being addressed in both English and Korean, mostly by the mother and one another; other cases, are English only, mostly with English-speaking friends; and some recordings are Korean only, mostly with the Korean-speaking grandmother who speaks no English. The recording lasted from ten minutes to more than one hour according to the children's activities and their interaction quality, unless the children stopped it.

The equipment used had a good enough quality of sound and pictures to transcribe children's utterances used in each activity orthographically as was appropriate for the purpose of this study. However, video recording with a camcorder brought from Korea was limited due to the different electricity system between Korea and England. Retrospective observation notes were made based on field notes and participants' memory, only when recording itself failed because of operational mistakes.

As either the mother or Susan, the oldest participant, operated the audio recorder, there was no external observer whose presence might have affected the children's linguistic and other behaviour.

The main activities recorded in the audio/video data consisted of a variety of types of children's play in different contexts, interviews on children's learning strategy use, children's reading books aloud by themselves or to grandmother, reading comprehension activities with mother, talk about writing process and interactions with written text, reading their own writing aloud or story telling, and chatting in daily life. All the activities were recorded repeatedly over time, at least twice a month. Exceptionally, recordings of a structured oral task using the same pictures were made at the beginning and at the end of the main observation period with the aim of examining children's linguistic development systematically. This structured data was

part analysed but has been excluded for reasons of space and limited relevance to the core research questions.

The purpose of recording was to describe what happened in children's language use at home in a second language learning context and by doing so, to explore the implications for second language learning. A list of audio and video recorded data (see Appendix 4) was made to facilitate selection of the necessary data for later analysis according to the framework shown in Figure 3.2.

Figure 3.2 The table framework for the list of audio-recording data

Data Type	Tape No.	Side A Content (Time linear order)		Side B Content	
e.g. Audio	Tape 15	Date 16/02/03	A's home reading activity with mum	19/02/03 ....	Interview: Why write diary in English (a)
		19/02/03	A's writing diary process	25/02/03	A' reading (d)

The analysis that was based on these recordings is described in Chapters 4 and 5.

The second stage was to have interviews with children usually using the method of 'stimulated recall'. The ultimate purpose of my study is to suggest effective scaffolding strategies at home for children and for parents and EFL teachers as well. The interviews investigated children's reflections on the process of selected activities. It was also intended to explore how their private speech was activated during each activity and how this might affect ESL learning. In particular, I wanted to explore how children's play activates private speech within the ZPD. Further interviews on inner speech and self-awareness when using L2, were carried out over time along with a series of questionnaires related to children's learning routines. The findings from these interviews may be used later to explore how inner speech use affects L2 learning according to children's L2 proficiency, but will not be reported further in this thesis.

The third stage was to record and arrange the collected data to prepare for later analysis. All the field notes were merged into an observation journal, which was transcribed the day following each observation into a Microsoft Word file. For each observation, this usually includes the date, the children's activity or event, the types of collected data, a list of collected materials, observation reports or notes, and the

researcher's reflections. Altogether the journal covers more than two hundred pages of A4 paper in point 12 type and 1.5 line spacing.

### **3.2.3.2 Data resources**

The three main types of data collected during this study are audio-video recordings; observation records; and portfolios of children's writing.

#### **Audio data**

The spoken data including pilot activities and supplementary data collected after the main study comprise more than sixty 90-minute audiotapes (see Appendix 4) and approximately ten 120-minute videotapes. Some critical parts of the audiotape recorded data were also recorded using either videotapes or digital moving and still pictures simultaneously. Each tape was recorded with the date and a short title for the activity spoken by one of the children when they began recording, which was a big help in classifying the data.

The recorded spoken data consist of three components:

- (1) Various children's home activities to trace the process of second language acquisition in its sociocultural context;
- (2) Interviews with children about each current activity including reading, writing, and playing; and
- (3) Pre- and post- assessments to investigate children's spoken language development, and change of learning strategies over time.

The recorded home activities included different types of play with siblings, Korean or English friends; language games; role-playing; reading aloud; reading and explaining in Korean to grandmother; reading comprehension activities with mother or siblings; computer play or internet story reading; story telling; cooperative writing; monologue or presentation as a role play/drama; chatting with mother and with friends or siblings; and other special events such as music performances at a sleepover invitation for friends or at a farewell party for visiting relatives from Korea.

The interviews with the children were of three types: unstructured and casual; semi-structured; and structured interviews accompanied by questionnaires on inner

speech in L2 use. Further details will not be given because of the later decision to largely exclude interview data from the study.

Pre- and post- assessments were carried out twice over a six-month interval using as stimulus a set of pictures extracted from O'Hare (1990, 1991). Children were asked to describe two different types of pictures, establishing the chronological order of the pictures in one task, and spotting the differences between two similar pictures for another. Again, further details are not provided because of the decision that formal measures of L2 development were not needed to answer the main research questions.

### **Writing data**

The writing data in this study cover everything written by the children and by the researcher as a participant observer. The following documents were collected:

- (1) Researcher's participant observation journal on children's daily activities;
- (2) Teacher's reports on children's language use in the classroom (refer to Appendix 2.0, Example of 'Letter to teachers' to request opinions on children's basic English proficiency in the classroom);
- (3) Portfolios of different genres of children's home writing: diaries, stories, book reviews, e-mails, poems and songs, and other leisure writing activities such as posters, catalogues and cards;
- (4) Children's reading lists: Susan kept taking notes of her reading and created her own list, Amy got a reading log as a school home reading project, and Diana also got a different type of reading log as a school home reading project;
- (5) Three part questionnaires to check change over time in: participants' awareness of their language use, the degree of inner speech use and English mental rehearsal, and language learning styles at home;
- (6) A pre- and post- writing task with the same topic of introducing oneself; and
- (7) Sentence writing with 100 English basic words.

The observation journal over all the period of the main study was written almost every morning, giving the researcher's reflective perspective on the children's activities during the previous day. It also comprises a summary of data collected; field notes; observation notes or reports complementing recorded data; interview summaries; and all the contextual details related to children's language use.

In addition to informal interviews at the Parents Evening during the school term, the children's class teachers were asked to take note of Amy and Susan's status in using and understanding English in the classroom at the beginning of the main study. At the end of the main study period, the children received a formal school report, from which the literacy evaluation section was extracted for the final evaluation of children's English proficiency (see Appendix 2.3).

Part of the children's writing activities were collected in the original and transcribed into word processor files along with related observation notes in the observation journal. Susan often filed her writing projects into a word processor program for herself by copying her original handwriting together with her reading list.

The children's reading lists or logs were made up by themselves with the help of others in the initial period.

The questionnaires were accompanied by structured interviews to facilitate children's understanding of inner speech. Each questionnaire was followed by a request to write about oneself.

The source of the '100 English basic words list' which I provided for the children to write one sentence with each word is Bodrova, et al. (1998).

The materials mentioned in (5), (6), and (7) above were collected twice, at the beginning and at the end of the main study, with the same items, for checking change over time. However it was eventually decided to focus the study on children's spoken language development, so much of these data were not used. Amy's writing is referred to in the analysis only where it was linked in some way to spoken interaction.

### **3.2.4 Data selection**

As the research questions were revised while proceeding with the study, data selection criteria could be established first of all, in terms of research participants/subjects and activities, leading to an increasing focus on Amy's home reading and play (see Section 4.2 and 5.2 respectively).

All the audiotapes involving home reading and/or play were filtered again, based on the time when the activities were performed, i.e. to trace change over time throughout the data collection period; on interlocutors with different social relationships and speech genres; on home reading and play types; on language choice; and on mediating tools such as books or play props. After considering all these data

selection criteria, twelve different types of episodes were finally selected: six for home reading and six for play contexts (see Tables 4.1 and 5.1 in Chapters 4 and 5).

Thus, audio data for analysis were selected according to the following procedures:

- (1) Review the list of audio recording data
- (2) Choose the audiotapes involving Amy's reading and/or play
- (3) Review observation journals of the date recorded tapes chosen in (2)
- (4) Select roughly the audiotapes based on data selection criteria presented above
- (5) Listen to the tapes chosen in (4), considering data selection criteria
- (6) Decide on the parts of audiotapes to be transcribed and used for data interpretation
- (7) Review observation journals involving the activities selected in (6)
- (8) Add writing data concerning (6) if any

### **3.2.5 Transcription of data**

Data selected to explore the research questions were transcribed, using different frameworks according to the data types, i.e., audio and writing data. Spoken data were transcribed to present a full interpretation of each episode and a few transcribed writing samples were presented to supplement the spoken data and/or demonstrate extended learning and development.

#### **3.2.5.1 Audio data**

##### **Transcription framework for audio data**

The children's activities are selectively transcribed according to the types of critical events. The amount of original transcription of each event depends on the issues concerned, but in most cases, five to ten minutes of the entire recorded activity are transcribed.

A four or three-column system is used in the transcription to represent the data spoken in both English and Korean: in the far left column, the line number is marked only when necessary, so as to identify specific utterances within a long talk turn; in the second column from the left, the speaker's talk turn is numbered; then in the next column, the speaker is identified; and the speaker's utterances in both languages are presented in the right hand column, with translation of Korean into English in *italics* next to Korean utterances, and nonverbal communication or supplementary translation in parentheses. An example is shown in Figure 3.3.

Figure 3.3 The transcription frame and the example for audio data

Episode 0. [T20A: 02.03.03] D's pre-assessment (50 min.)
Frame: <Extract 0.0>
1 1 Speaker: (nonverbal communication) English and Korean utterance
2 <i>English translation</i> English utterance ...
-----
Example: <Extract 0.0>
1 1 D: Umm... (squeezing her brain) °꼬리가...꼬리가...tails...tails...°
2 2 M: 잊어버렸지. ( <i>Sorry that</i> ) you forgot the word. ...
3 And then...

The number of the audiotape and of the comparison videotape (when applicable), date of recording, an episode title, and the recording time of the transcribed data are listed at the beginning of each episode. Transcription conventions used in this study are selected from practical prior examples (Cook-Gumperz 1998; Ervin-Tripp, et al. 1977; Graddol, et al. 1994: 80-89; Lee 2002; McTear 1985; Maybin, et al. 1996; Wood & Kroger 2000; Wray, et al. 1998: 201-212) and presented on a separate page. (see Transcript Notations, pp. 229-230).

Stimulated recall interview data used for analysis are merged into each episode transcription presented for interpretation where relevant.

### Transcription procedures for children's speech

All the audio tapes were listened to, in order to select data showing comparable and critical events. Once the tapes were selected, I, as the researcher, usually listened to the tapes more than five times for accuracy while trying to transcribe.

The concrete procedures I used to transcribe the children's speech are the following:

- (1) Listen only: listen to overall audio tapes and select some parts which are suitable to investigate research questions.
- (2) Transcribe roughly, while listening without pausing the tapes.
- (3) Fill in the blanks in the rough transcription, repeating listening and pausing the audio tape at necessary moments.
- (4) Correct mistakes by checking children's pronunciation with them directly if experiencing any difficulty in recognition: Susan, the oldest child of the research participants would help me confirm the children's pronunciation.

- (5) Compare the transcription with other related materials (e.g., books) if possible, especially for the activities related to reading, still listening to the tapes.
- (6) Re-listen to the tapes and mark the items of special interest to be considered in developing the coding processes.

### **Translation of Korean into English**

Korean utterances were transcribed alongside an English translation in *italics*. I was careful to maintain the original Korean literal meaning and word order as exactly as possible, using parentheses to indicate the difference between the two languages such as ellipsis of a subject or an object in the interactional context (see Figure 3.3).

The lexicons used for translation are the following two cyber dictionaries:

- (1) <http://kr.engdic.yahoo.com/>; and
- (2) <http://thesaurus.reference.com/>

#### **3.2.5.2 Writing data**

##### **Transcription framework for children's handwriting corpora**

Issues in transcribing children's handwritten corpora are discussed in Smith, et al. (1998) and other practical examples can be found in publications on literacy development (e.g. Whitehead 1999). Incorrectly spelled words, and punctuation and letter case errors are normalized sometimes in parentheses and at other times in a separate column, with the original forms transcribed alongside, so that we can compare the vocabulary and grammar of children at different ages as well as the development of English literacy within one child. Since most of the children's writing data were collected accompanied by researcher's observation and reading aloud by the writer, fidelity to the original and consistency in transcription could be maintained. Digital screening was carried out in some cases to present the original pictures and other images. For simplicity, other transcription tags are not used except parentheses for corrected spelling and brackets for picture explanation. For an example, see Figure 3.4. The writing genre (when applicable), date of writing, and the line numbers of the transcription are listed at the end of the extracted transcription.

Figure 3.4 The transcription frame and example of writing data

Frame:	..... Original writing (corrected spelling) .....
.....	
Example:	
[pictures]	In the park
	Written by Amy Wang
	Illustrated by Amy Wang
	In the park I and my families jast(just) walk. 10 minute later I saw a duck. My sister like(likes) the duck and she gave ducks a popcorn. And we see the dog but I dot(don't) like ...
	Poem (A)/24.03.03/1-3

#### Transcription procedures for children's handwriting corpora

The procedures used in transcribing children's handwriting data were the following:

- (1) Observe what is written.
- (2) Listen to the writer's reading aloud at the moment or on the audio-tape, which is one of the tasks children are accustomed to doing by themselves.
- (3) Ask about unclear words in the written data on the spot.
- (4) Superscribe the correct words onto the original words in pencil, and erase it after transcription.
- (5) Transcribe into a word processor file together with field notes including the issues to be discussed.
- (6) Copy by digital screening or normal copying machine with absolute permission from the writers and return the work to them.

#### 3.2.6 Data analysis

My original research question was 'What are the most effective strategies for developing ESL proficiency at home?'. This question guided me in collecting the audio-visual and writing material and other valuable data. Furthermore, for my upgrading examination, I conducted trial analyses of the semi-experimental assessments of the children's English development, described in Section 3.2.3.2. In addition, I also attempted to explore the relationship between three children's inner speech and mental rehearsal in ESL learning and their learning routines by analyzing

the structured interviews and the questionnaires adapted from de Guerrero (1994), also described in Section 3.2.3.2.

However, as I engaged in attempting to demonstrate the effectiveness of specific learning and scaffolding strategies from a Vygotskian sociocultural perspective, I encountered two barriers: 1) the lack of evidence for a causal link between children's different types of home activities and their learning strategies, despite the attempt to analyze children's inner speech using questionnaires, and 2) the conflict between the huge amount of different types of data to be presented and the limitations of one thesis. From this realization, the more specific research questions used for further data selection emerged: what are the most common happenings in the natural home learning context?; how do the older or more capable child and family members manage the younger or less capable child's learning context to assist her second language literacy and communicative competence development?; and who is the most active learner in English use? Amy's home reading and play were chosen (see Section 3.2.4) in line with these three guiding questions, so as to portray the revised thesis subject, 'Supporting English learning in the family'.

Figure 3.5 The framework of data analysis

<b>Episode number</b> [Audio tape ordering number: Recording date] (Recording time)	
• Book title and source/ Speech event: • Speech genre: • Context and Reading/Play situation:	Stage 1
Introduction	Stage 1
Interpretation  <Extract no.> Transcribed speech turns Commentary	Stage 1-3  Stage 1 Stage 1 Stage 2-3
Summary and Conclusion	Stage 3

Twelve episodes (i.e., six for home reading and six for play) were carefully selected as core data for this thesis. Data analysis began after the data selection and data transcription were completed, and it moved through three stages with the ultimate goal of illustrating family support for children's second language development (see Figure 3.5). Through multiple readings at each stage, first, a comprehensive sketch and then, a close examination of the details of the data were sought, and I continued moving back and forth between the emerging sketch and the

details, i.e., from general to specific issues. While doing so, specific research questions for data selected interpretation were set and I attempted to identify the details of the data within each episode. Finally, the framework for the clear written presentation of the details of family support was reshaped.

### **Stage one**

I listened to the transcribed audio recording data usually including a stimulated recall interview after each episode and watched supplementary data such as digital moving pictures or video tapes, if any, in order to check any transcription errors or non-verbal features. I then produced notes and comments on the noticeable language learner behaviour and on the prominent characteristics of the language learning contexts, and compared them with the outlines or reports concerning each episode written in the observation journals.

At this stage, I attempted to divide the transcribed data into extracts to illustrate at least one critical learning and/or scaffolding situation, and put a serial number for speakers' talk-turns throughout all the extracts except from children's repetitive role-play practices in Episodes 5 and 6, and also line numbers for long speech turns, where necessary to identify specific utterances.

### **Stage two**

At this stage, I attempted to interpret each episode in terms of children's second language learning and general development in English use. Later after reviewing all the episode's interpretation comprehensively, with Vygotskian sociocultural concepts for learning and development in mind, I investigated the data repeatedly in an attempt to construct clear portraits of both scaffolding and the learning context, at first, putting tentative comments, on the entire activity process of each episode, and then describing more specific learning and scaffolding situations within each extract. The final version of the research questions underpinning this thesis evolved from this process:

1. How did family members scaffold children's second language learning?
2. How did home reading and/or play motivate children's second language use?
3. How did home reading and/or play provide children with second language learning opportunities?

4. How did home reading and/or play contribute to children's appropriation of second language?
5. As a result, how did home reading and/or play help children's second language literacy and communicative competence development?

The more specific research questions for each episode as well as for home reading and play presented in Sections 4.3 and 5.3 respectively were also decided at this point. To complement the account of scaffolding by others and/or by oneself, analysis of Amy's writing products related to extended appropriation and self-regulation was added through where applicable.

### **Stage three**

In order to revise the interpretation for each episode and to elicit implications about children's L2 learning and teaching, I read again the total body of the transcribed data including the stimulated recall interviews and the interpretations, and sought for a synthesized view both about a motivated, active child and an active supportive environment in each of the following areas to address the research questions identified in Stage two:

1. Family scaffolding;
2. Motivation for second language use;
3. Provision of second language learning opportunities;
4. Appropriation of second language use; and
5. Development of second language literacy and communicative competence.

This thesis will be concluded in Chapter 6 with summary, integrative discussion of these five issues, and their implications for pedagogy and for further research.

## Chapter 4

### Children's Home Reading

#### 4.1 Introduction

This chapter explores how home reading activities contribute to children's ESL/EFL learning and communicative competence by analysing different types of reading episodes involving home reading books, focused on the seven-year-old English learner called Amy.

Home reading books here cover all the books children approach at home as well as those brought from their school. These are selected according to each child's reading level based on his/her teacher's evaluation, as part of the literacy development scheme which is usual for lower primary school children in England. During her first school term in England, Amy brought a storybook indicated as level 1 and sometimes as level 2 everyday from her classroom and read another book of a higher level from her school library once a week. The family also visited a public library more than twice a month to loan eight storybooks at a time, according to the public library loan regulations. Furthermore, the children could enjoy reading books anytime if they wanted to, since there were many other English books from simple picture storybooks to books at a higher level of literacy with audiotapes in the home bookshelf. Amy enjoyed reading aloud the storybook she brought from school several times every day, especially to her mother and sometimes to her Korean monolingual grandmother with interpretation into Korean, as if a parent read bedtime stories for his/her babies. She occasionally asked her mother the meaning of words unknown to her while she was reading a storybook. On the other hand, her mother tried to help Amy understand the story by questioning her about the meaning of vocabulary items and linking these to the discourse context or the illustrations just as teachers do in a language classroom, a practice influenced by the mother's EFL teaching career. As time passed, Amy added more confidence and fluency in speaking to her reading aloud, by creating different sorts of play situations concerning her reading such as taking on a voluntary literacy teacher role or classroom role-play performances. These tended to replace the passive pupils' role, during reading comprehension led by Mother.

The ethnographic description of different types of reading episodes in Amy's home is central to answering our research questions about the role of family

members' scaffolding in children's second language learning, and how new language is mediated and appropriated in the ZPD at home.

## 4.2 Data selection

The reading episodes presented as transcribed data in this chapter were carefully selected from audiotapes recording different types of reading activities, which happened between December 2002 and March 2003, after Amy had attended a normal English primary school for three months, to explore the following questions:

First, what variety of speech events happen while children are doing shared reading activities with picture storybooks in a young second language learner's home?

Second, how do children's home reading activities contribute to the development of children's ESL/EFL literacy and communicative competence in respect of both the quality and motivation of children's L2 use? (Is there any evidence of improving children's L2 literacy and communicative competence through different types of home reading?)

Third, how do family members give support in promoting young second language learners' confidence and fluency as interlocutors through shared home reading?

Data selected for analysis include six different types of shared home reading episodes over time. These range from family scaffolding for children's L2 reading to autonomous role-play performances including a child's voluntary teacher-role play for reading comprehension. All the episodes using six different picture storybooks, involve Amy's reading aloud, which is her preferred reading style.

The first episode titled *Nowhere and nothing* represents Amy's customary reading practice and family members' scaffolding through questions and comments, even though the event was motivated by her mother's suggestion about video-recording her reading aloud, which routinely happened in this home.

The second episode titled *Chicken Pedro and the falling sky* manifests how the child's occasional attempts to interpret English stories into her mother tongue for her monolingual grandmother contributed to developing/improving her own proficiency as a bilingual learner of both the languages.

The third episode titled *Fred's birthday* illustrates how a parent's teacher-like role can affect the child's learning attitude, including the child's sense of responsibility or motivation for the activity.

The contrasting fourth episode titled *Mr. Whisper* indicates how a child's voluntary adoption of a leading role in reading comprehension can have a beneficial influence on his/her learning motivation and responsibility for the activity, which leads to greater opportunities for language improvement.

The fifth and sixth episodes involved two different sorts of activities respectively: Mother's teacher-like role supporting children's reading comprehension, and the children's voluntary role-plays as repetitive performance. The materials consist of two storybooks titled *Good bye, Lucy!* with dialogic word bubbles in the pictures as the text (Episode 5) and *New trainers* with a brief narrative sentence about the picture on each page (Episode 6). The children's performances with different reading texts reveal how their repetitive practices of reading the same dialogues (Episode 5) and of creating dialogue (Episode 6) can contribute to their fluency and confidence in speaking English in their daily lives. It is notable that the children in these episodes attended to the activity for one hour, indicating their the internal motivation, concentration and opportunities for learning.

The selected reading episodes are summarised in Table 4.1.

Table 4.1 Amy's home reading episodes

Episode No.	Period (m.d. /y.m.)*	Story Title (pages)	Activity Topic	Interlocutors	Duration (min.)
1	10/12/2002 (2.26 / 6.7)	<i>Nowhere and nothing</i> (16)	Reading aloud and family scaffolding for comprehension	Amy, Mother & elder sister	
2	13/01/2003 (4.00 / 6.8)	<i>Chicken Pedro and the falling sky</i> (16)	Reading aloud and translation into Korean for Grandmother	Amy & Grandmother	18
3	01/02/2003 (4.18 / 6.9)	<i>Fred's birthday</i> (24)	Reading aloud and chat with mother concerning the story	Mother & Amy	10
4	16/02/2003 (5.03 / 6.9)	<i>Mr. Whisper</i> (16)	Child and adult reverse role-play in reading comprehension	Amy & Mother	15
5		<i>Good Bye Lucy</i> (16)	Reading comprehension and repetitive role-play with given scripts	Mother, Amy & other siblings	15
6	11/03/2003 (5.28 / 6.10)	<i>New Trainers</i> (16)	Repetitive practice for reading comprehension and role-play without scripts, based on illustrations in the text	Mother, Amy & other siblings	60
					45

\* (Month. Day / Year. Month) indicates that the period of Amy's residence in England in month and days, and her biological age by year and month.

### 4.3 Data analysis

The selected home reading episodes were orthographically transcribed in full, and each transcribed episode was analysed using procedures based on Section 3.2.6: first, I read carefully to document the interactional situations and to identify scaffolding and learning processes in each reading episode; secondly, I attempted to interpret the main points about children's ability or motivation for English use, with commentary about participants' utterances including implications about children's development of ESL/EFL literacy and communicative competence; and finally I summarized the scaffolding used to promote children's learning opportunities and motivation for English use.

The children's English use in each reading episode was then discussed to explore the three general questions presented in Section 4.2, which were operationalised as follows:

First, how did a variety of home reading activities affect children's second language learning? (first question);

Second, how did each home reading activity provide opportunities to improve children's English literacy and communicative competence? (second question);

Third, how did home reading interactions affect the quality of children's English use? (second question);

Fourth, how did home reading interactions affect the motivation of children's English use? (second question);

Fifth, who were interlocutors in each reading episode and how did they affect the quality and motivation of children's English use? (third question); and

In conclusion, what implications can each episode suggest for family members and teachers to support children's second language learning? (third question)

### 4.4 Selected reading episodes

#### 4.4.1 Episode 1 [10/12/2002]: *Nowhere and nothing*

- Book title: *Nowhere and nothing* from school as a home reading book (Written by Cowley, J. and illustrated by Burton, T. 1987. Oxford: Heinemann Educational. 16 pages; refer to Appendix 5 for text)
- Topic: Reading aloud and family scaffolding for comprehension

- Context and Reading Situation: Mother asked Amy to read aloud her storybook from school and said that they would video-record her reading and watch it together. Amy liked the suggestion and practised reading aloud before recording. The following extracts for analysis took place before the video-recording.

## Introduction

In this episode, Amy (A) is six years and seven months old and has stayed in England for almost three months; Susan (S) is Amy's nine-year-old sister. Mother (M)'s suggestion of recording Amy's reading aloud resulted from her interest as an ordinary mother in recording her daughters' English life rather than from monitoring Amy's reading with an educational purpose.

This episode was selected to show what effort Amy made to understand the meaning of the vocabulary in the story; how family members tried to scaffold her reading comprehension while she was reading aloud; how Mother's suggestions of video-recording and watching it together stimulated the child's learning motivation; and how the process of family involvement in the child's reading aloud contributed to her language development.

## Interpretation

At her mother's suggestion, Amy practised reading her storybook aloud three times to prepare for the video-recording.

Amy asked Mother direct questions when she came across words she could not understand while reading the text. For example, see Extract 1.1:

<Extract 1.1>

- 1 A: What means 'lay', mummy?
- 2 M: Look at the picture. What is he doing?
- 3 A: (Giving a shrug)
- 4 M: He lies on the bed now. He lay on the bed yesterday. Now can you understand?
- 5 A: (Nodding) 누워 있다 to lie (showing the gesture of lying)

Mother tried to help Amy infer the meaning through the picture first (T1) and then through comparison of two English sentences including different time adverbs ('now' for 'lie' and 'yesterday' for 'lay' in T4). Amy showed her understanding with gestures and translation into Korean (T5).

When reading aloud, Amy tended to substitute more familiar words for those in the text, guessing the meaning from the picture, though these were self-corrected immediately. For example:

<Extract 1.2>

6 A: ... watching TV, Oops! Looking at TV (Text: ... Looking at TV.)

Here, Amy first read ‘watching TV’ instead of ‘looking at TV’ and immediately corrected herself, recognizing her reading mistake. This indicated that she was used to hearing or saying ‘watch TV’ rather than ‘look at TV’ in daily life. As a result, while looking at the picture on the page, she automatically read ‘watching TV’. For another example:

<Extract 1.3>

7 A: ...cri-yelled...(Text: “Hey! Come on!” yelled the kids.)

Amy read [cri-yelled] for ‘yelled’ in a sentence of ‘... yelled the kids’. Amy’s later comment (T9) showed that she understood the meaning of the word, ‘yelled’ but unconsciously pronounced a more familiar word from the situation of the picture:

<Extract 1.4>

8 M: Why did you [cri-yelled] for this word ‘yelled’?

9 A: I think ‘cried’. Look Mum cried the boy. But...I know yelled.

The above two examples (Extracts 1.2 and 1.3) manifest how Amy struggled to interpret the meaning of the text while reading aloud. Here, Amy is still a novice reader in English who is not yet processing the actual text confidently and automatically, and is still over dependent on the pictures and/or on familiar language chunks such as ‘watch TV’ to try to figure out text meaning, so that her interpretation is object-regulated by the picture. However, we also see that text processing is achievable within her ZPD – at some points she can self correct, at other points she can benefit from appropriate scaffolding. She seems to be at a turning point in reading.

Extract 1.5 also shows how Amy’s comprehension was regulated by the picture rather than by processing word and sentence meanings.

<Extract 1.5>

10 A: ...watching people go down [streit] (Text: ...watching people go down street)  
11 S: No, go down street.  
12 A: No, go down [steit].  
13 S: See! Street.  
14 A: [Streit].

Amy did not correct her pronunciation of the word [streit] in the phrase ‘go down street’, despite her elder sister’s interruption and attempt of scaffolding by modelling of the word. Mother intervened with more extended scaffolding, with further help from Susan:

<Extract 1.6>

15 M: Where is this place?  
16 A: Airport  
17 M: Why do you think it is an airport?  
18 A: This helicopter, this airplane (pointing to the flying objects in the sky)  
19 M: What is it? (pointing to a street light)  
20 A: I donno.  
21 M: I think it’s the street. The boy is looking out at the street. People come and go.  
22 A: What’s [strit]?  
23 S: You can go out and see the street. There are many cars.  
24 A: Ah!. 길 road. I know the street.  
25 M: Now why did you read ‘straight’ for this word ‘street’  
26 A: (Pointing to the person who is standing straight front in the picture) See this man is straight (taking the pose of standing straight, hanging down her arms straight).

It seemed that Amy tried to link the action/pose of a person who is standing straight in the picture (T26) and her own processing way of the word, ‘street’, which begins with ‘str +vowel’ and ends with ‘t’, without considering the structure of the sentence as well as the meaning of the word in the text. Moreover, she couldn’t interpret the picture of the street (T20) even when she paid attention to the illustration (T19). She even guessed that the picture is about an airport (T16) because there are a helicopter and an airplane flying in the sky (T18). As a result, she couldn’t extract the right word, ‘street’ from her previous known words (T24). However, alongside Mother’s mediation (Ts 15, 17, & 21) using the same picture which caused Amy’s misunderstanding, Susan’s scaffolding descriptive response (T23) to Amy’s direct question about the meaning of a word pronounced as ‘street’ (T22) led to Amy’s recognition of the word (T24).

Amy still paid too much attention to the picture which she processes quite fully but misinterprets by object-regulation and thus misinterpreted the word ‘street’,

though she does partially process it as we noted above. The cooperative scaffolding by Mother and Susan together eventually redirects her attention to the significant parts of the picture and this helps her re-process and internalise the word.

### **Summary and conclusion**

This observation of Amy's reading aloud provides much information about her ZPD as a novice English learner and reader, and the role of family scaffolding in supporting her reading.

First, Mother's suggestion of video recording as play gave Amy motivation to practise reading aloud, and in turn this helped her understand the content of the story and extend her vocabulary as well. Second, as an early ESL reader, Amy sometimes guessed the meaning of words from the pictures. Third, when the child came across newer words, she tended to substitute more familiar words (collocates). Fourth, the child was reluctant to reinterpret the context once she believed that she had a correct understanding of it. Fifth, she used gestures alongside the occasional utterance of the corresponding Korean word to show her level of comprehension rather than paraphrasing or summarizing the other's scaffolding comment in English. Finally, reading aloud is a pathway for the novice reader to gain family scaffolding in her efforts to process text.

A picture storybook was a mediating tool for Amy's extended activities. Family members' presence as audience motivated Amy's reading aloud and stimulated Susan's spontaneous scaffolding attempt. Susan's modelling of word pronunciation without explanation was less effective for Amy's internalization of the word (E 1.5) but Susan's paraphrasing (T23) supported by Mother's redirecting of attention from pictures to text contributed to Amy's activation of ZPD for appropriation of the word through self-regulating utterances (E 1.6).

#### **4.4.2 Episode 2 [T5B1: 13/01/2003] (18 min.): *Chicken Pedro and the falling sky***

- Book title: 'Chicken Pedro and the falling sky' in *Imagine That* (pp. 8-25). Written by Alma Flor Ada and F. Isabel Campoy and illustrated by Loretta Lopez. Published by Scholastic Inc.
- Topic: Reading aloud and translation of English story into Korean for monolingual grandmother

- Context and Reading Situation: This story is a part of a book titled '*Imagine That*', Literacy place series (2000), pp. 8-25. An audiotape is accompanied by the book. Amy seems to be familiar with this story because she has listened to the tapes. Amy recorded her reading aloud to grandmother by herself in my absence.

## Introduction

In this episode, Amy (A) is 6;8 years old and has stayed four months in England; Grandmother (G) who is a 69 year-old-Korean monolingual, has looked after and stayed with her from her birth. Amy often reads her English story for her Grandmother usually before going to sleep at night as if parents read a bedtime story for their child, which indicates partly her recognition of Grandmother's interest in her reading English and partly her pride in her new skill in reading English. The text she chose this time is beyond her current reading level when considering her level of home reading books taken from school everyday. Nevertheless, she enjoys reading it and self-corrects her mispronunciation without others' help, which can be attributed to her previous occasional listening to the audio-tapes.

This episode took place one month after Episode 1. Amy is re-reading familiar stories to her grandmother. It has been selected to investigate how a young L2 learner uses L1 when she attempts to interpret a L2 story; how her active role to facilitate her grandmother's understanding serves to improve her own language proficiency; and how a pure monolingual family member can support her language development and communicative competence as a bilingual learner.

## Interpretation

It took Amy six minutes to read the story of titled 'Chicken Pedro and the falling sky' for Grandmother. She read most of the words clearly and fluently. However, as she read the last part of the story, some words, indicated in bold type, were difficult to recognize. Grandmother just listened to Amy's reading:

<Extract 2.1>

- 1 A: To-day is two thousand three, January, twel- No, no, thirteenth. I'll read this book. This is all, this is 'Imagine that', but I'll read 'Chicken Pedro and the falling Sky'. All right? (Amy reads the story word by word clearly in a dialogic way. as she heard from the audiotapes, from the beginning to the last page of the story without interruption.) "Chicken Pedro opened the garden gate. 'What a nice morning!' he said. 'I am going for a walk.' And hip hop, hip hop, off he went. Hip hop, hip hop down the lane. / Chicken Pedro went down the lane all the way to the big blue lake. He stopped under the shade of the lemon

tree. Zum! A large lemon hit him on the face. / Chicken Pedro picked up the lemon. ‘Oh my! Oh my!’ he cried. ‘The sky is falling. The sun hit me on the face. I must tell the King! / And hip hop, hip hop, off he went. Hip hop, hip hop down the lane. He soon came across Daniel Duck. / ‘Chicken Pedro, where are you going with such a sad face?’ asked Daniel Duck. ‘The sky is falling. The sun hit me on the face. I’m on my way to tell the King!’ ‘I will go with you,’ said Daniel Duck. / And hip hop, hip hop, off they went. Hip hop, hip hop down the lane. They soon came across Maria the Hen. / ‘Chicken Pedro and Daniel Duck, where are you going with such sad faces?’ asked Maria the Hen. ‘The sky is falling. The sun hit me on the face. We’re on our way to tell the King!’ said Chicken Pedro. ‘I will go with you,’ said Maria the Hen. / And hip hop, hip hop, off they went. Hip hop, hip hop down the lane. They soon came across Raymond the Rooster. / ‘Chicken Pedro, Daniel Duck, and Maria the Hen, where are you going with such sad faces?’ asked Raymond the Rooster. ‘The sky is falling. The sun hit me on the face. We’re on our way to tell the King!’ said Chicken Pedro. ‘I will go with you,’ said Raymond the Rooster. / And hip hop, hip hop, off they went. Hip hop, hip hop down the lane. They soon came across a cave. And in front of the cave was Rocky Fox. / ‘Chicken Pedro, Daniel Duck, Maria the Hen, and Raymond the Rooster, where are you going with such sad faces?’ asked Rocky Fox. ‘The sky is falling. The sun hit me on the face. We’re on our way to tell the King!’ said Chicken Pedro. ‘I know a shortcut,’ said Rocky Fox. He lard (licked)<sup>7</sup> his lips. ‘Come through my cave. I will take you to the palace.’ / Thank you, Rocky Fox,’ said Chicken Pedro. ‘You are very clever, but we have wings.’ **And fla-, And flapping**<sup>8</sup> their wings, off they went. Flying, flying above the cave. / They flew above the palace gates. They found the King and Queen in the garden, sitting under the shade of a green umbrella. ‘Why do you all have such sad faces?’ asked the King. ‘The sky is falling. The sun hit me on the face. We came to tell you!’ said Chicken Pedro. And he head(handed) the larg(large) yellow lemon to the king. / The Queen ((la-had)) (laughed): ‘This sun is a lemon! Let’s make lemonade.’ The King said: ‘If we have (the) lemonade we will also have <the><sup>9</sup> cake! Let’s bake a cake!’ <Bake>. / (Amy gasped) The King boak(brought)- the cake on a large plate. The Queen card(served) the lemonade. Chicken Pedro, Daniel Duck, Maria the Hen, and Raymond the Rooster ate cake and duck(drink) lemonade. And they all had wonderful smiles on their faces.” That’s the end.

2 G: (coughing but no words)

Amy kept recording, reading two other stories in the same book, for two minutes (‘In the attic’ pp. 46-70) and for another ten minutes (‘The three Billy Goats Gruff’ pp. 106-121). Grandmother just listened until Amy finished her reading aloud, as much as she wanted to.

When Amy tried to put away the book, grandmother urged Amy to explain the content of the story in Korean, saying that she wanted to know what the story means:

<Extract 2.2>

3 A: [Today, January, .... (jokingly and rhythmically)

4 G: [가지 말고 할머니에게 설명 해봐. 할머니가 모르니까. 무슨 말인지 알아야지].  
어디서부터 할꺼야? *Don’t go away and explain the story for grandmother, because*

Note: three temporal key convention

<sup>7</sup> **Bold-typed word-1(word-2)** indicates that Amy read word-1 in a wrong way, but word-2 in the text.

<sup>8</sup> **Bold-typed word-1, word-2** signifies that Amy corrected word-1 into word-2 in the text for herself.

<sup>9</sup> <Bold> means that Amy added the word, which is not in the text.

grandmother doesn't understand the content and we should understand what they mean.  
Which page will you start from?

5 A: Thirteen! ...To-day  
6 G: Today, 오늘 <sup>는</sup> today  
7 A: 오늘은 음... today is uhm...

Amy hesitated at first, saying only the date, just as she often did in starting a new recording. Grandmother encouraged Amy to explain the story, using the illustrations:

<Extract 2.3>

8 G: 여기는 할 수 있잖아. 그럼 보아가면서... (You) can do (it) for this part, looking at the pictures...  
9 A: I don't know this ((-)). 할머니, 나는 이것하고 이것은 잘 몰라요. (pointing to the latter two stories) Grandmother, I don't know this ('In the attic') and this ('The three Billy Goat Gruff') well.  
10 G: 그럼 잘 아는 것만 해. Just do what you know well.  
11 A: (still voicing complaining sounds) 오 와 우 와... Ohwa Uoowa... Chicken Pedro and the falling sky 를 하겠습니다. I'll explain 'Chicken Pedro and the falling sky'.  
12 G: ...

Amy was worried about explaining all three stories, and Grandmother encouraged her to explain what she understands well. Amy announced that she would explain the first story, and began to read:

<Extract 2.4>

13 A: Chicken Pedro opened the garden gate. (Pointing to the picture) 여기 Chicken Pedro garden 이거든요. Here is Chicken Pedro's garden.  
14 G: garden?  
15 A: 응. 저기 뒷마당 있잖아요? 거기를 열었대요, 문을. Yes. There is a backyard over there, you know? (The chicken) opened it, the gate.  
16 A: 'What a nice morning' he said. °어... 뭐더라? 'Nice'... 예쁘다? 맑으다고. Uhrr... How do I say 'nice' (in Korean)? Pretty? (The weather is) clear °.  
17 A: 'I'm going for a walk' 나는 이렇게 걸어서 갑니다. I walk and go like this.  
18 G: 걸어간대? (Does he) walk and go?  
19 A: 응 Yea.  
20 G: (Pointing to the picture of a rabbit on the corner of the text page 9) 토끼도 있네. 토끼도 같이 간대? There is a rabbit, too. Does the rabbit go together?  
21 A: (coughing and turning to the text page 10, instead of replying to grandmother) Chicken Pedro went down the lane All the way to the Big Blue Lake. (Pointing to the picture of the lake) 그리고 이것, Big Blue Lake 가 이거거든요. 그걸 lake 라고 하거든요. 지나가고 있는데 And this, it is Big Blue Lake. It is called a lake. (The chicken) is passing by (the lake),  
22 G: 지나가고 있는데 passing by (the lake),  
23 A: 이 레몬나무가 있었어. 거기서 막 레몬이 쭉! 이렇게 딱 떨어지니까, 레몬이 애를 쳤어요. 'lemon'이 떨어지니까 There is this lemon tree. Since a lemon has just fallen from the tree like this, Zum! Zook!, the lemon hit him.  
24 G: 깜짝 놀랐겠네. (He) must be frightened.

Amy's announcement initiating her interpretation (T11) indicates that she already knew the process of presentation on a stage, which may include the probability of extending to a pretend play later.

Amy started to explain the story sentence by sentence in Korean, referring to the pictures on each page, since Grandmother shared the book. Grandmother kept showing her interest by asking some short questions such as asking the meaning of an English word (T14); imitating Amy's Korean explanation (Ts 18 & 22); questioning about some pictures so as to clarify the context (e.g. *Does the rabbit go together?* in T20); or cognitive structuring by adding her response to Amy's expressive reading (T24), all of which faithfully contributed to Amy's role as an active interlocutor in reading stories. In other words, Extract 2.4 shows how successfully monolingual Grandmother could support Amy's English reading comprehension through mutual scaffolding interactions.

Let's consider Amy's explanations more closely. At first she focused on interpreting some individual words from the sentences she read aloud (e.g. T13: 'garden', T16: 'nice', and T21: 'lake'), using different strategies (i.e. pointing to the illustrations for both 'garden' and 'lake'; use of self-regulatory private speech and its consequent metalanguage for 'nice'). Later, she explained text meaning directly in Korean without reading the appropriate sentences (T23). In other words, at first she seems to need to scaffold/self regulate herself by the experience of reading the text aloud before she can translate. Later she can manage without the intermediate 'prop' of reading aloud, and can translate directly.

Second, Amy's grasp of English sentence structure was almost correct when considering her translations into Korean. However, there is doubt that Amy understood the idiomatic expression 'go for a walk', since she tried to translate it with two separate verbs 'go' and 'walk' (T17).

Third, Amy often produces self-regulatory private speech in Korean (e.g., T16: <sup>°</sup>*Uhrr...How do I say 'nice' (in Korean)? Pretty? (The weather is) clear*<sup>°</sup> ), which can be seen as the overt and observable precursor of covert verbal mediation (Diaz & Klingler 1991). Amy's private speech was found especially whenever she hesitated to explain clearly as in Extracts 2.5 and 2.6 (T25: <sup>°</sup>*This guy... this, that, what should I say?*<sup>°</sup> ; T38: <sup>°</sup>*... what should it be called?*<sup>°</sup> ). Amy's private speech use showed that the utterance situations are within her ZPD (refer to Section 2.2.2), which can be

activated through others' scaffolding (T38) or self-scaffolding or self-regulation (T16, T25).

<Extract 2.5>

25 A: Chicken Padro picked up the lemon. 'Oh my! Oh my!' 이걸 들었는데요. '아이고 아이고' 그렇게 말했대요. °애는 이, 그, 뭐더라? °하늘이 떨어진 줄 알고, 햇님이 떨어진 줄 알아요. 이게 햇님인 줄 알아요. King 알죠. (He) holds this up and said, 'oh my, oh my'. °This guy... this, that, what should I say?° (He) thought the sky has fallen and that this is the Sun. Do (you) know (the word) 'king'?

26 A: I must tell the King. King 이 뭐냐면요? King 알죠? If I say what King is? Do (you) know (what) King (means)?

27 G: King?

28 A: King 이 뭐냐면요? '왕, 왕.' queen 은 여왕이구, king 은 왕이에요. To tell what King is, 'King, King.' Queen is a woman and King is a man emperor.

29 G: 그래서 왕이 떨어진 줄 알았어? So, did the king think (the sun) has fallen?

30 A: 아니, 왕한테 말한다고. 이걸. 이것 떨어졌다고. No, (he) will tell the king about this. This has fallen.

31 G: 응. Yeah

Another strategy Amy used to interpret the concept of a word was giving the opposite word (T28: 'King' – 'Queen') as well as defining words (English into Korean).

Amy's empathy with the story was clear (e.g. T32: chuckling for Chicken Pedro's walking 'hip hop'), and she tried to highlight the most exciting content of the story (e.g. T48: a fox's intention to lick his lip) and the conclusion (T50: safe arrival at the King and Queen's palace thanks to their wings) in advance, skipping some sentences and even pages:

<Extract 2.6>

32 A: (turning to the next page 12) And hip hop, hip hop, off he went. Hip hop, hip hop down the lane. He soon came across Daniel Duck. (chuckling) 이렇게 걸어갔대. hip hop, hip hop 하면서. 그런데 가다가 Daniel Duck 을 만났대요. (He) walked, doing hip hop, hip hop. By the way, on his way (he) met Daniel Duck.

33 G: 오리를 만났어? Did (he) meet a duck?

34 A: 'Chicken Pedro, where are you going with such a sad face?' 왜 이렇게 슬픈얼굴을 하고 가냐고 Daniel Duck 이 말했대요. The sky is falling. The sun hit me on the face. '하늘이 무너졌어. 햇님이 나를 때렸어'하고 Daniel Duck 한데 말한거예요. 'Why did he walk with a sad face' said Daniel Duck. 'The sky has fallen. The sun hit me.' (he) told Daniel Duck.

35 G: 하늘이 떨어진 줄 알고? 그래서 왕한테 말하러 가는거네? (He) thought the sky has fallen? And (he) is going to tell the king?

36 A: 응. 원래 이게 레몬인데요. 노란색이니까 Yeah. This is originally a lemon. Cause (it's) yellow.

37 G: 모르니까. 햇님이 떨어진 줄 알았구만. (He) doesn't know (about it) and thought that the sun has fallen.

38 A: 응. I'm on my way to tell the King! 나는 왕한테 말하러 가는거야. 'I will go with you,' said Daniel Duck. 나는 너랑 같이 갈께 Daniel Duck 가 말했대요. 'And hip hop, hip hop, off they went. Hip hop, hip hop down the lane. They soon came across Maria the Hen. 이렇게 가다가 이 강을 지나다가, <sup>o</sup>Hen 이 뭐냐면, 여자, 여자 그거 뭐였더라? <sup>o</sup>Yeah. I am on my way to tell the king. I will go with you, ' said Daniel Duck. (He) passed by the river like this, <sup>o</sup>to tell what Hen is called (in Korean), a female, female, what should it be called?<sup>o</sup>

39 G: 닭 *Chicken*

40 A: 네. 그걸 만났어요. Yes. (he) met it.

41 G: 암탉을 만났구만. You mean that (he) met a female chicken.

42 A: 네. 이름이 뭐냐면, Moria the hen. (Pointing to the picture of chicks by the hen) 이건 병아리들이예요. Yes. To tell her name, Moria the hen. These are chicks.

43 G: 응 Yeah

44 A: 'Chicken Pedro and Daniel Duck, where are you going with such sad faces?' asked Maria the Hen. 'Chicken Pedro, Daniel Duck, 왜 이렇게 슬픈 얼굴로 가니?' 이렇게 물어보았어요. Maria the Hen <sup>o</sup>. 'Chicken Pedro, Daniel Duck, why do (you) go with a sad face?' asked like this, Maria the Hen.

45 G: 응 Yeah

46 A: The sky is falling. 하늘이 무너졌어. The sun hit me on the face. 햇님이 나를 때렸어. We're on our way to tell the King! 왕한테 말하러 가고있는 중이야. Said Chicken Pedro. Chicken Pedro 가 말했대. 'I will go with you.' Said Maria the Hen. 나는 너랑 같이 갈께. 'The sky has fallen. The sun hit me. (I) am on my way to tell the king' said Chicken Pedro. 'I will go with you.'

47 G: 다 함께 가네. *All of them go together.*

48 A: (skipping the front two pages, Amy seems to turn to pages 18-19, which show that a fox seduces the poultry into his cave) 이 얘들이 이쪽으로 가면 왕을 만난다고, 이쪽으로 오라고 해요. 익- 먹을려고. (licking her lips) 맛있게 생겼으니까. (A fox) says that the guys should come to his way to meet the King, in order to eat them, because they look delicious.

49 G: 잡아먹으려고. *To kill and eat (them)*

50 A: (turning to the next page, which shows the flying poultry reached the king) 근데 <sup>o</sup>날개가 있다고 이쪽으로 왔어요 *By the way, (they) came this way since (they) have wings.*

51 G: 날아버렸구만. *(You mean that they) flew away.*

52 A: 네. 여기 왕하고 여왕이 있어요. Yes. *Here are King and Queen.*

53 G: 진짜 왕한테 가게 되었네? 왕비도 있고. *They really reached the king? And there is the wife of the king.*

54 A: 네? *What?*

55 G: 왕비 *The wife of the king*

Grandmother's Korean scaffolding for Amy's interpretation of some name words through questioning (T33 for 'a duck') and direct naming as feedback ( T39 & 41 for 'a hen') does not contribute to her use of metacomment or paraphrase (in Korean) those words. That is, Amy continued to use the English name words, 'Chicken Pedro', 'Daniel duck', 'Maria the hen', etc. in her Korean interpretation. Nonetheless, Grandmother's scaffolding is interesting and varied. Grandmother supported Amy to keep in pursuit of her task by pretending to verify and clarify self understandings (Ts

37, 47, 49 & 51) as well as questioning for clarification (Ts 35 & 53) and feedback (T55). In other words, she sometimes cross checks word meanings and makes them more specific. At other times she offers summaries and psychological interpretations of characters' thinking. These different types of scaffolding help to make the story clearer and more coherent on different levels, as well as providing reassurance for Amy that Grandmother is interested and that her translations are comprehensible.

Regarding Extract 2.7, Amy then returned to the skipped pages. Her turn length became much longer, which seems to indicate her confidence and fluency in addressing the meaning of the text; and Grandmother's turn length became much shorter, which manifests a principle of scaffolding that a scaffold should be removed gradually as the child gains confidence and competence in learning (Gregory 2001; refer to Section 2.3.1):

<Extract 2.7>

1 56 A: (turning back to the skipped pages, 16-17) 여기 또 가다가 만났대요. Ramond the  
2 rooster 를 만났어요. 이건 남자 닭이에요 (They) met Ramond the rooster, on their way.  
3 This is a male chicken. (pointing to the pictures of two roosters including Chicken Pedro)  
4 남자 닭은 이거하고 이거예요. 이건 오리인데요. 오리는 ...오리는 없어요. 여자인지  
5 남자인지 모르겠어요. Ramond the Rooster 를 만났어요. The male chickens are this  
6 and this. It is a duck. A duck...a duck doesn't have...I don't know whether it is a female  
7 or a male. (They) met Ramond the rooster. (patting something with excitement) 또  
8 하늘이 무너진다고, 햇님이 내 얼굴을 쳤다고 계속 계속 친구들 한테 말하는 거예요.  
9 왕한테 간다고 하니까, 'I will go with you' 이 Ramond the rooster 가 또 같이 간다고  
10 그러잖아요. (He) kept saying again, 'the sky has fallen and the sun hit me on the face.'  
11 (Hearing) that they will go to King, this Ramond the rooster says that he will go together.  
12 (turning to the next page of a picture of a fox, 18-19) 이제 또 hip hop 하면서 갈 때요.  
13 어떻게 가냐면 (showing some gesture in the picture) hip hop 할 때, 이 발이 이렇게  
14 생겼으니까. Now when (they) went, doing 'hip hop, hip hop', to tell how they went, when  
15 they do hip hop, since their feet are shaped like this

16 57 G: 철벽 철벽 *splat splat*

17 58 A: 철벽 철벽하니까. 'Chicken Pedro, Daniel Duck, Maria the Hen, and Raymond the  
18 Rooster, where are you going with such Sad Faces?' asked Rocky Fox. 이게 Rocky  
19 Fox 래요. 'The sky is falling. The sun hit me on the face.' '하늘이 떨어졌어. 햇님이  
20 나를 때렸어' 또 말하는 거예요. 여우한테. 그러니까 왕한테 물어본다고 하니까,  
21 짧은 길을 알려준다고 했어요. 이쪽이 짧은 길이라고. (Licking her lips) 입술을  
22 이렇게 했대요. 맛있어 보이니까. 왕이랑 여왕이랑 있는 곳에 내가 갔다준다고.  
23 Since (they walk) *splat splat*. (They) tell a fax again, 'The sky has fallen. The sun hit me.'  
24 Then, since they (say that they) will ask King, (the fax) said that he let them know a short  
25 way. This is the short passage. (Licking her lips) (The fox) did his lip like this, since they  
26 look delicious, saying that he took them to the place where King and Queen live.

27 59 G: 알려준다고? *Let them know it?*

28 60 A: 네. (turning to the page 20-21) 'Thank you, Rocky Fox,' 고마워 Rocky Fox! said  
29 Chicken Pedro. Chicken Pedro 가 말했대. 'You are very clever, but we have wings.' 너

30 정말 clever (clapping) ...그런다고. Yes. 'Thank you, Rocky Fox' said Chicken Pedro.  
31 'You are really clever...so they are.  
32 61 G: 영리하다고 clever?  
33 62 A: but we have wings. 하지만 우리는 날개가 있어. And fling flying wings, 이렇게  
34 날아갔대. off they went. 이렇게 갔대. And flapping their wings, off they went. 계속  
35 계속 갔대. 그러니까 여기 왕, 여왕있는데 까지 왔지. 이렇게 garden 뒷마당에  
36 앉아있었대. The sky is falling. The sun hit me on the face. 또 그것을 왕한테 말한거야.  
37 그러니까 그것을 왕한테 주었대. But we have wings. (They) have flown away like this.  
38 They went like this. They kept going off. Then (they) reached the place of King and Queen,  
39 here. (The King and the Queen) sat in the garden, backyard, like this. (He) said that  
40 again. Then (he) gave (it) to King. (turning to the page 22-23) 여왕이 말한 것은 이것은  
41 햇님이 아니라 레몬이라고. '레모네이드 만들자' 그러는 거예요. We will also have a  
42 cake. We bake a cake. 레모네이드가 있으면 케이크도 있어야지. ... 끝이예요. What  
43 Queen said is that it is not the sun but a lemon. 'Let's make lemonade' she said. There  
44 must be a cake, since we have lemonade. ... (It's) the end.  
45 63 G: [끝이야? The end?  
46 64 A: [그래가지고 슬픈 얼굴을 하고 있었는데, 이제 알아서 다 스마일 하고 있어요.  
47 And so, (they) had sad faces. Now that (they) know it all, all of them smiled.  
48 65 G: 다 먹고 이제 행복하네. (They) ate all and now are happy.  
49 66 A: (Turning to the last page of Lemonade Recipe) 할머니, 이건 레모네이드 만드는  
50 종류예요. Grandma, this is the sort of making lemonade. The End

Amy tried to interpret the story in Korean, still skipping some sentences, but using more precise description (e.g., Amy, for the first time in her Korean interpretation of this story, named the exact part of chicken's body hit by a lemon/the sun: '*the sun hit me on the face*' in L10). Amy continued to use different nonverbal resources to support her storytelling, imitating Grandmother (L23 for '*splat splat*' in L16/ T57), pointing to the illustrations (e.g., using the expression 'like this' in Ls 15, 25, 37 & 39), using gestures (e.g., that of licking her lips in L25; clapping as meaning of 'clever' in L30), trying to giving the opposite gender within the text (e.g., a rooster: *a male chicken* in L3; *duck* in L6), and supplying similar concepts (e.g., garden : *backyard* in L39).

## Summary and conclusion

Amy's interpretation of this English story into Korean for her Korean monolingual Grandmother revealed a great advance in her English reading ability compared with Episode 1. Amy read aloud most of the text in a clear and fluent way, and understood the meaning of what she read. She summarized the story in Korean, with attention to detail, and played a leading role in the dialogue with grandmother, despite her initial hesitation in responding to her grandmother's request. She made overall use of the illustrations as tools to explain word meanings and the context of the story. Unlike in

Episode 1, she was not over-reliant on the pictures (i.e. object-regulated). She also used gesture to extend her interpretation. She didn't hesitate to use self-regulating private speech aloud whenever she had difficulty finding the appropriate Korean words, and usually succeeded in uttering suitable explanations, occasionally with Grandmother's affective assistance (e.g., encouraging, comforting, etc.) and her indications of interest in Amy's reading. Grandmother also supported her using different sorts of instructional scaffolding interactions (refer to Section 2.3.2) such as questioning, imitating, feedback, cognitive structuring and so on.

Based on Vygotskyian sociocultural theory of learning which sees inner speech as the foundation of thought, this episode illustrated "the use of the L1 to mediate L2 comprehension" (Upton & Lee-Thompson 2001: 491) and explored how L2 reader use her language resources to help her think about text meaning.

This interactional episode concerning a young L2 learner's reading L2 text aloud to her monolingual Grandmother showed double-levelled scaffolding events: Amy's Grandmother played a mediating role to support Amy's struggle to internalize the meaning of the text by listening to Amy's interpretation and by encouraging her to keep in pursuit of the task through various interactional scaffolds (see the examples from Extracts 2.4 & 2.6). On the other hand, Amy manifested her ability to "scaffold herself" (Lantolf 2000: 23) through her attempt to help her Grandmother understand the text.

#### 4.4.3 Episode 3 [T5B2: 01/02/2003] (10 min.): *Fred's birthday*

- Book title: *Fred's birthday* from school as a home reading book [Books for Level 2: written by Wendy Body (Characters originated by Pat Edwards), illustrated by Martina Selway. 1987. Essex, England: Longman, 24 pages]
- Topic: Reading aloud and chat with mother concerning the story
- Context and Reading Situation: Amy read the story twice. Before she read the story, Mother asked Amy when her birthday was and what she would do at her birthday. While Mother was trying to ask some questions about the pictures after the reading aloud, Amy avoided any direct response. Instead, Amy requested mother's permission to read once more. At her second reading, she added more musical rhythm and voice action with excitement and humour.

## Introduction

In this episode, Amy (A) is 6;9 years old and has stayed in England more than four months. At this time, Amy had confidence in reading English picture storybooks with a few lines in big print, most of which were marked as reading level 2. Mother tried to elicit daily life conversation topics from the book just as teachers in language classes often do so as to motivate students' interest in the context, before questioning for reading comprehension of the content.

This episode was extracted to explore how Mother's adoption of a teacher-like role can affect the child's ZPD in L2 learning, by illustrating Amy's English use in interactions with Mother.

## Interpretation

Amy initiated the interactions by reading the title of her home reading book, but Mother then started a long Q/A sequence. Amy started her responses to Mother's questions in a passive way:

<Extract 3.1>

- 1 A: (Reading the title of her home reading book) Fred's birthday.
- 2 M: What's the date today, Amy?
- 3 A: Ahmm
- 4 M: First of February?
- 5 A: Yeah.
- 6 M: Two thousand and three?
- 7 A: Yeah.
- 8 M: What's the title of the book you bring, today?
- 9 A: Fred, Fred's birthday.

In Extract 3.2, we see that Amy answered Mother's first question with a suitable conjunction (e.g. 'Why -? / Because -' in Ts 10-11) and uttered complex sentences but not perfectly comprehensible ones (T11). Amy often tried to confirm others' agreement with the sentence tag 'Okay?' especially when her own utterances were not complete (T11):

<Extract 3.2>

- 10 M: Why did you bring this book?
- 11 A: Because it says funny things in here and ((-)) that's funny read like a make some this.  
Okay? ...Fred's birthday.
- 12 M: Would you like to explain it in Korean? Can you read it?
- 13 A: Yeah. (Reading the cover page before beginning the story, as Amy usually does if any)  
'This story is about Fred's birthday. How old do you think he is? When is your birthday?'
- 14 M: (Interrupt Amy's reading) When is your birthday?

15 A: May fourth  
 16 M: May first?  
 17 A: Fourth  
 18 M: Okay. What would you like to do on your birthday?  
 19 A: Eat the cake, and get the present, and open the present (chuckle), and ahmm ...

Mother again interrupted Amy's reading in order to initiate a new warm-up talk from the introductory comment of the storybook. Amy seemed to feel more comfortable when asked to read the text than when answering her mother's questions in English, though she showed more confidence in making a list of birthday activities, using linked verb phrases (T19).

Amy again provided short responses to her mother's questions in Extract 3.3, using a word (T21) or an idiomatic expression (T23), except for another long list of her friends' names (T25):

<Extract 3.3>

20 M: Who brings your presents?  
 21 A: Friends!  
 22 M: Friends. What do you have to do first to get presents from your friends?  
 23 A: Thank you!  
 24 M: I think you have to invite friends and then you can get some gifts from your friends.  
 Right?  
 25 A: (Chuckle) Yes, Mum. ((-)) Louise, Hazel, Eve, Emma, Mary Norley, Freya Norley,  
 Mega, Olivia, ... Maria, Sophia, and Mia, Eleven.  
 26 M: How about your boy friends?  
 27 A: No!  
 28 M: Do you have a boy friend you like?  
 29 A: No.  
 30 M: No?

In Extract 3.4, Amy, for the first time in these exchanges, initiated her turn, by making a suggestion about her preferred activity, reading aloud (T31):

<Extract 3.4>

31 A: Can I read please?  
 32 M: Yes.  
 33 A: (Reading the stories without a stop or interruption for two minutes) Fred's birthday.  
'Today is my birthday' said Fred. 'Happy birthday to me' he song. Good morning, 'Good morning?' Kitty says. 'Guess what today is.' 'I know' says Kitty. 'It's- It's the day I clean the kitchen.' 'Oh' says Fred. 'Good morning, Bunny?' he says. 'Guess what today is.' 'I know' says Bunny, 'it's the day I clean the window.' 'Oh' says Fred. 'Good morning, Lucy?' says Fred. 'Guess what today is' 'I know' says Lucy. 'It's the day I clean the bedroom.' 'Oh' says Fred. Nobody says 'Happy birthday Fred, at breakfast.' Nobody says 'Happy birthday Fred, at lunch.' Poor Fred! He was sad. 'Go away, Fred!' says Kitty, 'I'm busy.' 'Go away, Fred' says Bunny, 'I am busy.' 'Go away, Fred' says Lucy, 'I am busy.' (Adding some sound effects on Fred's feeling) Chik ... Fred went to the park. Poor Fred! He was sad and lonely. At Tea time, Fred wen-t home. 'Come on Fred' yelled

Bunny, 'It's time for tea.' 'Surprise! Surprise!' yelled Bunny and Lucy and Kitty.  
'Surprise! Surprise!' yelled Fred's friends. 'It's Surprise party!' said Kitty. 'Happy  
birthday to you' they all song, (Singing) 'Happy birthday to Fred!'...

Amy revealed sustained confidence in reading the story aloud, reading sentences clearly and fluently with emotion, and only minor slips in accuracy, e.g. misreading of irregular past tense forms ('went', 'sang').

Amy wanted to keep her leading role by commenting on the pictures (T34), but had difficulty finding suitable words to describe the illustrations in the text despite Mother's questioning (Ts 36 & 38):

<Extract 3.5>

34 A: This picture is...  
35 M: Wow! What is this picture about? Can you explain? What can you see there?  
36 A: Umm  
37 M: Do you like that picture?  
38 A: Umm. ... Yes.  
39 M: Why? What can you see? Who are they?  
40 A: ...Fred, Stanley, Bunny and Kitty and Lucy.  
41 M: What are they doing?  
42 A: in the party  
43 M: They are having a party?  
44 A: Yeah.

Amy could manage to make a list of the characters to be seen in this picture (T40), but needed 'expert' scaffolding to provide even the simplest general description.

Even when Amy made longer statements (Ts 50 & 52), she didn't feel any responsibility to construct coherence in replying to her mother's questions, but avoided closely related answers:

<Extract 3.6>

45 M: What can you see at the party ((parade))?  
46 A: ...  
47 M: What can you see?  
48 A: Play, play play.  
49 M: What [kind of play?  
50 A: [What the Fred get... Do you like just wake you? Did it make you smile?  
Seaweed. Seaweed. Again a little well. ... ((-)) I got, I got, I had got nobody. I got the grumble. I had what is ...I haven't got this. I haven't got Christmas. ...  
51 M: What [did you say just now?  
52 A: [I haven't got this, I ...th-, Fred said, 'I got this'. Stanley, 'I got this'. ((-))  
Stanley goes to, I got this, ((-)) (repeat 'someone says, I got this' several more times) ....

Finally Amy again suggested reading aloud (T53), instead of repeating incomprehensible sentences. Mother encouraged her and Amy made a comment on her own performance (T55), which led to ‘realistic’ performance by herself (T57):

<Extract 3.7>

53 A: Can I one more read?  
54 M: Yes, okay, good!  
55 A: Fred's birthday! This is real. By Amy (Giggle).  
56 M: Yes.  
57 A: (Read the story with empathy for three minutes)

At her second reading, Amy read the dialogue, in empathy with the characters in the story, rhythmically and excitedly. Amy produced different voices for different characters as in play-acting. This time she pronounced clearly ‘At tea time, Fred went home’, but still produced ‘song’ for ‘song’.

### Further episode for literacy development

This shared reading with Mother must have influenced Amy’s motivation for further activity such as writing stories. Amy’s story below (Figure 4.1), which was voluntarily written eleven days later, was supposed to be triggered by reading another story titled ‘Iggy Piggy’s Party’ with the same party theme. However, the story showed similarity in the story content to that of ‘Fred’s birthday’ (see also Figure 4.2).

Figure 4.1 Amy’s story: ‘Daisy’s Birthday Party’

*DASlY's BIRthday Party*  
*To day (Today) is daisy birthday.*  
*“Mummy, do you know want(what) to day is.” Ask daisy.*  
*I dot(don’t) know siad(said) mother.*  
*“Ok, guess mummy.” And daisy go to daddy room daddy “do you know to day is”*  
*I dot know” “Guess.” “Oh every one(everyone) dot no(don’t know) to day is.” And daisy*  
*go out. At tea time daisy’s mother siad “is tea time!”*  
*And daisy’s came in and everyone siad **Happy BIRthday To you!** And she was so Happy*  
*and She Hug mum and dad. ♥♥♥*

Story (Amy) /12.02.2003 /1-9

Amy’s story-rewriting manifested her ability to summarize a story she had read, and showed she was beyond the stage of copying it (compare Appendix 3.2; “Amy’s first writing English story was done in December, 2002, when she almost copied a book

except some nouns to be substituted.” from Mother’s field note on 08/12/2002). She had not reached the stage of creating her own story yet (compare Figure 5.1 in Episode 12), though she added her own final sentence. I will not illustrate Amy’s writing further (hoping that Figure 4.2 will reveal my original objectives of the observation) because I decided not to investigate Amy’s English writing ability in this study. Figure 4.1 was presented to show how home reading activities affected further activities for literacy development in the longer term.

Figure 4.2 Mother’s field note

Note (12/02/2003): Amy tried to read aloud Iggy Piggy’s Party three times. She doesn’t like correcting her pronunciation or any attempt to interrupt to correct her mispronunciation while she is reading. Later, she suggested writing her own story with the title, Daisy’s Birthday Party. From the beginning, she asked me how to spell the words she likes to write as usual such as ‘Daisy’ and ‘Birthday’. I repeated the spelling of ‘Daisy’, but I suggested her that she should find the words she’d like to write from the book she just read. She showed a little complaint, but she tried to do for herself. She suggested several times reading aloud to me what she was writing in the mean time. I think it’s a kind of confirmation of her writing or her effort to get approval from her mother. I just listen without looking at her writing. I showed a positive statement like ‘good!’ or ‘interesting!’ Her sister commented, “the story is similar to ‘Fred’s Birthday Party’, which Amy had read before as a Home reading, rather than ‘Iggy Piggy’s Party.’ She agreed with her sister. She seemed to recall the content of the story she read when she writes her own story. Later, I found several misspelling like the following: ‘want’ for ‘what’, ‘don no’ for ‘don’t know’, and other ungrammatical expression like ‘everyone ...not..’ for ‘nobody....’, which is common even on native English-speaking children’s writing at her age. (I have her friends’ letter to her as data.). She also argued that writing the expression, ‘don no’ is correct, trying to explain that’s what she tried to write it exactly. (From Mother’s observation note about Amy’s rewriting story titled Daisy’s Birthday Party from Home Reading Book)

### Summary and conclusion

To sum up, Mother played a teacher-like role in Episode 2, i.e. asking comprehension questions. Amy did not feel any real responsibility to answer Mother’s ‘test’ questions, which seemed to result partly from Amy’s lack of spoken proficiency and/or from her somewhat passive role as a student. However, the interactions with

mother served to internalize the story content, which in turn enabled Amy to write her own story. This indicates that others' scaffolding within a child's ZPD can motivate new self-regulating activities, i.e. transition from speaking to writing.

On the other hand, Amy showed confidence and autonomy only when she read the story aloud, rather than when she replied to her mother's questions about the story or the illustrations. Furthermore, Amy added her own excitement in reading aloud through using play voices in empathy with the characters in the story.

Nevertheless, Mother's behaviour as a teacher with lots of pseudo and artificial questions did not motivate Amy's active participation in this shared reading activity. She is restive in the role of 'pupil', showing a much less cooperative and responsible attitude than with Grandmother in Episode 2, although Mother seems to be trying to scaffold language forms through Question and Answer strategies. Instead, Amy is keen to read. It seems that Mother's scaffolding questions are beyond her ZPD for expression of her ideas in English.

Regarding Amy's stage of language development, reading aloud is now very fluent (compare Episode 1). Creative speech is still tentative, most utterances are words or phrases, longer utterances are attempted but are not very clear. As a result, we see Mother's least effective scaffolding in the data so far.

#### **4.4.4 Episode 4 [T15A: 16/02/2003] (15 min.): *Mr. Whisper***

- Book title: *Mr. Whisper* from school as a home reading book (written by Cowley, J. 1987. Oxford: Heinemann Educational. Level 1, 16 pages)
- Topic: Child and adult reverse role-play in reading comprehension
- Context and Reading Situation: Amy asked her mother to play a role of her student in reading a familiar story together. She read the story and insisted on keeping her leading role as a teacher, reminding her mother of a pupil's attitude or behaviour in the classroom while they were discussing the content of the story with illustrations on each page. Mother was willing to play a role of Amy's pupil as Amy requested, calling Amy Teacher and raising her hand when she had something to tell the teacher such as asking or answering questions, while helping Amy's comprehension by adding some comments or modelling the pronunciation if necessary.

#### **Introduction**

This episode happened only two weeks later than Episode 3 did but with reverse roles between adult and child: Amy acted a teacher and Mother pretended to be her

student. The reverse action in reading comprehension activity indicates not only how important it is for family members to share and respond to their young learners' desire for working but also how a child's voluntary adoption of a leading role can have a beneficial influence on his/her learning motivation and responsibility for the activity, which leads to the child's language proficiency improvement.

### Interpretation

Amy initiated this episode with her mother and claimed a leading role (e.g., T1: I'm gonna read this). Mother asked some questions, reusing words from Amy's statements, either in English (e.g., ... 'Whisper') or in Korean (e.g., '가게주인 *shop owner*'). Amy's replies to her mother's questions were more elaborated and informative than those given in Episode 3.

<Extract 4.1>

- 1 A: The story is Mr. Whisper. This is short but this is good...Okay, I'm gonna read this.
- 2 M: What is the story about...why is the name of the story Whisper
- 3 A: Because Mr. Whisper, not aloud his talking but a little woman, cup woman mean is ahmm cup, cup 가게주인 *shop owner* ...okay?
- 4 M: Who is 컵 가게 주인 *the owner of cup shop*, Mr. Whisper?
- 5 A: No, woman.
- 6 M: Woman is the owner of the cup shop?
- 7 A: Yeah, ...and called cup cup woman, and ... Mr. Whisper want blue cup but he um he says to woman but, but Mr. Whisper so tired and uhm she he said something but woman can't hear, because Mr. Whisper so not aloud, so quiet.
- 8 M: That's why his name is called Mr. Whisper.
- 9 A: Yes. Okay?

Amy had already grasped the meaning of the whole story and summarized it, adding her own interpretation of the situation (e.g., T7: '...but Mr. Whisper so tired...') and of word meaning (e.g., T7: '...because Mr. Whisper so not aloud, so quiet') in response to Mother's brief questions.

Mother repeated Amy's explanation of the meaning of the word, 'whisper'. Amy led the turn taking by offering to read the story aloud and trying to describe the illustrations:

<Extract 4.2>

- 10 M: Whisper means voice is so quiet and not loud?
- 11 A: Okay. I gonna read. ... Mr. Whisper broke his blue cup. He went to the cup shop. '(in a whispery voice) Do you have a blue cup?' he said with his whispery voice. 'Louder, I can't hear you.' said the woman. Mr. Whisper said, '(in a whispery voice) Do you have a

blue cup?’ ‘Louder, I still can’t hear you.’ the woman said. The Mr. Whisper sout in his whis-

12 M: = Shouted =

13 A: = shouted in his whispery voice. ‘(in a small but yelling voice) I want a blue cup!’ ‘I still can’t hear you’ said the cup woman. Your voice is too whispery. You need it, it’s some big...um.... There are pictures the first page.

Amy enjoyed her reading, using different voices for the dialogic parts in the text.

Mother modelled pronunciation of ‘shouted’ (T12). Amy repeated the word and kept on reading (T13).

Amy prevented her mother from developing a new topic about Mr. Whisper’s appearance, arguing that she should initiate the topic by asking questions and that Mother should act as her pupil as if they were in a classroom:

<Extract 4.3>

14 M: Okay, ...the woman asked Mr Whisper to speak louder. =

15 A: Yea

16 M: = Wow, Mr Whisper has some red jacket, red like a swallow tail –

17 A: No, no, no I’ll ask the coat, question. Okay? Uhm Mr. Whisper. What Mr. Whisper got in...uhm what ... 한국말로 할께. I’ll do it in Korean. Mr Whisper 가 뭐를 입고 있지?  
What does Mr Whisper wear?

18 M: I think -

19 A: 손들어야지? You should raise your hand? =

20 M: Okay. (Hand up)

21 A: =Yes,

22 M: I think Mr Whisper wears some red swallow tail jacket.

23 A: Oh, this!

24 M: Yes.

Amy tried to ask questions in English, but switched to Korean when she could not finish in English, with a self-regulating private speech comment. Amy kept her leading role as a teacher by regulating mother’s behaviour, but she recognized her mother’s description about Mr. Whisper’s special style of jacket (T23).

Amy continued asking her questions about Mr. Whisper’s appearance in the picture, elaborated on Mother’s single word answer and then took over describing noun phrases with colour terms (T29):

<Extract 4.4>

25 A: and Mr Whisper got?

26 M: ...hair?

27 A: White hair.

28 M: Okay, white hair.

29 A: A woman got? (trying to describe the woman without waiting for the answer) Black, face grey face, black hair and some, and some, blue and some, red some, dress and some necklace white necklace and ((it’s)) like this.

30 M: Okay, holding her arms  
31 A: Yes....Okay? then next page. Uhm, Mr Whisper sout - =  
32 M: =shouted=  
33 A: = shouted in his whispery voice, 'I want a blue cup.' 'I still can't hear you.' said the woman. Your voice is too whispery. What you need is some big noisy porridge.

Amy accepted Mother's elaboration on the woman's behaviour (e.g. T30: '... holding arms'), confirmed listener's understanding (e.g., T31: 'Yes...Okay?'), and continued to read.

In Extract 4.5, Mother asked a question in her role as pupil. Amy hesitated at first, and gained more time to answer Mother's question, by requesting her student's formal behaviour (T37):

<Extract 4.5>

34 M: Okay. what you need is some big noisy porridge? =  
35 A: yes.  
36 M: = what does it mean  
37 A: That mean is ...you have to uhm hand up and 물어 봐야 돼. (*You*) should ask (*me*).  
38 M: I have a question.  
39 A: Yes.  
40 M: I'm sorry I don't understand what you need is some big noisy porridge.  
41 A: That mean is ...like a porridge, (sound of eating)((babblebabble)) ... have some in like a soup,  
42 M: Soup?  
43 A: Yes. Not soup but like some soup. ... and big noisy porridge is some aloud that with this porridge and with it uhm Mr Whisper got big loud ahm voice. Okay?

Amy eventually succeeded in explaining in English the meaning of both 'porridge' and 'what you need is some big noisy porridge' (Ts 41 & 43) which seems the result of her engagement in her role as a teacher with strong responsibility for satisfying her students.

Amy continued to lead the turn taking by asking questions about further pages in the text (T45; T51):

<Extract 4.6>

44 M: Okay. if he eats some porridge, he will get some louder voice?  
45 A: Yes, ahm, what is picture?  
46 M: Yes now the woman is smiling and tries to hear what Mr Whisper says =  
47 A: = Ye[ah  
48 M: = [to her ear= =like this= [right?  
49 A: =Yeah= =[Okay. The cup woman went to the back for her shop. She come up with porr- okay noisy porridge. 'Has some of this!' she said. The porridge was so good. Mr Whisper ate a lot. glup glup glup.  
50 M: Gulp gulp gulp!  
51 A: Yes....what is in this picture  
52 M: Oh, now, Mr Whisper is eating some porridge,=

53 A: =Yeah=

54 M: = And I think he's very happy with the porridge=

55 A: = Yes, that was so good= =so nice=

56 M: =yes= =so nice=

57 A: = okay?=

58 M: =yes =

Mother as a make-believe student produced model utterances by responding to Amy's questioning (T46; T52; T54). Amy responded to Mother's description with teacher-like confirmation and some elaboration (T55).

In Extract 4.7, Amy had difficulty reading some words (T61) and Mother modelled them (T62), which Amy accepted (T63). However, when Mother tried to return to her own adult role to assist understanding by asking 'Do you understand?' (T64) and explaining the situation of the story, Amy insisted on her teacher role:

<Extract 4.7>

59 A: = 'Now what do you want?' said the cup woman. Mr whisper said, '(yell) please DO YOU HAVE a BLUE CUP?'

60 M: Wow his voice was changed like that because he ate noisy porridge?

61 A: Yes. His voice was so loud...(pause due to the difficult words to read)

62 M: Uh, shelves shook

63 A: Shelves shook and cup fell down crash.=

64 M: = And cup fell down crash! Wow! Do you understand? Mr Whisper's voice is louder so noisy and [then- =

65 A: [I'm TEACHER!

66 M: = Okay. Shelves SHOOK like this (point to the picture) and the cup is falling down, and CRASH like (Korean onomatopoeia of glass-breaking) 짹그랑 'chzanggeurang'

67 A: Yeah...They picture

In Extract 4.8, Mother again acknowledged Amy's role as teacher by asking another question (T68). Amy elaborated her understanding of the reason the shelves shook (T71) and even added the meaning of 'CRASH', using the same sound effect (T75):

<Extract 4.8>

68 M: Okay, wow. I have a question, teacher?

69 A: Yes?

70 M: Could you tell me why the shelves shook like this? What does it mean?

71 A: Because Mr Whisper eat noisy porridge, and, that was so noisy and he said he so LOUD talking, and so loud um you know... ahm he says so loud so so so SO LOUD and some moving=

72 M: = Things=

73 A: =(sound of shaking or patting things with hands) like this. And do you know cup?=

74 M: =Yes=

75 A: = Cup? cup down. Crash mean is crash mean is umm...(murmur) crash mean is ...cup fell down and with lit- ahm like 짹그랑 'chzanggeurang' like that.

76 M: Good, okay maybe cups are broken into pieces=

77 A: =Yea=

78 M: = and make the sound of crash= = Right?=

79 A: =Yea= =yes.=

80 M: =Okay. And shake for that.

81 A: Okay?

In Extract 4.9, Amy still tried to keep her role of a teacher, checking understanding (e.g. T85: okay?) and challenging Mother's description of the picture with shattered cups (T91):

<Extract 4.9>

82 M: Yes, and then, next page

83 A: 'Too LOUD too LOUD' said the cup woman. 'You need you ate too much big noisy porridge. What you need now is the (in a small voice) whispery soup.'

84 M: Now whispery soup he needs?

85 A: Yes = = okay?=

86 M: =Yes= =okay.

87 A: ...This ((-))

88 M: Yes now you can know that the cup woman has many cups in the selves, right?

89 A: Yes

90 M: But under the ground under the table the cups are shattered and on the shelves and in the cabinet the cups fell down and into pieces.=

91 A: = (pointing to the different part of the picture) This is not!=

92 M: = On the floor you can see many broken cups because Mr Whisper's voice is so Loud = = okay=

93 A: =Yes= = I'll read next page, okay?

In Extract 4.10, Amy stuck to her role in reading the story aloud and answering Mother's questions (T97), despite Susan's sudden interruption and comment on 'onomatopoeia', an unknown word to Amy (T100):

<Extract 4.10>

94 M: Before you go next page, I have another question.

95 A: Okay.

96 M: Why are the cups making sound when they are falling down

97 A: Ahm, Mr Whisper eat noisy porridge and eat um eat whee whee so loud so loud and ...so loud and cup is I just (imitating something)...like this. And cup is falling down and sound a CRASH and amm crash mean is umm cup is falling down. Uhm...

98 S: OH, oh oh oh = =I know something=

99 A: =yes?= =yes.=

100 S: = Crash is onomatopoeia= = Crash is onomatopoeia

101 A: =What?=

102 M: Yes onomatopoeia. Oh, [I'll...

103 A: [Okay. I'll read next page, okay? =

104 M: =Yes=

105 A: = The cup woman went to the back of her shop and got some whispering soup in the blue cup. 'Has some more soup' she said. The soup was so good. Mr Whisper drink a lot. gulp [gulp gulp

106 S: [gulp gulp gulp

107 M: (sound of eating deliciously)...like that!

108 A: right.

109 M: Okay. (pointing to the picture of Mr. Whisper's smiley face with a big blue cup)  
Why is he so happy, teacher?

110 A: Because he is ... this soup is so good, so yummy. Yummy means... I'll read next page.

111 M: Aha

112 A: Mr Whisper looked at the cup. That's the soup had been in. It was big. It was blue.  
'(in a small voice) Just what I want' he said in his whispery voice, 'a blue cup'. 'I can't  
hear you' said the cup woman. 'You drink too much whispery soup. Your voice is small  
again.' '(in a small voice) I'll have this blue cup.' said the Mr Whisper, pit- put - ting  
some money on her cho- =

113 M: = Counter=

114 A: = counter. 'Louder' said the cup woman." (continue to read the next page) "Mr.  
Whisper smile.... oh sorry....

115 M: Now, I have a question. Why Mr Whisper has a blue cup and looks happy

116 A: Ahm he wants a Blue Cup and his voice is so small and ...ahm and woman can't  
hear=

117 M: = Okay =

118 A: = and, and he said '(in a small voice) a blue cup' and he was happy so found blue cup.

119 M: What did he put on the table

120 A: Money

121 M: Money, what for, for what money

122 A: A blue cup

123 M: Okay

124 A: Mr Whisper smiled. He went out of the shop and went down the road, singing. '(in a  
small yelling voice) I've got my blue cup. I've got my blue cup. I've got my blue cup.  
I've got my blue cup.'

125 M: Okay, thank you very much. Do you have a good time with the blue cup?

126 A: Yes.

Amy consolidated successfully her pretend teacher role by reading a full story again (Ts 105; 112; 114; 124), despite Mother's interruptions for checking Amy's full understanding of the story. Mother's questioning as a pretend student helped Amy summarize the story (e.g., Turns 96-97; 109-111; 115-118) and further understanding (Turns 119-122).

### Summary and conclusion

Amy enjoyed her leading role in the episode even with an adult, her mother, who was willing to pretend her pupil. In Amy's utterances, this episode showed a big difference from Episode 3, where Amy acted as a passive student because her Mother led the exchanges, playing a teacher-like role. Amy's purely voluntary role as a teacher in this episode meant she accepted strong responsibility for answering all sorts of questions and for satisfying her student, which clearly contributed to production of much more extended English utterances despite her lack of proficiency in English sentence structure. The responsible role supported by adult's pretend role as a learner

in turn served to promote her ZPD about controlling, explaining, and scaffolding other people's comprehension, not about low level text processing.

Through this special reversed role-play with an adult, Amy developed her ability to describe pictures and elaborate the interpretation of the context as well as the meaning of words in the story, by trying to summarize or paraphrase the situation. Furthermore, it seems likely she appropriated new vocabulary by listening to Mother's assistance such as elaboration or modification of Amy's utterances and then by imitating them. She also improved her communication strategies, by controlling social relationships in sometimes competitive turn-taking. Similarly, Amy's reading ability illustrated in Episodes 1 to 4 shows very clear development: in Episode 4, she can process text automatically most of the time and has mental space to manage a competitive interlocutor, without depending too much on object-regulation (Episode 1), on code-switching (Episode 2), and on other's assistance (Episode 3).

On the other hand, Mother also supported Amy's self-regulation in motivating learning by herself, through questions drawing on her role as a make-believe student and acknowledgment of Amy's teacher role. We see that motivation to communicate by self-regulation is vital for children to extend their speaking fluency and use communication strategies.

#### **4.4.5 Episodes 5 & 6 [T22B-23A: 11/03/2003] (60 min.): *Good Bye, Lucy! & New Trainers***

- Book title: Two picture story books from school *Good Bye, Lucy!* (story by Cowley, J., illustrated by Allpress, J. 1987. Oxford: Applecross Ltd.) and *New Trainers* (story by Hunt, R., illustrated by Brychta, A. 2003. Oxford Reading Tree, Stage 2, Storybook: Oxford University Press)
- Topic: Reading comprehension and role-plays using illustrations on the text
- Context and Reading Situation: Amy was in her sixth month in England and Diana in her first month. They enjoyed reading aloud, sharing comprehension activities with Mother, and doing role-plays with two picture storybooks brought from school as part of the school home reading scheme. *Good Bye, Lucy!* was for Amy, and consists of word bubbles with simple repeated sentences (Episode 5); *New Trainers* was for Diana, and consists of brief narrations on the situations of the pictures (Episode 6). Both books have 16 pages. Two sorts of activities were carried out for both the picture stories: the first part is Mother's question-induced conversation including reading aloud, for the children's reading comprehension; and the second part is role-plays led by the children. Diana and Amy were excited, laughing and giggling, while

they were taking turns playing their roles. Susan was an occasional supporter in the first part of both episodes, but took part in the role-plays with extended expressions and some humour as a mature English learner and assistant. Diana preferred play-acting to reading aloud and was an active participant, despite her lack of her proficiency in English. It was Diana who first suggested role-plays for both picture books and appointed the roles for each play. Amy participated in each play cooperatively, sometimes negotiating her roles. Mother controlled the children's activities in order to confirm their understanding of the story content, but encouraged Diana's suggestions, participating in the children's play when invited. These two episodes lasted for one hour without a break, and for this reason I have presented both episodes together in a single section.

#### 4.4.5.1 Episode 5 *Good Bye, Lucy!* (15 minutes)

##### Introduction

This episode illustrates how family shared reading helps two early English learners grasp the content of simple texts, and appropriate vocabulary; how a novice learner (Diana) self-regulates her English use through repetitive role-plays with siblings in a pretend situation of symbolic play props; how a slightly more advanced learner (Amy) could contribute to scaffolding Diana's learning; and how mutual support and scaffolding generally contributed to increasing confidence and the beginning of creative English use. To explore these research questions, Diana's English use will unusually be spotlighted in the discussion alongside Amy's.

##### Interpretation

###### 1) Reading comprehension

Before Diana read aloud, Mother asked for information about the book in English. Diana answered the English questions without any Korean translation (Turns 1-8) and cheerfully read aloud Amy's home reading book, *Good Bye, Lucy!* (T12). Amy helped Diana read the word, 'hug' (T13):

<Extract 5.1>

- 1 M: Whose [book is this. Whose book is this. [It means ((-))
- 2 D: [Look! [Look!
- 3 M: 'Whose book is this' means =
- 4 D: = Um, Amy
- 5 M: It's Amy? What [is Amy
- 6 D: [A, M, Y
- 7 M: Okay, what is the title of the book? Amy. Title?
- 8 D: 'Good bye, Lucy!'
- 9 M: 'Good bye, Lucy!', yes. Now I let you read it

10 D: (Shout) Ya!!  
 11 M: Okay.  
 12 D: (Read all the pages of the book) Good bye, Lucy! Oops, I forgot something... Mum, I forgot my book. (sniffle) Here it is. Good bye, Lucy! Good bye, mum. Oops! I forgot something. Mum, mum, I forgot my lunch. Good bye, Lucy! Good bye, mum. Oops! Mum, I forgot something. What? (laugh) Uh, you' – ve – got – your bag. You've – got your book. Uhr, you've got – your lunch. What is this? I, I know. I forgot my good bye  
 = = = Hug. 'The End.  
 13 A: = hug =

Diana didn't show any interest in Mother's question about the meaning of the word, 'hug'. Instead, Amy replied in Korean. Mother added a gesture (T18) and Diana agreed she understood though without imitation or repetition, which is considered a mediating procedure for appropriation of the word (T19):

<Extract 5.2>

14 M: Do you know? What is the 'hug'? =  
 15 D: = the End =  
 16 M: =What is the hug ? =  
 17 A: =I know. 안아주다 to give a hug.  
 18 M: (holding Amy in her arms) ○] 예쁘다 Oh, my darling. Do you understand what it means?  
 19 D: Yes

Mother continued asking questions about English expressions in the text for Diana's comprehension:

<Extract 5.3>

20 M: When, when can you use the 'Oops!'  
 21 A: Uh, uh, uh, I know, I =  
 22 D: = I know, I know  
 23 M: When do they use this  
 24 D: Um, um, uhm (squeezing her brain and yelling)  
 25 M: When do they use this, Amy?  
 26 A: 아이고 Oh my!  
 27 M: 아이고? My goodness?  
 28 S: (interrupt) 누가 실수 했을때 When one made a mistake  
 29 D: 아니예요. 원래는요. Oops 가요 원래 실수 했을때 맞는데요, 이렇게 뭘 까먹고  
 웠을때도 No. Originally it's all right (to use) 'Oops' when (you) made a mistake, (but  
 also) when something slipped from (your) mind like this  
 30 M: 응, 까먹었다는게 여기선 뭐야? Right, what's (the expression for) 'something  
 slipped from your mind' here?  
 31 A: [I forgot  
 32 D: [I forgot something  
 33 M: '아 깜박 잊었네' 그럴땐 뭐라고 한다고? What do you say in the situation that 'Ah it  
 entirely slipped from my mind'?  
 34 D: I Forgot Something.  
 35 M: Okay. ○] 제 다 이해할 수 있어? Now can you understand all (the content)?

36 D: 네] Yes.

Diana attempted to answer Mother's questions about the usage of 'Oops!', in English, but she couldn't express her understanding (T24) even though she understood it (T22). Amy paraphrased in Korean (T26) and Susan, who did not join in this activity at the moment, supported Amy's paraphrase in Korean (T28). Diana added her opinion to Susan's interruption (T29), which led Mother to ask about the next expression (T30; T33). Amy's interruption (T31) helped Diana confirm her understanding and extend the sentence (T32; T34). Mothers' repetitive questioning supported Diana's internalization of the expression through repetitive talk (Turns 30-35).

Mother continued asking comprehension questions (Turns 37-49). Amy helped Diana remember by interrupting Diana's turns (Ts 40; 45; 48):

<Extract 5.4>

37 M: 여기서 뭘 잊어 버렸어, 처음에? *Here (in the book), what did (she) forget, at first?*

38 D: Um, um, °아니 no°, book, book =

39 M: = 처음에 뭐야, 처음에? *What (did she forget) at first? =*

40 A: = (interrupt) book, lunch, ((-)), hug =

41 M: = Book?= =그 다음에 the next one,=

42 D: = BOOK, = = LUNCH, =

43 M: = Lunch, lunch? 응, 그 다음에 yes, the next one

44 D: Um oh, oh oh oh. no,=

45 A: =Hug =

46 D: = hug, hug

47 M: Hug, what is the 'hug'

48 A: Uh 안아주다 to give a hug =

49 D: (hold tightly) °안아주다 to give a hug°

50 M: Okay =

51 A: = Diana and me can um =

52 D: = Dian- Uhm... Amy and me (in a melody) love:: (giggle)

53 M: Can how?

54 D: ((Woof))

55 M: = Okay. I think= [yes, it's your turn, please

56 D: = I'm [dog

While she showed hesitation in remembering the word 'hug' (T44), Diana could repeat it after Amy's assistance without any extra effort from Mother (cf. T19). This indicates that the word entered within her ZPD from the first social interactions (E 5.2) and that Amy's utterance (T45) activated the ZPD. Moreover, Diana internalized the word (T52) through private speech and gesture (T49) after Amy's Korean utterance of the word meaning (T48).

Amy waited for her turn to read the story aloud, but Diana was ready to play roles (T56) and made a direct suggestion about this (T63). Amy prepared stage props (T65) and Diana took up Amy's ideas (Ts 66 & 68). However, Mother asked Susan to model the dialogic story (Ts 67 & 69):

<Extract 5.5>

57 A: Good bye Lucy!

58 D: Good bye mum! (giggle)

59 A: (read the book) 'Good bye Lucy. Oops, I forgot something! Mum, I forgot my book.  
Here it is. Good bye Lucy! Good bye mum! Oops! I forgot something

60 D: [(giggle) 너 왜 그래, 손을 *What do you do with your hand* =

61 A: = Mum, Mum, I forgot my lunch. Good bye Lucy! Good bye mum! Oops! Mum, I forgot something. What? You've got your bag, you've got your book, you've got your lunch. What is it? I know:: I forgot good bye Hu::g

62 M: Great. [Why

63 D: [Me! me question. 어, 있잖아요, 하림이 하구요 저하고요, 이렇게 하림이는 엄마하고요. 저는 Lucy 하고요. 이렇게 번갈아 가면서 *Ah well, Amy and I take turns acting Mum for Amy and Lucy for me* =

64 M: = Oh, good. Good idea. Before that, why don't [you read the book first =

65 A: [으] 건 book 이고, 이 건 lunch box 다  
*this is a book and this is a lunch box* = (giggle) Lunch box

66 D: = (yell) [hummm=

67 M: = [Susan, why don't you read it

68 D: = 고모, lunch box 봐 *Aunty, look at the lunch box* = (giggle)

69 M: = Okay. Just listen.

Susan read with different voices, but Diana could not wait and tried to read the story in a chorus with Susan (Turns 72-77), assisting her appropriation of the English expressions:

<Extract 5.6>

70 S: (read the book) 'Good bye Lucy!'

71 D: (in a loose melody) I know::

72 S: (as if she acted Mum and Lucy in a different voice [ ]) 'Good bye Lucy. Oops I forgot something. /Mum, I forgot my book. /Here it is. Good bye Lucy. / Good bye mum./

73 D & S: (in a chorus) Oops! I forgot something. Mum, mum I forgot my lunch. Good bye Lucy, good bye mum. Oops! Mum, I forgot something. What?

74 S: [You've got your bag, you've got your book, you've got your lunch. What is it

75 D: [you've got = =bag, you've got = =book, you- got = =lunch,

76 S: I [know, I forgot my good bye Hu::g.

77 D: [know-

78 M: Okay, then who is mum =

79 A: = Me, mum

80 M: Yes, take turns. Okay? =

81 A: = Me, book = (giggle)

82 M: = 교대로 할 수 있으니까. 먼저 Amy가 Mum 한다. 됐어? 해봐...해봐 *Since you can take turns (playing the part), Amy says that she will act Mum first. Okay? Have a try...give it a shot*

83 D: °못 해 I can't Yes, she just - =

84 A: = 아직이요, 아직이요. 끌어봐야지. 나 먼저 이니까 *Just a second, two seconds, (I) have to ask since I am the first (player)*

85 M: Okay. 먼저 해야지 (you) should try it first. Mum, [you have to say first

86 D: °잠깐만요 Just a moment. Ah°

Mother still tried to control the children's activities, pretending to follow their ideas (Ts 82 & 85). Diana hesitated to tackle the play immediately (T83) despite her apparent confidence (T71); Amy expressed more confidence by volunteering for a role, even with humour (Ts 79; 81). Amy's English contributions were short phrases and her explanation of the play situation was uttered in Korean (T84), which seemed to support Diana's understanding.

## 2) Role-plays of the story dialogue

Once started, the children repeated the role-play six times, taking turns acting their roles. In the second part of Episode 5, for convenience of interpretation, each role-play attempt will be turn-numbered separately from number 1. The role-play was voluntarily suggested first by Diana, which indicated her active participation and elicited other family members' cooperation. Naturally, Diana will be central in the following discussion and Amy will be focused on more as a scaffolder than as a central learner in the data.

### First attempt at role-play

In the first two attempts, Amy and Diana took turns acting the roles of Lucy and Mum. There was some negotiation in Korean about the first attempt; Diana created symbolic props and commented on them in Korean (Ts 4; 6; 18). These play props added to fun in doing role-plays.

<Extract 5.7>

(‘ ’ indicates utterances in the text)

- 1 A: ‘Good bye Lucy!’ (giggle)
- 2 D: ‘Good bye mum! Oops I forgot something. Mum, I forgot something.’ °나, °나 no, no.  
‘I forgot my book.’
- 3 A: ‘Here it is. Good bye Lucy!’

4 D: 'Good bye mum!' 그런데 왜, 가방 어디있어요? 이게 가방이래. 이게. *By the way, why, where is the bag? This is the bag. It is.* =

5 A&D: = (giggle) =

6 D: = 'Oops, Oops!' 가방이래. 잠깐만요. *pretend (this is) a bag. Just a moment. ... 'Oops, I forgot something. Mum, mum, I forgot my Lunch.'*

7 A&D: (giggle, giggle, giggle)

8 M: 'Good bye Lucy' 해야지 *Say good bye Lucy*

9 A: 'Good bye Lucy!'

10 A&D: (continue giggling)

11 D: 'Mum, I forgot something'

12 A: 'What? You've got your bag, you've got your book, you've got your lunch, you've got. What is it?' (continue giggling while speaking)

13 D: 'I know. I forgot my good bye hug.'

14 A: [으] 거 놓고 해야지 *(you) should play the part, laying it down*

15 M: Great! Good job! [Well done! =

16 D: [으] 거 너 해봐 *You, try it*

17 M: = And then change. Get down. Change your roles, please. =

18 D: = (giggles) 내가 이걸로 만들었어 *I made (it) with this* =

19 M: = Okay, change. 바꿔서 해봐 *Change and try (your roles)*. Who is Lucy, now? ...then Diana is mum?

20 A&D: (giggling and chatting about the play props)

21 M: 가만있어 *Calm down*

## Second attempt at role-play

At the second play, however, Diana expressed her confidence in speaking her part (T3) and even altered an utterance (T5), which means that she spoke English with meaning and not only mimicry, even though Amy pointed out that the expression was not in the text. Diana changed the phrase for the one in the text (T8: 'Here it is.') irrespective of Mother's confirmation of her right English use (T7). Diana's motivation for more role-plays (T23) can be linked to play-fun and her increasing confidence in uttering the given English expressions.

### <Extract 5.8>

- 1 D: 'Good bye Lucy'
- 2 A: 'Good bye...(giggle) Oops, I forgot something'
- 3 D: °o] 거 다 외웠는데 (I) memorized it all, °
- 4 A: 'Mum, I forgot something. [I forgot book' =
- 5 D: [giggling) = um 'Here you are'
- 6 A: o] n] o] you are wrong
- 7 M: Okay, it's okay
- 8 D: 'Here it is. Good bye Lucy' = Good bye Lucy' =
- 9 A: = 'good bye- = = Good bye mum...Oo, oops, I forgot something. [Mum, mum I forgot Lunch'
- 10 D: [giggling)
- 11 D: (continues giggling)... 'Good bye Lucy'
- 12 D&A: (can't stop laughing for some time)
- 13 M: 해 봐, 빨리 Try it in a hurry.... 얼른 해 Hurry up doing. 'Good bye' =

14 A: = 'Good bye mum'

15 D: 'Good bye-' um =

16 M: = Lucy

17 D: 잠깐만요 just a moment. Uh, 'good bye Lucy'

18 A: 'Good bye mum... Oops, I forgot something'... Wha- What?

19 D: 'You've, you've got your bag, you've got your. ○] no, you- you've got your bag, you've got, you've got your book, you've got your lunch. What is it?'

20 A: 'I know. I forgot my good bye hug'

21 A&D: (giggling)

22 M: Okay, Good job!

23 D: 한번 더해요 Let's do it once more

### Third attempt at role-play

At the third attempt, Mother played the role of Mum and Amy of Lucy. Diana, keeping giggling, remained enthusiastic (Ts 5; 9; 11) and was ready for the next attempt with more symbolic play props (T15).

#### <Extract 5.9>

1 M: 'Good bye Lucy!'

2 A: 'Good bye ma (giggle)...Oops, I forgot something. Ma, mum, I forgot my book.'

3 M: 'Here it is. Good bye Lucy'

4 A: 'Good bye mum= = I forgot something=

5 D: =(giggle)= = ○] 상해 (it's) strange (continues giggling)=

6 A: = Mum, mum, I forgot my lunch' (giggle)

7 M: 'Here you are! Good bye Lucy'

8 A: 'Good bye mum= = Lalalalala. I forgot something.'

9 D: = (continues giggling)=

10 M: 'What? You've got your bag. You've got your book.=

11 D: = you've got your=

12 M: = you've got your lunch. What is it?'

13 A: 'I know. I forgot good bye hug.'

14 M: Great. Okay.... Ready?

15 D: 잠깐만요 just a moment. 내 지퍼백 my jeeper bag, jeeper bag.= = My bag

16 M: =yes?=

17 S: (speaks about something different in Korean) ((-))

18 M: 열른 해봐.hurry up trying it ↗ Now. You are ready, yes?

### Fourth attempt at role-play

From the fourth attempt, Susan joined the role-play. The dialogue between Mum and Lucy in the play was speeded up and their expressions extended according to the situation (T4: 'Thank you.'), sometimes with humour (T5: 'Don't come again!'):

#### <Extract 5.10>

1 S: (speaking in a sincere voice as Mum) 'Good bye Lucy'

2 D: 'Oops, I forgot something. Mum, °○}○] ouch° (giggling and yelling) mum I forgot my book.'

3 S: 'Here it is. Good [bye Lucy.'

4 D: (giggling and yelling) [Thank you. Oh, I forgot something (laughing) Mum, I forgot my (laugh) something.'

5 S: 'Here it is.= = Good bye Lucy, Don't come again!'

6 D: = (laughs)

7 D: (shouting) 'Mum, I forgot my something'

8 S: 'What? You've got your Bag, you've got your Book, you've got Lunch. What is That? What is it?'

9 D: I know I forgot my good bye hug (giggling)

10 M: (laughing and clapping)

Regardless of Diana's repetitive use of 'I forgot something' which seems to signify loss of concentration, Susan's realistic acting seemed to motivate Amy's choice of Susan as her partner in the next role-play.

Before going on to the fifth attempt, there was some argument between Amy and Diana over who should play with Susan. Mother became an observer in this context:

<Extract 5.11>

1 A: 나하고 언니하고 할래 Susan. *I want to play with sister, Susan.*

2 D: 내가 엄마 해 볼래요 . 하나언니가 Lucy 하구. *I will play the part of Mum. Sister, Susan, that of Lucy.*

3 A: (in a disappointment) Awou

4 M: (Laugh)

5 A: 내가 I= = 나랑하자. 나랑 *Let's play with me. with ME*

6 S: =그렇게 하자 Let's do it =

### Fifth attempt at role-play

Diana, however, grasped her role and exchanged the roles with Susan. Diana's loss of concentration continued, which resulted in her confusion of her role and then, hesitation (Ts 5; 7; 11; 13) despite Mother's correction (T6). Susan's slight modification of one or two words (e.g., T8: 'Hurry up!) seemed to add fun to the play-acting. Amy asked Susan to play with her once more (E5.13).

<Extract 5.12>

1 D: 'Good bye Lucy'

2 S: 'Good bye mum.'

3 D: 'Oopsy, I forgot something...'

4 S: 'Mum, I forgot my book'

5 D: 'Here you, here you is'=

6 M: =Here it is =

7 D: = 'Here you it is. Good bye Lu-. Good bye Lucy.'

8 S: 'Good bye mum. Oops, I forgot something. Mum, mum I forgot my lunch. Hurry Up!'

9 D: Yes!... (giggle, making a gesture of finding something) °○}○] ? *Where is it?*°

10 S: (in a hurry) 'I forgot my lunch'  
 11 D: 'Oh, urr...um, Good bye Lucy'  
 12 S: 'Good bye mum. Oh, I forgot something'  
 13 D: (shouting) 'What? You give up, your...='  
 14 M: =You've got =  
 15 D: = You've got your bag, you've got your book, you've got your lunch. What? What is this?  
 16 S: 'I know. I forgot my good bye hug.'  
 17 D: (yells and hugs Susan tightly)

### Sixth attempt at role-play

Diana kept joining in even when she did not play any part, by commenting on her thinking about the sisters' play (T17). Amy extended her last speech turn from 'hug' to 'kiss' (T22) rather than repeating Diana's word, 'snoggy' when she heard Diana's comment on 'snogging', which indicated that Amy already knew the social meaning of the word. The children had acquired the slang word from one of Amy's English friends (T28).

#### <Extract 5.13>

1 A: 우리 또하자, 또하자, 또하자 *Let's play it again, play again, play again.*  
 2 M: Okay, 그래 *yes. Susan 하고 한번 해 봐 Play it with Susan.*  
 3 S: Where's the book. 이것만 하고 끝낸다. *This is the last play.*  
 4 M: 해 봐 *Try it*  
 5 S: Ready... Go!  
 6 S: 'Good bye Lucy'  
 7 A: 'Good, um. Oops, I forgot something'  
 8 S: 'What is it' °Oh, sorry°  
 9 D: (giggles)  
 10 A: 'Mum, mum. I forgot my book'  
 11 S: 'Here it is. Good bye Lucy'  
 12 A: 'Good bye mum... Oops, I forgot something. Mum, mum I forgot my lunch'  
 13 D: (continues giggling)  
 14 S: 'Good bye Lucy'  
 15 A: 'Good bye mum.... Oops, I for-. Mum, I forgot something'  
 16 S: (with strict voice) 'What? You've got your bag, you've got your book, =  
 17 D: = 혼내는 것 같아 *It sounds like scolding =*  
 18 S: = you've got your lunch. What is it?  
 19 D: I know  
 20 A: 'I know I forgot my good bye hug'  
 21 D: 차라리 snogging 을 해라 *you'd rather snog. snogging.=*  
 22 A: = I forgot my good bye kiss =  
 23 D: = 이거야. *That's it* 고모 *Aunty*, 이거에요 *that's it*, 이거 *This one*. 이거 아니구요 *it's not that one*. 'I kno::w, I kno::w. I forgot my good bye ki- °o|n| no° Snoggy' =  
 24 A: =아니야. *No. 'I forgot-' =*  
 25 M: = What is snogging?  
 26 D: = Kiss 를 길::게 하는거 *Doing kiss long*  
 27 M: 그게 snog 라는 것을 어떻게 알았어? *How do you know what 'snog' means?*

28 A: Hazel ◎ 알려줬어. *Hazel let us know it.*

### Evaluation interview

After the sixth attempt, Mother tried to evaluate the role-play through a stimulated recall interview in Korean, for which only Amy showed sincere interest and answered the questions. Meanwhile Diana tried to move on to another story and made a new suggestion:

<Extract 5.14>

- 1 M: 이렇게 하니까 재미있어? 현아는 뭐가 재미있어? *Do you think this play gave you fun? Diana, what made you excited?*
- 2 D: 하림이도 저것 해 보래요. 제 책요. *(You) may also have Amy try that, my book.*
- 3 M: 이건 읽는거 아니잖아 *This is not for reading.* 이렇게 하니까 뭐가 재미있어 *What makes you have fun with this activity?* 헉나야. 재미있어 *Susan, is it exciting?*
- 4 S: 어 yes
- 5 M: 뭐가 재밌어 *What makes it exciting?* ...하림아, 넌 뭐가 재미있냐? 이렇게 하니까 *Amy, what is exciting when you play the part like this?*
- 6 A: 어, 있잖아 *Ur, Well* = [재밌구 *it's funny,*
- 7 D: =고모, 이거 [우리가 말 지어내서 해요 *Aunty, we make up words while playing* =
- 8 M: =어, 뭐야 *uh, what's it.* 얘기 해봐 *Let's talk about it*
- 9 A: 재밌구 *it's exciting*
- 10 M: 뭐가 재밌어 *what's exciting*
- 11 A: 막 lunchbox 하는게 웃기구, 막 진짜 같이 하는거 같애 *Well, playing with a lunch box makes (it) funny and well, I feel like reality.*
- 12 M: 진짜 엄마랑 하는거 같애? *You feel like speaking to your mum in reality?*
- 13 A: 응 yes
- 14 M: 그게 재밌어 *is it exciting?*
- 15 A: 응 yes
- 16 M: 현아는 왜 재미있어. 현아야 이건 뭐가 재밌어 *Diana, what makes you excited (for this play)? Diana, what's exciting?* =
- 17 D: =이건요, Oops I forgot something 하구요. Lunch box 요. 특히 *lunchbox* 요 (laugh) *For this, 'Oops I forgot something' and 'Lunch box' especially 'lunch box' are exciting.*
- 18 M: 응. 이제 이렇게 해보니까 이런 말 나오면 잘 할 수 있겠지. *Yes. Since you played this, I believe that now you will have confidence in speaking the words here in this book.*
- 19 D: 네, 네 고모 *Yes, Yes, Aunty!*
- 20 M: 무엇을 안 잊을 것 같아? *What won't you forget to say?*
- 21 D: 이거 넣는거, 챙기는거 *to put this, take it to school*
- 22 M: 아니, 오늘 연습한 말 중에서 *No, (I mean) among the words you practised today*
- 23 D: Um, 'I forgot something'
- 24 M: '여기 있다'고 할 때는 어떻게 말해 *How do you say 'take it' (in English)?*
- 25 D: 'Here it is'
- 26 M: 'Here you are' 라고 하는 것도 맞아. *It's right to say 'Here you are'* =
- 27 D: = 'Here it is....[here it is
- 28 M: ['너 이미 다 갖고 있다'고 할 때는 어떻게 말해]. *How do you say 'you've already got all'?* ... You've got =
- 29 D: = 'You've got::'

30 M: '너 가지고 있잖아. 너 별써 가지고 있다.'고 할 때 뭐라고 해? *How do you say 'You've got it. You've already got it.'* ... 'You've got your bag, you've got your book, [you've got your lunch'] 이렇게 하자 (you will) say like this? =

31 A: [you've got your lunch]

32 A: = [I know. I forgot my good bye hug. =

33 M: [I know. = Okay. Good.=

From Amy and Diana's comments, they enjoyed themselves during this repeated practice of simple and easy expressions, partly because they exchanged their roles and acted different characters in a scene from daily life, even competing to play roles with a more fluent English speaker, especially Susan rather than Mother.

Mother was also willing to join in the role-plays with children and at other times participated as an observer, controlling the children's activities to achieve her teacher-like goals such as children's reading comprehension and practical use of English expressions.

### Summary and conclusion

Mother asked some questions and gave each child chances to respond in English and to read the whole story aloud, so that the children could understand the content without direct translation and practise English expressions used by characters in the text.

Responding to Mother's simple questions gave opportunities for children to speak English and understand the situation well. Diana read the story first, then Amy and finally Susan demonstrated dramatic reading, before starting the role-plays. The children's reading aloud contributed to developing their confidence in speaking aloud as well as listening to their own pronunciation, thus supporting language development as well as L2 reading.

Mother's repetition of the same questions elicited scaffolding by the more capable learners (e.g., E 5.3) and the capable learner's support led to activation of the most novice learner's ZPD, which in turn served her appropriation of English vocabulary and expressions through self-regulating private speech (e.g., T49/E 5.4) or imitation (e.g., E 5.6).

The second part of this episode indicated how much novice English learners could enjoy learning English through repeated role-plays with several daily expressions. The children improved their skills for group activities by negotiating their roles, which also provided them with motivation to repeat their attempts. The repetition, in

turn, contributed to appropriation of English expressions in practical contexts and improvement of fluency. The children also became creative in uttering their roles by adding a few different idiomatic expressions they already knew, and had more fun by recognizing others' extra expressions. What is most important from these children's repeated role-plays with short, simple sentences is that they became confident in uttering English expressions, i.e. they were developing communicative competence.

Through shared reading with both Mother and Diana, a less fluent English learner than herself, Amy could appropriate daily expressions in the text with ease and fun and scaffold Diana's appropriation of new words (e.g., 'hug'). Symbolic play props used in role-play attempts added to children's motivation for English use (T11/E5.14). The stimulus-recall interview confirmed that role-play in children's reading activities can contribute not only to a novice second language learner's understanding of the content but also to her appropriation of core expressions in the text.

#### **4.4.5.2 Episode 6: *New Trainers* (45 min.)**

##### **Introduction**

As soon as the repeated role-plays of *Good bye, Lucy!* were finished (Episode 5), Diana suggested further role-plays with her own home-reading book, *New Trainers* by creating dialogue, since there were no characters' word bubbles in this narrative text. Mother, however, suggested reading aloud before allowing role-plays. By questioning the children on the content and situation, she developed their understanding with help from the pictures.

This episode illustrates how Mother's repetitive and scaffolding questioning to develop reading comprehension of a picture story helped the children build up, modify, and elaborate their own sentences for role-play performances without any given actors' script, unlike in Episode 5. I will also review what enabled the children's concentration on reading related activities to be maintained without a stop for one hour.

##### **Interpretation**

###### **1) Reading comprehension and practice of characters' assumed utterances**

Diana suggested further activities (T1), i.e. creative role-play with her own home reading book, which was similar in level but different in style from Amy's book in Episode 5. Amy was ready to do the role-play (T2). First, Mother suggested that they

should read the story aloud. This picture story book includes a line of narrative for each picture:

<Extract 6.1>

- 1 D: 고모, 우리 이것도 해요. 이거는요 말을 지어내서 해봐요. 말을 Aunty, let's play this, play roles by making up words, words.
- 2 A: 내가 Kipper 할께 I'll act a role of Kipper =
- 3 M: =한번 읽어보구 how about reading once (and then do it) =
- 4 D: =이거 chip 이야, chip This is chip, chip  
(stop and re-record soon)
- 5 S: (reading the book fluently sentence by sentence) Chip wanted new trainers. He likes this pair. Chip wanted the new trainers. Chip went to play. The trainers got muddy. The trainers got wet. Dad was cross. Chip washed the trainers. Oh, no!
- 6 M: Amy 한번 해볼까? Shall Amy read it?
- 7 A: (reading the title) New trousers
- 8 M: Trainers = =New trainers=
- 9 A: =Trainers= =(laugh) =
- 10 D: =[(practising reading aloud alone) ° trainers ..trainers...°]
- 11 M: [다시] 해봐 Try it again
- 12 A: 'New trainers.' (reading the story word by word slowly) Chip wanted his new trainers. He likes this pair. Chip wore the new trainers. Chip went to play. The trainers got muddy. The train-trainers got wet. Dad was cross. Chip washed the trainers. Oh, no!
- 13 M: This is your turn please. Diana, 'the trainers'
- 14 D: 'Chip wanted' = naw- New Trainers=
- 15 M: =You have to read the title first = =okay
- 16 D: (reads with help) Chip wanted new trainers. He likes this pair. Chip wore the new trainer=
- 17 M: =Trainers
- 18 D: Trainer. Chip went to play. The trainers got mud= =muddy=
- 19 M: =muddy=
- 20 D: The trainers got wit= =wet.=
- 21 M: = wet =
- 22 A: Wet, wet
- 23 D: Daddy was cross. Uh, Chip washed the trainers. Oh, no!
- 24 M: What does it mean, 'oh, no!'
- 25 D: Um...Can I ((-)) Korean?
- 26 M: yes, yes.
- 27 D: uh 있잖아요. 아빠가요. 아빠도요, Chip 이요 운동화 새로 살때요 아빠도 같이 구두를 새로 샀는데요, 그거 아저씨 콘크리트 하는데요. 거기에 빠졌잖아요.  
신발이요 well, Dad had his shoes, which he had bought at the same time when buying Chip's shoes, sunk into the cement where builders work. Daddy's shoes were plunged there.
- 28 M: 이야기가 더 웃긴건 왜 그래? 맨 처음에 아빠가 왜 화났어? What make the story more funny (than the beginning)? Why do you think Daddy got cross in the beginning (of the story)?
- 29 D: 맨 처음에 Chip 이요 현 운동화 신고 막 이런거 해가지고, 새 운동화를 처음 사자마자 더럽혀 가지고 At first Chip wore the old trainers and did this and that, and then as soon as he bought the new trainers, he made them dirty
- 30 M: 어떻게 더럽혔어. '더럽혔다'는 표현이 여기서 뭐야 How did he make them dirty?  
What is the expression, 'to make them dirty' here?
- 31 D: Me!

32 M: What?

33 D: ‘더럽혔다’는 표현? 말? (Do you mean) the expression of ‘to make it dirty’? A word?

34 M: 더럽혔다는거 어떻게 알았어? How do you know they are dirty?

35 D: Um, Play

36 M: Play 는 놀다는 뜻인데, 놀았다고 다 운동화가 더럽혀져? Play means amusing yourself, do (you think) playing makes trainers dirty?

37 D: Muddy

38 M: Muddy, 또 and

39 D: Muddy and ... Wit

40 M: Wet

41 A: Wet

42 M: got muddy and got wet 맞아 is it right?

43 A: 응 yes

44 M: 더럽혀져서 아빠가 [화가났어, 좋아했어? Was Daddy cross or happy since they got dirty?

45 A: [Good girl

46 D: 화가났어 (he was) cross

47 M: 화가 났다는 표현이 뭐야 what are the expression of ‘being cross’? Daddy was =

48 D: (groans, doing other physical activities)

49 A: = Cross or angry

50 M: Okay. 그런데 아빠는 더 버렸지 시멘트에 빠졌으니까. 그렇지?... 다시한번 읽어봐 다시. By the way, Daddy's shoes got worse since they were plunged into the cement. Right? ...Read once more, again.

Unlike in Episode 5 where Diana read the story first, next Amy, and then Susan, in this Episode 6, Mother let Susan demonstrate her reading first of all, as a model for her younger sisters (T5), then Amy (Turns 7-12), and finally Diana (Turns 14-23). Despite Susan's model reading, Amy mispronounced ‘trainers’ for ‘trousers’ (T7) and corrected it by imitation, which also led to Diana's self-regulating imitation (T10) indicating her activation of her ZPD from others' social interactions. Nevertheless, Diana required others' support in reading the story with correct pronunciation. In the meantime, Amy also appropriated a word, ‘wet’ by repetitive imitation (Ts 22; 41).

In Turns (24-50), Mother asked Diana some questions in Korean, about the situation (e.g., T28) and then modified the questions more specifically (e.g., T30) based on Diana's replies (e.g., T29), so that Diana could understand words which she had difficulty in reading in context (e.g. ‘wet’, ‘muddy’, and ‘cross’ in Turns 14-23). Diana expressed her understanding of the play situation in Korean (Ts 27 & 29), and then of selected English words (T39) after a few scaffolding interactions with Mother (Turns 30-39). Amy also helped Diana answer the questions and then understand the meaning of some words, by paraphrasing (e.g. ‘cross or angry’ in Turns 47-49). However, Diana did not repeat/imitate Amy's supporting vocabulary, which implies that Diana did not extend her appropriation of the vocabulary and that, in turn, she

might need further assistance to draw the vocabulary within her ZPD (see E6.2). On the other hand, Amy herself internalized some vocabulary by self-regulating repetition after Mother's correction of her own reading error (e.g. 'trousers' for 'trainers') or of Diana's mispronunciation (e.g. 'wet'), which indicates that Mother's modification of the pronunciation played a role of a scaffold in activating Amy's ZPD.

After questioning mainly focused on Diana's understanding the general situation (Turns 24-50), Mother asked Diana and Amy to read again.

<Extract 6.2>

51 D: New trainers One more time?

52 M: Okay

53 D: New trainers. Chip wanted new trainers. He liked this pair. He wo-re the new trainers.  
He went to play. The t.t, trainers got mud, mu- [muddy]

54 M: [muddy]

55 D: the trainers got wit= = wet.

56 M = wet =

57 D: Daddy was cross. Chip washed the trainers. Oh, no! (in a different voice) Oh no, oh my God!

58 M: New trainers

59 A: (reading far more fluently than her first reading) New trainers. Chip ...the new trainers.  
He liked this pair. Chip wore the new trainers. Chip went to play. The trainers got Muddy.  
The trainers got Wet. Dad was CROSS. ...Chip washed the trainers. Oh, NO!

Diana reluctantly read the story again with similar difficulty in pronouncing the same words as in her first reading, but with attempted self-correction (e.g. 'muddy', 'wet' in Ts 53 & 55). Diana also started to respond in English to Mother's Korean request (e.g., T51: 'One more time?') and added her own emotional words. (e.g. T57: 'Oh, no, oh my God!'). Amy then read more fluently and confidently (T59) than before.

Mother continued checking children's understanding of the pictures, using English, so that they could have opportunities to produce descriptions:

<Extract 6.3>

60 M: Okay. (pointing to the picture) What is Chip doing now?

61 A: (hand up)

62 M: Amy?

63 A: Washing trainers

64 M: Okay, Diana? What was Chip doing now?

65 D: Um ...trainers the was- °օվլ no° wash the trainers

66 M: Who?

67 D: Chip

68 M: Okay. Can you answer my question again? What was Chip doing now?

Amy acted the role of a student in the classroom by raising her hand before answering Mother's question, which indicates that she interpreted the current role of her Mother as a teacher and Diana as one of her classmates. Mother also said Amy's name in response to her gesture. It seems that this quasi-classroom learning context helped Amy join in the activity more actively than the interactions which mainly depended on Mother's leading role (cf. Episode 3). Amy answered using the same grammatical form as that used in Mother's question, '(be) -ing' (T63: 'washing trainers'), while Diana answered the same question with an infinitive verb phrase, (T65: 'wash the trainers'). Here, it seemed that Diana used Amy's former response as a scaffold when attempting to correct the phrase for herself, also using private speech (T65: '...trainers the was- °°} ↗ no°'). Mother tried to induce the children to speak a whole sentence by asking a 'who' question. Diana still answered with one word (T67: 'Chip').

Mother repeated the same question (T69), expecting Diana to respond in a whole sentence (T71):

<Extract 6.4>

69 M: ... what is Chip doing now?  
 70 A: Me!  
 71 M: Diana?  
 72 D: Chip want (giggling) Chip want, Chip want new trainer  
 73 M: Chip wants new trainers. Why, why do you think [Chip wants new trainers?  
 74 D: [ah! talking in the Korea?  
 75 M: Okay, would you like to speak in Korean?  
 76 D: Yeah! yeah.  
 77 M: Then, just a moment. I'd like you to listen to Amy's answer in English, okay? And what, [what?  
 78 A: [Um, Chip, Chip, um, Chip down bit is cut them of this  
 79 M: What is 'down bit'  
 80 A: Um, [um =  
 81 M: [Down a bit  
 82 A: = Do you know of this, this pretend this is pre- pre- pretend this is um trainers. And trainers got this is down bit, and trainers go like that. and Open it up.=  
 83 M: Aha!  
 84 A: = So um Chip wants a new trainers.  
 85 M: She wants a new dress, yes  
 86 A: Not Dress.

Amy still acted a student, bidding to answer a teacher's question (T70: 'Me!'). Mother, however, appointed Diana first rather than Amy, expecting Diana to extend her former answers, and this strategy succeeded: Diana uttered a whole sentence with a few repeated attempts, though Diana's sentence contains grammatical errors (T72:

‘Chip want new trainer’). Mother recast Diana’s response (T73: ‘Chip wants new trainers’) and moved on to a more complex question (T73: ‘Why do you think Chip wants new trainers?’). Diana asked to code-switch (T74: ‘talking in the Korea?’), but Mother returned to Amy after giving Diana permission (T75: ‘Would you like to speak in Korean?’). Amy at first expressed her idea with a fragmented utterance (T78), and then elaborated this into longer statements including a complex sentence, also indicating a make-believe situation of worn-out trainers with some gestures (T82). Finally Amy concluded her answers with confidence and fluency, by repeating the resource sentence from Mother’s question (T84) after Mother’s encouraging exclamation (T83). Furthermore, Amy corrected Mother’s lexical error (Turns 85-86: ‘dress’ for ‘trainers’), which indicated how Amy was attending to meaning.

Mother asked Diana the same question again in English, expecting her to imitate Amy’s English at least. Diana, however, expressed her own ideas about the question in Korean, and then talked about the next picture. Mother kept further interactions with Diana in Korean (Turns 87-101):

<Extract 6.5>

87 M: yes. Have, have you thought about the answer? Why, why did the Chip, why did Chip want a new trainers

88 D: 신발이여 다 여기 껍질이 벗겨지고 그러면요, 발이 아프잖아요 *If shoes were worn out with the skin peeled off, feet would feel painful* =

89 M: Um

90 D: = 얇아가지구서. 그러니까요. 신발을 사야된다구요. *They get thin, so (he) needs to buy shoes.*

91 M: 여기 껍질이 벗겨졌어? *Is the skin here peeled off?*

92 D: 예 Yes

93 M: 무슨 껍질 *What skin?*

94 D: 밑에 있는 걷는 껍질 *walking skin on the bottom of the shoe*

95 M: 그것을 껍질이라고해? *Is it called skin?*

96 D: 밑창 *sole*

97 M: 밑창 *sole*, okay

98 D: 바나나 껍질 *banana skin*

99 M: okay. What can you see in this picture?

100 D: Ahm, Chip 이요. 이렇게, 그거 운동화를 밑에 보고 있는 그림이고, 아빠는 Chip 이요 불쌍하다는 *The picture is for Chip’s looking at the bottom of the trainer, and Dad thinks Chip is poor*

101 M: Do you think so?

102 A: No

However Amy, instead of Diana, replied to Mother’s next English question (T102).

Mother kept asking a further inference question (T103) and Amy tried to answer, though with hesitation and then private speech (T104), which sounded like self-regulatory private speech to practise before speaking aloud. Diana's interest now strayed totally off the discussion on the picture:

<Extract 6.6>

103 M What is the father saying  
104 A: Uh, um ... °Can I see ((-))°  
105 M: I [don't think so  
106 D: [근데요 고모, 제가 왕하림 됐어요. *By the way, Aunty, I became Amy Wang.*  
107 M: Why?  
108 D: 자리가 바뀌었어요 *(Our) seats are changed*  
109 M: (laugh) How can you do that?  
110 A: What?  
111 M: 자리가 바뀌었어. *(Your) seats are changed (before we know)*  
112 A: 왜 *Why?*  
113 M: 여기 Diana 가 앉았잔아. 자 *Here, Diana sits (on your place)*  
114 A&D: (laugh)  
115 D: 나 왕하림 되었어요. 나 왕하림이에요. 잘 부탁해요 *I became Amy Wang. I'm Amy Wang. Would you do me a favour, please?*  
116 A&D: [(laugh)  
117 M: [What do you think the father is doing now, what is the father doing now?

Mother showed interest in Diana's joke and then asked a revised question (T117 vs. T103) to return to the point again.

Amy tried to tell about 'what the father is saying' (T118) and Mother kept asking her revised question repeatedly (T119 & 121):

<Extract 6.7>

118 A: um fa- Oh dear, Chip has to going get new trainers  
119 M: And then, what do you think the father is doing now  
120 A: Oh, dear!  
121 M: What do you think [the father is doing now  
122 A: [He is little bit sad, little bit sad  
123 M: What did you say? ((-))  
124 D: Me! I know.  
125 M: yes.  
126 D: 얘가요 쪼금 불쌍하다는 것인 뭐예요? *What do you say, 'this boy is a bit poor?'*  
127 M: Poor?  
128 D: Um, um, Chip, that is Chip...Poor!  
129 M: But my question is, is not, I didn't ask the father's thinking, I just asked your thought  
and then =  
130 D: =뭐라고 하는거에요 *What are you saying?*  
131 M: =yes, what is the father doing now?  
132 D: (hand up) Ahm, um  
133 M: Yes

134 D: 얘가요. Chip 을, Daddy 가 Chip 운동화를 새로 갈아줘야 된다고요. *This person, Daddy needs to change Chip's trainers*  
 135 M: 그렇게 하고있어? *Is (he) doing that?*  
 136 D: 예 Yes

Amy maintained her responses about what the father says or thinks about Chip (T122), but Mother expressed doubt about Amy's responses (T123), which must have discouraged Amy and made her take time to re-initiate her turn-taking (in T144/E6.8). Meanwhile, Diana actively took her turn by expressing her intention to answer Mother's question (T124), and then got to express the answer in English (T128) with Mother's assistance of a core word (T127). However, Mother was not satisfied with Diana's answer and tried to restate her intended question (T129), which Diana could not interpret (T130). She continued to explain Daddy's thoughts in Korean (T134).

Mother also kept trying to induce the children to reply to her intended question by pointing to the picture itself (T137), repeating the children's statements (Ts 139; 141; 145) or adding some model description (e.g., Ts 145; 147):

<Extract 6.8>

137 M: (Point to the picture) My question is 'what is he doing'  
 138 D: Oh, Chip is looking  
 139 M: Chip is looking or father is looking  
 140 D: Oh, no, no father is looking  
 141 M: Yes, father is looking. Do you think so?  
 142 D: Father is looking at Chip.  
 143 M: Great! How about that? What is the father doing?  
 144 A: Looking at Chip?  
 145 M: Looking at Chip? Just looking at Chip? I thought the father is looking out of the window and Chip, reading newspaper, maybe. Do you understand? Do you think so?  
 146 A: Looking at the window and see::  
 147 M: Looking through the window and see Chip?  
 148 A: [Yes. ((-)) (inaudible due to Diana's disturbing groaning) =  
 149 D: [(groaning and making strange sound) ...Good bye Lucy

Diana elaborated her response completely in English (T142) after a few exchanges with Mother (Turns 137-142). Mother's compliment (T143: 'Great!') motivated Amy's turn-taking but Diana's attention was diverted and she uttered the book title of Episode 5 (T149). On the other hand, Amy regained her turn by imitating a core part (T144: 'Looking at Chip?') of Diana's response to Mother's repeated question (T143: 'What is the father doing?') and tried to extend her utterance, using a conjunctive, i.e. 'and' (T146) after listening to Mother's modelling (T145). In this way, Amy kept extending her English use by imitation.

Mother turned to the next picture to recall Diana's stray attention:

<Extract 6.9>

150 M: = Okay. (turning to the next picture) What do you think of this? Where is this picture?  
151 D: 신발가게 주인이요. 이 걸 다 뒤져가지고, 어린이 신발을 다 뒤져가지고 겨우 찾아냈어요. *The shoe shop owner, he managed to choose (them) after searching children's shoes all in the shop for ones fit for him.*  
152 M: Okay, where is the store?  
153 A: Here  
154 M: [What kind of store is this  
155 D: [진땀을 빼고 있어요, 겨우 맞추어 가지고. *He is sweating hard in finding shoes fit for him.*  
156 A: (laugh)  
157 M: What kind of store is this  
158 A: Um, this picture  
159 M: What kind of store  
160 A: Um, shoe store  
161 M: What kind of store is this  
162 D: Um, 신발가게 주인이요- *The shoe shop owner is -*  
163 M: What kind of store is this  
164 D: 뭐라고 하고 있어? *What is she (Aunty) saying?*  
165 A: Um, um  
166 M: What kind of store is this, You have to listen to what Amy said because I asked the same question of both of you, okay? What kind of store is this?  
167 A: Shoes  
168 M: Shoe store. What kind of this store?  
169 D: 신발? *Shoes?*  
170 M: Okay, shoe store.

Diana tried to speak her inner thoughts about the picture regardless of Mother's question (Ts 151 & 155), while Amy kept trying to respond to Mother's repeated questions and at last found a satisfactory phrase (T160: 'shoe store' from Turns 152-160). Mother repeated the same question (Ts 161; 163; 166; 168) to confirm that Diana also could say the appropriate English phrase and advised her to listen to Amy's model utterance (T166), but Diana responded to the question, in Korean (T169), after several talk-turns due to her non-understanding of Mother's English questions (Turns 161-169). Finally Mother modelled the English vocabulary (T170).

Mother helped the children extend their description of the people in the picture:

<Extract 6.10>

171 M: Who do you think he is. Who is he. ... He's the owner of the shoe store or Chip's father  
172 D: Um, ((-))  
173 M: What do you think he is?  
174 A: He is got store man

175 M: Okay, ...now do you think Chip wears wore the new trainers?...Is this a new one or old one.

176 A: New one.

177 M: New one. Okay. And then,... What did Chip do with - =

178 D: = Me! Chip doing? =

179 M: = *what?* =

180 D: = um Chip, um, ...friends... playing.

181 M: Oh, Chip and friends are playing. Right?

182 A: Chip playing with friends

183 M: Chip's playing with friends

184 A: With mud.

185 M: With mud. Okay. And then so how, how is the Chip's shoes

186 D: Um Chip shoes dirty (giggle)

187 M: Dirty, how - =

188 D: = Mud and Mud

189 M: Okay. How is [the Chip's shoes

190 A: [uh Chip's got um shoes and some trousers is muddy and he did football, not [a friend with welly, but um Chip's got trainers a dirty ball like this

191 D: [(disturbing Amy's saying with crying sound)

192 M: *what?*

193 A: dirty ball like this

194 M: Why do you think so

195 A: [Because he's got all muddy. Oh dear, I THINK so. Um, um Chip's got told off with his Dad

196 D: [(continues making sniffle sounds)

Extract 6.10 indicated that the children began to describe the actions of people in the pictures using English sentence structure (e.g. D: T180; A: T182) and how they were extending their descriptions through competitive turn-takings ideal for language learning, i.e. question – response – modification – imitation – modification – elaboration with more information – modified question – response – appropriation through repetition – long utterances including full sentences - .... This whole process is manifested well in the interactional turns (178-195). In the process, Amy started to build up her own sentence (T174) instead of repeating part of Mother's question (T171: '...the owner of shoe store...'). In general, Amy's English description at this point was much improved from one word or phrase responses (e.g. T176) to long comments with several clauses including use of coordinate conjunctives such as 'and' or 'but', even though they were not completely grammatical (e.g. T190). Amy also revised Diana's description of people's actions (T180 D: 'um Chip, um, ...friends... playing') in a whole English sentence (T182 A: 'Chip playing with friends') and added further elaboration (T184 A: 'with mud'), which extended to Diana's further comments (T186 D: 'um Chip shoes dirty', T188 D: 'mud and mud') and to Mother's scaffolding questions, which again led to Amy's improved long description including

new vocabulary (T190) and finally more grammatically and cognitively structured comment on the picture (T195), though Amy's long description seemed to cause Diana's impatience (T196).

In Extract 6.11, Mother tried to help Diana recognize the new vocabulary Amy had used in her comments about the picture by asking for Amy's further explanation (e.g. for 'wellies' in Turns 197-213) or for their thoughts on the attitude of the dog spectator (e.g. for 'told off' in Turns 214-231):

<Extract 6.11>

197 M: Okay. Yes. Maybe the other friends, what did you say the other friends wear?  
198 A: Welly  
199 M: Welly, do you think they help wear wellies?  
200 A: Yeah::  
201 M: Why  
202 A: Because um 메리는 *Mary* =  
203 M: = Diana, come. You have to sit, look at and then you have to listen to Amy's thinking  
204 A: 있잖아. 부추는 이렇게 길잖아. 아무리 여기까지 물어도 부추만 물고 그러잖아.  
운동화는 여기까지 물잖아. 이만큼 밖에 없어서. *Well, Boots are long enough like this not to be dirty here however dirty the outside make. Trainers are too short to keep clean until here.*  
205 M: Did you listen, did you hear that what is the name of this kind of shoes. This is=  
206 D: = Boots  
207 M: Boots? But the other different name is =  
208 A: = Wellies!  
209 M: Wellies. Wellies. This kind of shoes is called Wellies. And what is this kind of shoes called?  
210 D: Trainers  
211 M: Do you think this kind of shoes is trainers?  
212 D: Yea, trainers  
213 M: Trainers? Okay.  
.....  
214 M: Why do you think the dog is doing like that?  
215 D: 못마땅하다는 생각 *Displeased*  
216 M: Why  
217 D: Um, 재는 요, 새것을 보잖아요. 보구서 생각하잖아요. 새거라구요. 그런데 재는 요. 새것을 더럽히니까 못마땅하다는 생각이 들잖아요. *The dog looks at the new ones and thinks they are new. By the way, (Chip) makes them dirty, which makes him displeased*  
218 M: 못 마땅해? '못마땅해'를 뭐라고 했을 것 같애? Dog 가 *Displeased*? *Can you guess what the dog says about 'displeased' in English*  
219 A: Uh!  
220 D: Me!  
221 M: 영어로 뭐라고 했을 것 같애 *what can you guess the dog says (about it) in English?*  
222 D: Um, um. '실망하다'는것이 무슨 말이에요? *What does 'disappointed' mean?*  
223 M: 그냥 고개를 이렇게 하면서 개가 뭐라고 했을 것 같애 *Just think about what the dog will say, having his head done like this.*  
224 D: Um, 'you are Dirty Person!' (giggle)  
225 M: 그랬을 것 같애? Amy 는? *Do you think so? How about Amy?*

226 A: 'Oh, dear, you get told off with Dad'

227 M: You have to get told off?

228 A: You told off, I THINK so. Um Chip told off with his Dad. because he got muddy on the trousers and =

229 M: = I'm sorry but I don't understand what you said, 'oh, dear you've got-?'

230 A: 'Oh dear, I think so. Chip got, Chip told off with Dad'

231 M: Told off with Dad?

232 A: 응 yes

233 D: What does it mean

234 M: 무슨 뜻이야, 하람아? *What does it mean, Amy?*

235 A: 어 있잖아. 내 생각에, 내 생각에는 그럴 것 같다구. 이렇게. 어. Chip 는 분명히,  
아빠랑 화낼꺼라구 *Well, in my opinion, in my opinion it could be... like this. um, Chip definitely thinks Dad will be angry*

236 M: 그럴 때 영어로 뭐라고해 *What do you say about the situation in English*

237 A: 'Oh, dear. I think so, Chip will told off with dad.'

In Turn 204, Amy used a synonymous word 'boots' in explaining the situation in Korean, which helped Diana recognize the word 'welly'. The exchanges (Turns 205-213) indicate that Amy also got to recognize the appropriate plural form, 'wellies' rather than 'welly' (T208) and that Diana knew some different sorts of shoes (e.g., 'boots' vs. 'trainers' in Ts 206; 210 & 212). Nevertheless, Diana did not utter the word, 'wellies'. This implies that the word is not within Diana's ZPD and that she might need more assistance through social interactions so as to appropriate the word using self-regulation such as imitation or private speech.

In Turns 214-237, Mother turned children's interest to the dog's attitude in the picture (T214). Diana responded in Korean to the question and asked for the English word to express what she wanted, but Mother also asked further questions in Korean, instead of providing Diana with direct answers (Turns 215-223). Diana built up the dog's presumed utterance (T224) and Amy also responded with the dog's animated and personified utterance (T226: 'Oh, dear, you get told off with Dad'). Through interactions (Turns 223-237), Amy again helped both Mother and Diana understand the meaning of the new phrase, i.e. 'told off', by explaining repeatedly the situations where the expression was used, both in English (T228) and again in Korean (T235). Finally, Amy repeated the expression to be used in this situation with the phrase, 'told off', following Mother's repeated and reinforced request (T237).

Again, Mother attempted to help the children describe Chip's accident inferred from the picture, turning their interest to Chip's wet and muddy trainers (T238):

<Extract 6.12>

238 M: Um, how is the trainers now?  
 239 D: Ahm...  
 240 M: Where Chip-  
 241 D: Um, trainers got wit  
 242 M: Wet!= =Wet. Why? Why the trainers [got wet  
 243 D: = wet = [um 돌을 잘못  
     디뎌가지고서...미끄러졌어요 (Chip) slipped and fell by misstepping the rock  
 244 M: 어디로 on where?  
 245 D: 돌 a rock  
 246 M: 어디로 미끄러졌어 Where did they slip on  
 247 D: 돌, 아니 아니, 그거 the rock, no no, That's it. Lik- 아니 no, Lake  
 248 M: Lake? Do you think it's a lake?  
 249 D: (giggle) No, River!  
 250 M: Do you think it's the river? You can cross the river, jumping the rocks?  
 251 D: Yeah  
 252 A: Stream!=  
 253 D: = Stream-  
 254 M: Thank you! It's the stream.  
 255 D: Stream 이 뭐에요? What is 'stream'?  
 256 M: What is stream  
 257 A: There is a dodger =  
 258 M: = what is [stream  
 259 A: [and doggy good doggy. [I love doggy  
 260 M: [It's a small river, very little river, =  
 261 D: = Oh!  
 262 M: = Like a 시냇물 brook. Yes. ...

Diana took her turn again in English (T241) but gave an extended further explanation in Korean (T243). In the meantime, discussion of the word to designate the setting took place between Mother and Diana (Turns 247-251) while Diana was trying to find the proper words to describe the picture (e.g. 'lake', 'river'). The word was uttered by Amy (e.g. T252: 'stream'). Since Diana's automatic repetition of Amy's utterance, 'stream!' did not indicate understanding, she asked a direct question about the meaning (T255). Amy had already moved her interest onto the picture of a dog and commented on her own feeling about dogs (Ts 257; 259) regardless of Mother's repetitive question about the meaning. Instead, Mother supported Diana's understanding of the meaning by paraphrasing the word (e.g. T260: 'small river') with the word Diana already used just before (in T249) and with a Korean synonymous word (T262).

Mother kept on asking why Chip's trainers got wet (T263). Amy answered the question with a Korean mimetic word, '*miggeul miggeul*' which means 'slippery'.

Mother helped children confirm the meaning by the comparison of two analogous words (e.g. T274: ‘...slide is slippery...’):

<Extract 6.13>

263 M: Why do you think the Chip’s trainers got wet  
264 A: They got muddy and the stone is 미끄러운 미끄러운 ‘miggeul miggeul’ so slippery  
265 A & D: (giggle for some time)  
266 M: How do you say the ‘미끄러운 미끄러운 miggeul miggeul’  
267 A: (giggle) I don’t know. 미끄러운 미끄러운 miggeul miggeul (giggle)  
268 D: (giggle) I can tell I can tell (giggle) 미끄러운 미끄러운 ‘miggol miggol’  
269 M: I don’t know what’s 미끄러운 미끄러운 ‘miggol miggol’. 미끄러운 미끄러운 ‘miggeul miggeul’?  
Slippery. How do you say that the 미끄러운 미끄러운 ‘miggeul miggeul’?  
270 D&A: =(continue giggling)=  
271 A: = Slippery  
272 M: Slide  
273 A: Slide  
274 M: So slide is slippery. okay?  
275 D: What is 미끄러운 미끄러운 ‘miggeul miggeul’(giggle)  
276 A: I already said that!  
277 D: (continues giggling)

Amy assertively demonstrated her understanding and confidence in English use (T276). The Korean mimetic word uttered by Amy to explain the situation about why Chip’s trainers got wet (T264) increased the fun.

Amy kept asserting her confidence in explaining the situation (T279) and Diana again took her turn by making a statement in English (T280) about what Chip’s father would do (compare with the children’s replies to the same question in E6.7 & E 6.8):

<Extract 6.14>

278 M: So, what is the father doing now?  
279 A: Yeah, yea I’m [right!  
280 D: [giggle] I know something  
281 M: Yes. What is the father doing now?  
282 D: Dad was cross  
283 M: Why, why was dad cross  
284 A: I’m [right-  
285 D: [Chip, Chip Chip Chip Chip Chip’s trainers is um Dirty, Dirty and Mu!  
286 M: = Mu?=  
287 D: = Muddy.  
288 M: Muddy  
289 A: I’m right. I think dad cut his um head, a head. I think, Look! oh sorry! Look! Dad gonna ((be right)) but Dad. Look I see Dad, he cut her head like this  
290 M: Aha, do you think her father cut his hair  
291 A: Yea  
292 M: But it’s not [so important. Why do you think his father was so cross like this]  
293 D: [make growling sound] ]  
294 A: I wait.

295 M: Yes

296 A: Ah, um um because Chip's got all muddy on her trousers. *Oh! No, Trainers and Trousers.*

297 M: Okay. so how, what did he do

298 A: He washed her - =

299 M: =Washed his, =

300 A: = (in a stern voice) his Trainers. And Dad said cross that, go like this. 'Naughty Chip, you must, you MUST wash your trainers. I did that new trainers. I DON'T give a new trainers, I DON'T give you a new trousers for you now'

301 M: Oh really the father will say that. Why don't you say it again for Diana to listen please! Okay?

302 A: (in a small and cute voice) I forgot all of that.

What should be noted in Extract 6.14 is that Diana and Amy's utterances are now much longer than Mother's. It shows that Mother's scaffolding decreased as Diana and Amy become more autonomous and independent. Diana made a clear description of Chip's father's attitude (T282) and extended it with a little hesitation (T285) and Mother's help with a word, 'muddy' (T287), but expressed her impatience (T293) with Mother's repetitive questions and Amy's long description. Amy's comments about Mother's questions were getting more elaborated (cf. Ts 289→296→300) and indicated how well she understood the situation, despite her confusion about word choice (e.g. 'head' vs. 'hair' in T289). Amy finally uttered Dad's acting voice with fluency and confidence (in T300). This shows Amy was already capable of producing English sentences including Modal auxiliary verbs to express obligation and Negative forms of verbs to express a speaker's unwillingness.

Diana now expressed confidence about acting this situation (T303) and Mother attempted to confirm Diana's argument by requesting Dad's presumed utterance (Ts 304; 306):

<Extract 6.15>

303 D: 고모! 빨리 연극해요, 연극하면 잘 할 수 있단 말이예요. *Aunty! Let's act the roles quickly. If I play acting, I can do it well.*

304 M: 하림이가 연극하는것처럼했잖아. 잘 들어야지. 아빠가 뭐라고 했어 금방.  
하림이가 아빠가 뭐라고 했을것 같다고 했어? *Amy did it just before as if she acted (Dad). Listen carefully. What did Dad say? What did Amy say Dad would tell (Chip)?*

305 A: Daddy is um...

306 M: 아빠가 뭐라고 했을것 같애 *What do you guess Dad will tell*

307 D: Um...Daddy is um...

308 M: 아빠가 금방 뭐라고 했지? 하림아! *What did Dad say just before? Amy!*

309 A: Um, (in a very stern voice) 'Chip! You must wash your tra- trainers and I don't give a new trainers for you!'

310 M: [그렇게 말했을거래. 연극 할려면 그런 걸 알아야 되잖아 (Dad) would say so.  
*You need to know it if you want to play]*

311 D: [(making a crying sound)]  
 312 M: Great! 알았어? (Have you) got it?

Following Diana's hesitation in replying to Mother's request (Ts 305; 307), Amy repeated her former utterance (T309) despite her previous lack of confidence (T302: 'I forgot all of them'). Diana again expressed her impatience at Mother's insistence of her practice of the characters' utterances before starting the play-acting (T311).

The children expressed their feelings about the accident which happened to Dad with their own exclamations (Ts 314; 315):

<Extract 6.16>

313 M: 그러다가 어떻게 됐어? *What happened next?*  
 314 D: Oh, No!  
 315 A: Oops!  
 316 M: Why  
 317 A: (giggle and hand up)  
 318 M: Why, why do you =  
 319 A: =Yes, dad...(in a shameless and trembling voice) 'um don't see...don't see  
     Chip...sorry, sorry Chip!'  
 320 M: So what's wrong with this picture?  
 321 D: Concrete.  
 322 M: What, what is 'concrete'?  
 323 D: Concrete is '빠지다'가 뭐예요? *What is 'to sink' said (in English)?*  
 324 M: He's sunken?  
 325 D: Yea. [Concrete 이] *into* concrete he's sunken  
 326 M: [into the concrete? ((-)) cement, cement =  
 327 D: = Cement  
 328 M: He was sinking, he was sinking on the cement floor, okay? Good!

Amy again showed that she could create the words of 'Dad' in role-play performance (T319). The final picture of Dad's walking on the wet cement also reminded Diana of a word, 'concrete' (T312). She asked her usual question about what to say in English (T323) and built up a sentence with repetition after Mother's direct reply, mixing Korean and English (T325: '*into* concrete he's sunken'), which revealed her problems with using English prepositions. Mother summed up the situation by modelling a sentence including a synonymous word, 'cement' for 'concrete' (T328).

## 2) Role-plays of the picture story without scripts

As the second stage of their home reading, Diana and Amy enjoyed repetitive play-acting based on the picture story titled *New Trainers* four times, exchanging roles with guests such as Mother or Susan for the third role of each attempt since more than three characters were required. It took about five minutes to perform each

attempt, though the last play was shortened thanks to Susan's fluent speedy utterances. For convenience of interpretation, each role-play attempt will be turn-numbered from number 1 individually since it may be regarded as one episode. It will enable us to overview improvement of children's creative role-play through comparison of turn-numbers.

As the children's role-plays were repeated, so they added humour as well as building up the speech each character should utter. Furthermore, the children didn't depend entirely on the text in uttering each character's words since they had mastered the situation of the story through repetitive question and answer practices led by Mother. The children negotiated their roles before beginning each attempt and had much fun, while taking turns playing every role in the pictures including the dog. Mother's joining in the first and second attempts helped their initial practice for each role but the children could modify and elaborate their English in the rest of the play acting without Mother's scaffold.

### First attempt at improvised role-play

<Extract 6.17 >

(Diana acted for Chip, Amy (or Amy) for Daddy, and Mother (or Aunty) for the owner of the shoe store / ' ' indicates made-up character utterances used in role performance)

- 1 M: Now, Diana and Amy [play a role of -
- 2 D: [(shout) Me, Chip! Me, Chip!
- 3 M: Tea, Diana plays a role of Chip and Amy is =
- 4 A: = This is house =
- 5 M: = Amy is yes, Father =
- 6 A: = this is window.
- 7 M: yes, ㄉㄉ Try it =
- 8 A: = and this is window
- 9 M: Oh, no, you have to sit here
- 10 A: Oh this is here because
- 11 M: You have to sit here.
- 12 A: Okay, yes I can
- 13 M: Okay
- 14 A: 'Oh, dear, oh, dear. Oh, dear'
- 15 D: (almost yelling) 'Daddy, look at this. My shoes is - °罰 ㄉㄉ what should I say°'
- 16 M: Torn
- 17 D: My shoes is TORN'=
- 18 M: = Out, torn out
- 19 A: 'Oh, dear, you have to get new trousers. [Let's go -
- 20 M: [Trainers, trainers =
- 21 A: =Trainers. [Let's go =
- 22 D: [(yelling) Yeahi:::::!

23 M: = Let's go to the =  
 24 A: = Let's go to the trainers'  
 25 D: (giggling and going out of the room)  
 26 M: 이리와야지, 이리 다시 와. 신발가게로 와야지 *Come on, come here again. Come to the shoe shop*  
 27 A: 'Um do you want this one, this? um °가짜로 pretend - ° =  
 28 D: =이거 그거야 이렇게 대는거 *It's what I say, the thing to attach like this* =  
 29 A: = 'I want this. That's very nice one. I want this. I'll that's good. (Make sound of paying) There you go. (Make sound of handing it over)'  
 30 D: 고모가 가게 주인 해 *Aunty, (you) play a part of the shop owner* =  
 31 M: =신어보라고 할 때 어떻게 말해 *How do you say when you recommend trying the shoes on? Try on. This is yours.*  
 32 A: Try on =  
 33 D: = Oh, my god =  
 34 M: 내가 가게 주인할께 *I'll play a role of a shop owner. 'Okay, I think this one is very good. Why don't you try on this?'* =  
 35 D: =고모, 고모, 그럼 이래요 *Aunty, Aunty, then let's do it like this* =  
 36 A: = 'It's too small, please'  
 37 M: ['Oh, then why don't try this one.'  
 38 D: [고모 고모 잠깐 잠깐 이거요. *Aunty Aunty, just a moment a moment, this is* =  
 39 M: =Um?=  
 40 D: 하림이가 여기에서요, 이것도 하림이가 돼지니까 이것도 사야겠다, 자기것도 사야겠다 그래요 *Amy here is a pig so she wants to buy this as well as her shoes.*  
 41 M: Um, um....  
 42 A: 'I want my one as well.  
 43 M: Yes  
 44 A: Oh my good one. This one, this one, this one, this one, this one, ... I want THIS!'  
 45 D: (embarrassed giggle)  
 46 M: 'Okay very good. it's very good quality. I think you're good bargain-' =  
 47 A: = 'Oh dear. It's too small!...this one, this one this one this one... oh it's big and it's Shiny!... It's good for me and it's Beautiful! ... (Make sound effect) chick, chick, How much is it?'  
 48 M: Oh, it's one thousand pound.  
 49 A: WOW?  
 50 M: Oh no. sorry. it's fifty pound....Thank you. And then Chip's trainers cost twenty pound. Then how much is it together...yours is fifty pound and Chip's one is twenty pound.  
 51 A: Oh, I think ...  
 52 M: Fifty and twenty  
 53 A: Seventy  
 54 M: Seventy. Yes. It costs seventy pound all together  
 55 A: Ten twenty thirty forty fifty sixty seventy  
 56 M: Yes, thank you, Hhwee  
 57 A: Bye bye. ...Let's go. Let's go (singing) La lalala lala lalala  
 58 D: Hello, friend. °새거가 뭐예요? *How should I say 'new'* °  
 59 M: I have new-  
 60 D: (in a cheerful voice) 'I have new trainers. Look at this! (sing) yayaya ya ya-ya yaya!' You're saying!  
 61 A: ° I'm doggy. ° wharf wharf  
 62 D: Aaha, ttuck ttuck...  
 63 A: I think dog- 내 생각에 doggy 가 공 맞아서 이렇게 하는 것 같애 *I think the doggy was hit by a ball and did like this*

64 D: Ytuck ttuck...

65 A: Wharf wharf ...

66 A&D: (giggle)

67 D: 다 했어요.= = ○] 니에요. 이렇게- *We're done. No. Like this*

68 M: = Uhmm=

69 D: Ttuck 'Oh dear!'

70 A: (making sound effects) Ttick ttick 'Oh dear what's your trainers! What are you doing!'

71 D: Trainers. ○이거 열어 보아서 *open and see this, and ((-)) 씻고 있었어 (he's') washing (the trainers)*○

72 M: 자, 봐 *Now, let's see*

73 A: 'You not, you you you, I don't give you a new trainers. Okay?'

74 M: Yes

75 A: 'Oh no. oopsy, oopsy'

76 D: Ieek ieek ... (giggling) 'Yippee! I win.' ○지] 다가 뭐야 *How do you say 'to lose'*○

77 A: Lose, lose

78 D: 'Dad is lose and I win!'

79 M: Dad lose and you win?

80 D: Yea. (singing) wuoo-wuoo-wuoo wuoo

81 M: Are you happy with that?

82 D: Yeah

In the first play performance, Mother participated as one of the characters, the shoe shop owner, in accordance with Diana's offer (T30: *Aunty, (you) play a part of the shop owner*), still trying to help the children's English use but not to interrupt the role-play (e.g. T30).

Amy introduced play props in English (Ts4; 6; 8; 10; 61; etc) before starting the role-play, and also tried to narrate the ongoing situation in English (e.g. T27; T63: 'I think dog- *I think the doggy was hit by a ball and did like this*'; etc.). Amy's role of Dad was natural and her improvised English use was also fluent enough to adjust the situation to daily life (e.g. Ts 36; 42; 47; etc.). Amy's utterances showed more fluency than those controlled by Mother in the first part of this episode (reading comprehension).

Diana chose her own role of Chip (T2) and tried to appoint the other roles or give extra explanation of the ongoing situation in Korean (Ts 30; 35; 38; 40; etc.). Diana also asked in Korean private speech how a certain expression could be said in English whenever she needed help (e.g. T15: 'Daddy, look at this. My shoes is - ○ *what should I say*○'; T58: 'Hello, friend.' ○*how should I say new*○'; T76: '... I win.' ○*what do I say to lose*○') and tried to utter the appropriate English sentences including English words offered by Mother or Amy (e.g. T17: 'My shoes is TORN' ; T60: '...I have new trainers...'; T78: 'Dad is lose and!'). These self-regulated utterances of Diana's

imply that children's play situation including role-play enactment may facilitate appropriation and internalization of new language by activating their ZPD.

It seemed that even the first attempt at improvised role-play increased children's confidence in speaking English by providing much fun as well as chances to build up fluency in using daily English expressions.

### Second attempt at improvised role-play

<Extract 6.18>

(Amy acted for Chip, Diana for Daddy, and Mother for the owner of the shoe shop)

- 1 M: Would you like to do again?
- 2 D: Yeah. 하 림 이 가 그 거 해 요 이 제 Chips! *Amy acts it now, Chips!*
- 3 M: Then again. Yes.
- 4 A: 'Owoo, Daddy! = I, I got a I cut my down side.'
- 5 D: = Why? =
- 6 D: (in a male voice) 'Oh dear! Urr ° 사 오 다 가 뭐 예 요? *How do you say 'to buy'?*
- 7 M: Let's go to the-
- 8 D: Urr let's go to the urr = = shoes store'
- 9 A: = Store=
- 10 A: 'Let's go'
- 11 D: 'Let's go' ...
- 12 A: 'Over here, Dad!'
- 13 D: 'You're silly billy'
- 14 A: (as if singing) I don't know that, I don't know that, I do not that, I don't, I don't ....
- 15 D: [Wharf wharf
- 16 A: [Look ....I do not this ....
- 17 D: (Make sound of pulling something with difficulty) 으, 으, hrr, hrr, °안 빼 진 다는 거 무슨 말이 예요 *What does 'not to be pull out' mean?* °
- 18 M: Stuck
- 19 D: 'Stuck, it is stuck, Yippee!'(giggle)
- 20 M: [Okay. Oh yes. 'Be careful! It's too small.'
- 21 A: [(repeat in a background sound)...I don't like this one I like this one or this one...
- 22 M: 'Why don't you try this one. I think it is perfect for you.'
- 23 A: Thank you.=
- 24 M: = And this one is good for you? ((-))
- 25 A: It's good for me! It's good for me
- 26 M: [All right
- 27 D: [It's good for me?
- 28 M: Yes.
- 29 A: Ttick, (sing) La lalala la la. Good bye!
- 30 M: No, no no no. I think you have to pay for [the shoes
- 31 A: [‘Daddy!’
- 32 D: 'How much is it'
- 33 M: 'Oh this is a leather shoes. It's seventy pound. And this trainers is now some yes =
- 34 A: = Cheap! =
- 35 M: = So only ten pound.
- 36 D: Oh yeah
- 37 M: How much is it all together
- 38 D: Um Eighty
- 39 M: Eighty pound?

40 A: Yes.

41 D: One um ten, twenty thirty forty fifty sixty Eighty

42 M: Okay. Thank you very much

43 D&A: Good bye

44 D: °휴 하자 Say 'hwu'°

45 A: (sigh) hwu ...

46 A: 'Look at my shoes. I got new look ...trainers.'

47 A: (acting other friend) 'Cool! it's shiny. Are you got floppy today?'

48 A: 'Yeah.'

49 D: (short smile)

50 A: And there's a football. (make sound of flying a football) Chowoo chowoo... °언니  
doggy 츄이오자 Sister, (it's your turn) to act a doggy°

51 D: Wharf wharf

52 A: (giggle) ....° daddy 째? Is (she) Daddy°

53 D: 'Oh dear! Look at this. What is this. You are muddy bumper.(giggle)

54 A: (giggle)

55 M: Your trainers are so muddy. ...

56 D: 'Oh You are washing urr you are wash the trainers. Okay?'

57 A: 'Okay, Dad!' chiiik chiiik

58 D: ... 'Oh No! ...Ooopsi ...Oh No...Woo!'

59 A: (giggle) I win....

60 M: Great! (clapping) thank you. Will you take a break?

At the second attempt, Diana and Amy exchanged roles. The same role was left to Mother who joined in the play in the same way as the children did, giving a little help to Diana (Ts 2; 6; 17).

From a general glance at the second role-play enactment, children's Korean use and Diana's word requests recognizably increased and they managed to address the same situation within much fewer talk-turns than in the first role-play.

Diana played the role of Dad and used her private speech to ask what she wanted to say in English, but less often than at the first attempt (e.g., Ts 6; 17). Imitation of the other players was helpful for Diana to learn daily expressions (see Turns 24-27).

Amy was getting more ambitious in playing her role: she even tried to bargain with the shop owner, asking for a cheaper price (T34); she also acted an improvised other friend's role (T47) in response to Chip's showing his new trainers off (T46); and she even offered word scaffolds for Diana as in Turns 8-11. Amy also recognized the humour of Diana's double acting as both Dad and the dog at the same time, reminding Diana of her role as dog in talk turns (50-52).

Susan joined in the play from the following third attempt (Extract 6.19), which increased the children's active practice and fun in using English.

### Third attempt at the improvised role-play

<Extract 6.19>

(Susan for Chip, Diana for Daddy, and Amy for the owner of the shoe shop)

- 1 D: New Trainers
- 2 M: Why don't you say- =
- 3 D: = I'm Daddy. I'm Daddy.
- 4 A: I'm Daddy.
- 5 D: You're Chip! ... You are chip.
- 6 S: I'm not cheap. I'm expensive.
- 7 M: (laugh) you said 'you are Chip.' It is a different meaning. So Susan said that she's expensive, not cheap.
- 8 D: 그게 무슨 말이에요? *What does it mean?*
- 9 M: cheap 은 값이 싸다는 뜻이니까, 하나언니는 비싸대. 싼게 아니래. *Since cheap means it costs low, Sister Susan said that she costs high, not low.*
- 10 S, D&A: (laugh)
- 11 A: 진짜 joking 이다 *she made a real joke.*
- 12 M: 해 봐. 동생들이 하는 것 들었지? *Try it. Did you hear sisters acting?*
- 13 S: 나 뭐 해? *What part do I act?*
- 14 M: Chip [(laugh) Chip, Diana Daddy and the owner of the shoe store for Amy=
- 15 S: [(laugh)]
- 16 A: = Me!
- 17 M: = Yes. There is no dialogue or the word bubbles. Just think about what you will say =
- 18 S: =Okay. =
- 19 M: = And then, like... as you imagine or as you guess. Okay?
- 20 S: Okay.
- 21 M: Good. Go ahead please
- 22 S: Um um 'Daddy! =
- 23 D: 'Why?'
- 24 S: ='My shoes is too old for me.'=
- 25 D: 'Oh dear!'
- 26 S: = 'I think I should have new trainers.'
- 27 D: (in a male voice) 'Oh dear, yes yes thinking that'
- 28 S: ° 목소리 하지 말고 해 *Do without (imitating) voice°*
- 29 M: (confusing the roles of Amy and Diana) 'Let's go to the shoe store' 그래야지  
하림이가 *Amy should say so*
- 30 S: 'Oh Dad! Where are you going?'
- 31 A &D: (giggle)
- 32 A: 'Wait for me!'
- 33 D: 'Oh hello' ttinkka ttinkka ttinkka... (giggle)
- 34 S: 'Oh hello! I need new trainers for me. Umm=
- 35 A: 'Here and there'
- 36 D: 'No, no no. ...[Oh, yes. oh, it's =
- 37 A: .... [(in a background voice) I can tell ((-)) ...
- 38 D: = Small 해 가지 고 끼었다가 뭐예요? *How do you say when you are stuck into (the shoe) because it is too small (for your foot)?*
- 39 M: It's too small.
- 40 A: [(saying something in English in the background) It's too small. It's too big. That's good. I'm gonna sell...okay...]
- 41 D: ['It's too small! It's stuck. 주인장 *Shop owner!* Help me! It's stuck. (making sound of trying to take the shoe off) eekk eekk...']
- 42 A: Oh, that's...

43 S: 'Oh, this is nice! It's nice. = I'll ask my Dad' =  
 44 A: =That's nice =  
 45 S: = 'Dad, can I have that one please'  
 46 D: 'Yes. ...How much is it?'  
 47 S: 'Dad, this is invisible trainers'  
 48 D: How much is it?  
 49 A: 'Yes. your is twenty pound. Um Your is seven pound. ...How much is it all together'  
 50 D: 'Twenty seven! Twenty, one two three four five six seven....Bye bye'  
 51 S: [Bye bye  
 52 A: [Bye .... (making a sigh of relief) Hwuee!... °헐-근 가~으~스] *They should go away quickly*  
 53 S: 'Dad, can I play with them? There's um there's a friends, my friends'  
 54 D: Yea  
 55 S: 'Oh where you go to floppy today? ...Umm Let's play football'  
 56 D: 'Oh Dear, Owoo...  
 57 S: 'Oopsi. I think floppy...°○] 게 뭐지? *What's it?*° I think floppy to Ball ...'  
 58 M: He's hit by the ball  
 59 S: 'Oh dear. Let's go back to our home'  
 60 D: (making the sound of a gasping dog) Hhuu hhuu  
 61 S: 'Oopsi, Help me, help me! ...'  
 62 A: 풍덩 *Plop!*... 풍덩 *Plop!*...  
 63 S: Um [Fluppy- ... (making the sound of cleaning)  
 64 D: 'Oh dear, you ...you wash the trainers'  
 65 S: 'Sorry Daddy'  
 66 D: 'Oh dear oops ....(making the sound of falling)... Oh, (trying to pulling with difficulty) help me oh, oh...'  
 67 A&S: (chuckling)  
 (stop recording for a short time)

At the third attempt, Susan joined in the play and contributed to the children's further experience in using more live English appropriate to the situation such as expressing slight complaints (T24: 'my shoes is too old for me') and an appeal for new ones (T26: 'I think I should have new trainers'), requesting at the store (T34: Oh hello! I need new trainers for me'); asking for permission (T45: 'Dad, can I have that one please') and giving an excuse (T53: 'Dad, can I play with them? There's um there's a friends, my friends'), apologizing (T65: 'Sorry Daddy'), making a pun on the name 'Chip' (T6: I'm not cheap. I'm expensive) and adding other humour (T47: 'Dad, this is invisible trainers').

Amy and Diana competed for the role of Dad. Amy and Diana's utterances also went on smoothly without the previous interruptions due to narration of the situation or Diana's frequent questions about English expressions. Diana asked for an English expression only once, and she remembered the expression for herself (see Turns 38-41).

Amy added mimetic words (T62), which contributed to making the situation livelier. She also used private speech in Korean to expose the character's mental state (T52).

Mother was an observer at this attempt but tried to help the children understand the situation if necessary. For example, Mother explained Susan's use of a pun and responded quickly without further explanation to Diana's request for an English expression (T39) or to Susan's private speech due to her lack of information (T58), so as not to disturb the children's play.

Children didn't want to stop playing roles, partly because Susan's brief but lively expressions must have provided them with extra fun. They exchanged roles completely at the fourth attempt.

#### **Fourth attempt**

<Extract 6.20>

(Susan for Daddy, Diana for the owner of the shoe shop, and Amy for Chip)

- 1 M: Now Diana is the owner of the shoe shop, and Susan is Chip? =
- 2 A: = (yelling) Daddy! =
- 3 M: = Susan is Daddy? And Amy is Chip? =
- 4 D: 네 가] Daddy 하고 싶 냐? *Do you want to act Daddy?* =
- 5 A: = °\_° yes°
- 6 M: = Okay. ready? Now go ahead.
- 7 A: 'Oh Daddy, um I my my shoes is um down bit is cut.'
- 8 S: 'Okay! Let's go to shoe store'
- 9 A: ...Yippy yippy!..
- 10 S: 'Oh hello?'
- 11 D: 'Oh hello! Ttinkka ttinkka...'(giggle)
- 12 S: 'Hello, I, we need a two pair of shoes for Chip and me =
- 13 D: Yeah.
- 14 S: = Can you, can you help to choose one?'
- 15 D: Yea look at this.
- 16 S: °Sometimes it's too small but°
- 17 D: Oh that's too [small. Oh that's too [big
- 18 A: [small [big
- 19 S: 'Um can [I try one please ... Hey! See mister?'
- 20 D& A: [oh, ((that's - ))
- 21 D: Why?
- 22 S: 'Can I have that one please? How much is that one'
- 23 D: Um (giggle) 12 umm you are um fifteen fifteen pound,
- 24 S: Fifty or fifteen
- 25 D: Fifty-five = = five pound urr pound =
- 26 S: = Fifty-five= = fifty five pound
- 27 D: Fifty five pound, you're fifty pou- fiv- (giggle)
- 28 S: 'Hurry up! I have no time to wait'
- 29 D: 'Yea Wait! Urr wait fit- fifty pound, yours um seventy pound- '=
- 30 S: = Okay. There there there one hundred there there ...

31 M: How much is it  
 32 S: Seventy five no, um seventy and fifty five....two hundred and five  
 33 A&D: (make a frightened sound)  
 34 M: No  
 35 S: Ah two hundred and seven  
 36 M: No ...Seventy [fifty five  
 37 A: [(yell) one hundred and (( - ))  
 38 S: One hundred and twenty five= = °I'm weakness for that°  
 39 M: =great!=  
 40 S: 'Bye. Come on Chip!'  
 41 A: .... 'Can I play with that? (making the sound of playing) ...Sorry, floppy. Let's go over  
     Here. ...Help help urr...蓬덩 plop...cheewk cheewk'  
 42 S: 'Oh, what are you do- what have you done with that?'  
 43 A: Uhurm  
 44 S: 'Okay. Wash your trousers and trainers, okay? ... and no, no dessert for you.'  
 45 A: (Grumbling) Ahhhaaa...  
 46 S: Oh, help. ...You, no dessert for you.  
 47 A: (giggle) You first get out there  
 48 S: You, no dessert for you!  
 49 D: 아빠가 엄청 무섭다 *Dad is too scary*. 투덜투덜 *grumble grumble* ... (giggle)  
 50 A: 아빠가 너무 무섭습니다. *Dad is too frightening*.  
 51 D: Chip 의 일기에는 아빠가 너무 무섭다고 써 있습니다. *Chip wrote on his diary*  
     (that) *Dad is too scary*.  
 52 A: 엄마는 착한데 아빠는 무섭습니다. *Mum is nice but Dad is scary*.

At this final attempt, the children were used to performing each role with confidence and fluency, without any further request for English use or any Korean code-switching except for final judgement on Susan's role of Dad by Diana and Amy.

Susan's role as Dad encouraged Diana's frequent turn-taking, which forced Amy to summarize the situation which happened to Chip in one turn (T41), imitating Susan's former role as Chip (cf. Turns 53-62/E6.19). Susan also used English private speech, in both the character's role (T16) and about her own personal problem (T38: ...°I'm weakness for that°). Susan's humour despite her slightly impolite expressions (T28: 'Hurry up! I have no time to wait'; T48: '... no dessert for you') kept on stimulating the children's participation. Finally the children enjoyed their role-plays without Mother's assistance at all.

### Summary and conclusion

To sum up this episode using a picture storybook without dialogue, the first part responding to Mother's reading comprehension questions made possible the children's mastery of talk about the situational context including the characters' psychological aspect through repetitive and detailed question and answer.

The second part made opportunities for children to adjust their English to everyday life by uttering their own creative statements in different situations ranging from shopping and paying for goods, including calculating numbers, to children's play and (ironic) punishment. Susan's joining in the play as an advanced English learner motivated the younger girls' active use of English and confidence as well as fluency, by imitating her utterances or by enjoying her humour. The repetitive attempts definitely promoted children's fluency and confidence in speaking English and improved appropriate English use.

In conclusion, it can be said that the children's exciting role-plays resulted from their previous understanding of the situation and patient participation in responding to Mother's questions. These assistances could gradually be decreased and removed when the children reached their autonomous and independent learning level as shown in Extract 6.20.

#### **4.5 Summary and discussion**

This chapter set out to illustrate young language learners' home reading practices and to explore the different opportunities for developing English literacy and communicative competence available in a range of shared reading types. This concluding section will summarize and discuss the research questions suggested in Section 4.2 as follows:

- What variety of speech events happened around home reading in a young second language learner's home and how did the interactions affect children's second language learning?
- How did different home reading practices provide opportunities to improve motivation and the quality of children's English use in second language learning?
- How can adults support children's reading so as to develop their second language literacy and communicative competence?

#### **How a variety of home reading speech events affected children's second language learning**

This chapter presented six different styles of home reading episodes using six different picture storybooks.

The first, early episode was about Amy's preparation for video-recording her child's reading aloud as play, and its family scaffolding aspects. Mother's suggestion motivated Amy's repetitive reading aloud, which, in turn, provided more capable family members with chances to help her improve her understanding of the context by helping her focus on word and text meaning.

The second episode was concerned with Amy's interpretation of English stories into her first language, Korean for her monolingual grandmother, an example of Amy's usual response to her grandmother's interest in her reading English. This episode showed that monolingual family adults can encourage children to have confidence in reading second language storybooks and support their understanding of the content of the text by both listening to their reading and asking various types of scaffolding questions for mutual understanding.

The third episode was a sample of Mother's taking a teacher-like role to develop Amy's reading comprehension. Mother's questioning within Amy's ZPD helped her gradual improvement in speaking about daily life topics such as birthdays, though mother's scaffolding in describing pictures did not always help extend Amy's talk. Mother's attempt to elicit Amy's English utterances helped Amy's later story writing by facilitating her recall, triggered by reading another book with a similar theme (see Figures 4.1 & 4.2).

The fourth episode was focused on Amy's reading comprehension through socio-dramatic play suggested by Amy herself, where Amy directed the reading activity as a teacher and Mother played a make-believe role of Amy's student. Amy's leading role as an active interlocutor promoted her motivation and responsibility in expressing her ideas about both pictures and context of the text, which in turn served to extend the length of her English utterances and speaking fluency in responding to her pretend pupil, i.e. Mother's questions.

The fifth and sixth episodes demonstrated two phases of children's reading activities: Mother's scaffolding questioning for reading comprehension and subsequent role-play performance by children. The fifth episode illustrated Mother's discussion with the children to support reading comprehension and the children's voluntary repetition of a role-play based on the scripts given in a text. Mother's L1 use in reading comprehension activities supported the understanding of the most novice learner. Repetitive reading aloud also increased children's confidence and

fluency in taking turns speaking roles. Use of symbolic play props in role-play added to their motivation for repetitive L2 play acting.

The sixth episode immediately after Episode 5 shows reading comprehension under mother's guidance, and children's repetition of a creative role-play performance, based on a picture story without dialogue. The role-play repetitions and interactions with Mother supported Amy's English use in describing situations, which in turn became scaffolding models for the English novice, Diana. These enabled the children's improvised role-play and clear increase in their communicative competence.

The next section will discuss more precisely how the children's interactions with Mother in different reading practices affected the children's motivation, and promoted quality in second language use.

### **How different home reading practices provided opportunities to improve children's motivation and the quality of their L2 English use**

The close observation of six different types of reading episodes made possible the following interpretations of how they contributed to children's ESL/EFL learning:

First, for all six episodes, reading aloud itself can be a mediating method to facilitate children's reading comprehension as well as improve their pronunciation and fluency, partly by attracting other family members' scaffolding, which in turn will provide language learners with opportunities to share reading, correct their pronunciation, and appropriate the meaning of vocabulary in the text.

Reading aloud can also be turned into play, especially for a child who prefers reading aloud to silent reading, by having opportunities to explore different reading styles such as varied voice quality (e.g., Episodes 3 & 4), role-play performance of characters in the story (e.g., Episodes 5 & 6), poetic reading with rhythmical tunes (e.g., Episodes 3 & 5), and so on.

Second, using audio and video equipment to record children's activities and reviewing them together in a comfortable and natural home setting, as play can stimulate young language learners' motivation and responsibility for the repetitive practice of reading a story with the goal of more perfect performance. Episode 1 showed that Amy was willing to read the story more than three times in advance by herself, with motivation to make her reading perfect, because of Mother's suggestion about video-recording.

Third, children's use of their mother tongue in learning a second language can play an important facilitating role by relieving children's tension and supporting their during L2 activities. Episode 2 revealed that monolingual family members can play a scaffolding role, not only for developing the child's second language fluency but also for growing up a bilingual. Amy's effort to read and interpret English stories into Korean for her monolingual grandmother provided her with an opportunity to practise different strategies for reading comprehension such as summarizing, using pictures, using private speech and gestures, and mapping L2 into L1 as a metalanguage, and to take responsibility for having her listener understand the story as an active interlocutor.

Fourth, adults trying to take a leading role in their child's L2 reading comprehension do not always succeed in engaging the child in the interaction, which may result from the child's lack of responsibility for the activity. To take the example of Episode 3, Amy tried to show her confidence by reading aloud rather than making an active response to Mother's questioning. Nevertheless, Mother's asking about Amy's expectations for her birthday encouraged Amy to read the story rhythmically with fun and humour and provided her with opportunities to practise adjusting her understanding of the situation to her real life by re-using the given expressions or making a long list of phrases concerned with a birthday party.

Fifth, where children take a leading role in their reading comprehension activity, this may make a big difference to their L2 utterances, and in their motivation for learning. In Episode 4, Amy's voluntary leading role as a pretend teacher led her to take responsibility for controlling the social relationship by competitive turn-taking and directive language use. In turn, this allowed her to extend her speaking fluency, by motivating her to play the active role of a teacher in the interlocutions with her pretend pupil.

Sixth, on the other hand, adults joining in their young learners' activities as pure members of the pretend play even in reading comprehension (e.g., Episode 4) or in role-play performances (e.g., Episodes 5 & 6) can promote confidence and fun in practising second language use by motivating them to play leading roles or by giving chances to imitate the more mature speakers' model utterance.

As an advanced learner, Susan's humour and modelling in Episodes 5 and 6 promoted the younger siblings' motivation and confidence for English use, which in turn created chances to improve their English speaking fluency by stimulating their

desire to continue their repetitive performances and apply known daily expressions to the performance.

Seventh, repetitive practices of reading aloud or of talking about particular situations seen in the pictures may also contribute to promoting young learners' second language fluency and creative use by building up new expressions, without getting tired of repeating, once the children have a definite goal.

In Episodes 5 and 6, the children must have recognized that their repetitive practices of reading the text and talking about the overall situations and details of the story, including the characters' personal feelings, i.e. the primary stage directed by Mother, increased their fun and excitement in performing their role-plays. This performance had been their ultimate goal, and it was their confidence gained through the repetitive speaking practices, which in turn led to creating new expressions appropriate to the situation.

Finally, using illustrations is necessary for helping young language learners understand the overall situation or context of the story as well as the meaning of the vocabulary in the text. All the episodes presented in this chapter used the pictures in the text as mediating and facilitating tools for children's reading comprehension and to support practice in expressing their ideas about the situation. In this way the children had opportunities to learn how to interpret pictures and to recognize the sequence of a story in their second language. However, Amy's incorrect picture-based interpretation of some words in Episode 1 reminded us that more advanced family members' scaffolding is needed to help the young language learner find the central meaning of each picture and select the features that describe the story line in the text.

### **How adults can support children's reading to develop their second language literacy and communicative competence**

As explained already in the above section, adults in the family can support children's second language learning irrespective of their own L2 literacy in many ways. First of all, monolingual Grandmother showed she could scaffold bilingual literacy and communicative competence (Episode 2). For example, Grandmother's different scaffolding encouragement and questioning promoted Amy's use of self-regulating private speech both in Korean and in English, which in turn served to activate her ZPD for English vocabulary (e.g., see Es 2.4 & 2.5).

Second, responsible adults' suggestions and directions about use of learning equipment such as an audio/video-recorder within children's ZPD can help improve their fluency by motivating better performances (see Episode 1).

Third, Mother's questioning about children's reading provided them with opportunities to extend their own ideas using words at the beginning and sentences later on, by eliciting daily-life conversation topics (Episodes 3), by encouraging and modifying their talk (Episode 4), by motivating their play acting based on reading comprehension (Episodes 5 & 6), and by facilitating children's building up creative utterances in role-play enactment (Episode 6).

Finally, family members' participation in children's reading and subsequent role-play enactment as observers or play mates helped increase their rapport with the children by giving them responsibility in responding to questions (Episode 4), confidence and enjoyment in their performances, and opportunities for creative communication using second language (Episodes 5 & 6).

#### **4.6 Conclusion and implications**

The comprehensive interpretation of six different types of home reading episode presented in this chapter manifested that reading aloud, sharing ideas about the pictures, pretend play accompanying reading comprehension, adults' sympathetic participation, and repetitive practice of dialogues and of role-play performances can be functional for improving children's literacy and proficiency in a second language, beyond the primary goal of comprehension of a storybook.

Regarding the wider implications for second/foreign language teaching and learning in both home and classroom contexts, we should recognize that voluntarily designed play by children themselves can provide the most effective motivation, which sustains attention to learning activities over long time periods.

## Chapter 5

### Children's Play

#### 5.1 Introduction

Children perform different types of play at home every day using spoken language. This chapter will explore the relationship between play and children's language use in the second language context, focusing on Amy's social interaction and monologic narration in her plays in the home setting.

The ethnographic interpretation will mainly discuss how children's play is used to build their second-language confidence and fluency, describing both the development of communicative competence in different genres of play and the modification of language according to social roles enacted with different partners or in monologic narrations.

The analysis of different genres of improvised play presented in this chapter is expected to reveal in detail how children build up, modify, and elaborate utterances while they are interacting with people of different social relationships in their make-believe world in more flexible circumstances than those of play arising from home reading. The analysis of these play episodes starts from the presupposition based on observation that the latter has more limitations than the former in the following respects:

1. The materials and topics used in home reading play are confined to the content of home reading storybooks; there is no such limitation during children's pretend/symbolic play since children create their own ideas.
2. Children's utterances during home reading activities are limited by family members' questions and comments within the scope of the text and its illustrations, however creatively performances were planned; in play negotiated with participants, children build up their own utterances according to their imaginary roles.
3. Repetitive rehearsal for performance or for reading comprehension in home reading may restrict children's opportunity to express their own ideas despite advantages such as improvement in speaking fluency; there are more chances to extend ideas especially in narrative play without interruption or repetition.

4. Play may be performed with stronger motivation than home reading with a carer, since play is always voluntarily done.

The observation and interpretation of children's play will provide not only caretakers, including parents, but also language teachers with implications for the effect of children's play on the development of second/foreign language communicative competence.

## 5.2 Data selection

Data were selected from numerous audiotapes recording different genres of play collected during six months (from February to July 2003), to explore the following questions:

First, what types of play do children perform at home, using second language?

Second, how does children's play provide opportunities and/or challenges to develop second/foreign language communicative competence?

Third, how do family members and/or play participants contribute to improving a second language learner's confidence and fluency throughout his/her play?

Six episodes centring on Amy's play were selected for analysis. These ranged from monologic narration by/to herself or for a listener, to interactive socio-dramatic play with different play partners such as her siblings, Korean younger friends, or an English classmate. The first three play episodes (the seventh to the ninth episode) illustrate Amy's interactions with other children in her social play; the latter three (the tenth to the twelfth episode), Amy's monologic dramatic narrations.

The seventh episode showed Amy's dramatic play with an English classmate and her elder sister during the earliest period of play data collection. This is an example of children's social play in a pretend classroom.

The eighth episode, pretend nursery play with siblings, will manifest how the children managed their roles according to their respective language proficiency levels while performing socio-dramatic play.

The ninth episode involves Amy's free play with two Korean-English bilingual younger friends. This shows how playmates' language identity and social relationship affect the second language learner's code-switching in the interactions and contrasts Amy's language use in this play with that with her siblings.

The above two episodes, together with the eleventh episode, were performed on three successive days respectively, in the middle of play data collection, but were selected to show how Amy used language and controlled the interactions according to her roles in different play situations with different play partners.

Among three play episodes focused on Amy's solitary dramatic narratives, the tenth episode consists of Amy's monologic narration about the process of setting up a dolls house, using a piece of paper and other stationery. This will illustrate how Amy controlled her spoken language to give instructions to an imaginary audience, in the course of practical problem-solving.

The eleventh episode showing Amy's lone multi-role play with stuffed animal toys for forty minutes will demonstrate how a child could manipulate social interactions and roles by herself. Amy's awareness of spectators in her mono-dramatic play leads to discussion of the significance of carers' attention and scaffolding for the child's motivation to concentrate on the play.

The twelfth episode presents Amy's narratives as a news reader, based around a poster brought from school of a dolphin jumping over the sea at sunset. This episode again shows how family members can support a child to extend her narratives using play props. It also shows Amy's development as an autonomous and independent learner, when compared to Amy's former narration about how to make a dolls house three months before (Episode 10).

In addition to representing different play genres, the six play episodes were selected to be compared in multi-dimensional ways, based on interlocutors' social relationships during either free play or dramatic play; use of play props; and interlocutors' English proficiency.

The selected play episodes are summarised in Table 5.1.

Table 5.1 Amy's play episodes

Episode No.	Period (m.d. /y.m.)*	Play Genre: Type**	Activity Topic / Theme	Interlocutors (observers)	Transcription (min.)
7	06/02/2003 (4.23 / 6.9)	Socio-dramatic play: cooperative play	Play School (Pretend classroom): spelling test, numeracy, etc.	Amy, elder sister & English classmate	20
8	07/05/2003 (7.23 / 7.0)	Socio-dramatic play: associative play	Play Nursery (Pretend nursery): teacher role for new pupils and for art class	Amy & elder siblings, Susan and Diana	49

9	09/05/2003 (7.25 / 7.0)	Social constructive play: associative play	Free Play: Drawing pictures for book making	Amy & two younger Korean friends	13
10	21/04/2003 (7.07 / 6.11)	Problem-solving symbolic play: Monologue on how to make a dolls house	Description of the object/furniture and of the process of setting the dolls house	Amy (Mother)	10
11	08/05/2003 (7.24 / 7.0)	Symbolic play alone with toys: Solitary-dramatic play	Play School (Pretend role play of whole day classes): Performance of Multi characters at pretend classroom by herself	Amy (Mother, Siblings)	22
12	16/07/2003 (10.02 / 7.2)	Narrative play: Monologic narratives as a news reader	Autonomous oral presentation as a pretend news reader	Amy (Mother)	20

\* (Month. Day / Year. Month) indicates the period of Amy's residence in England in months and days, and her biological age by year and month.

\*\* Classification of play types is taken from Guttman & Frederiksen (1985: 111-112).

### 5.3 Data analysis

Audio-recorded data selected according to the previously explained criteria were carefully listened to repeatedly, to identify the critical parts revealing children's routine behaviour in each genre of play. From ten to forty-nine minutes of each play episode was then transcribed orthographically, so as to represent children's English utterances in play interactions at home as faithfully as possible. Covert and/or overt family scaffolding and interest in the children's play were also documented in the transcription.

After an introduction each transcribed episode is discussed individually. The three general questions presented in Section 5.2 were operationalised as follows:

First, how did different play genres affect Amy's English use? (first question);

Second, how did Amy's play provide opportunities to improve her second language learning? (second question);

Third, how did Amy use play props in her play and how did the play props affect her English use? (second question);

Fourth, how did different play partners according to different pretend roles of social relationship affect Amy's chances and/or challenges to take speech turns and use English in their interactions? (third question); and

Finally, what were adults' roles in Amy's play to help her develop second language communicative competence through play? (third question)

## 5.4 Selected play episodes

### 5.4.1. Social play

#### 5.4.1.1 Episode 7 [Tape 8A: 06/02/2003] (20 min.)

- Speech event: Play school with an English friend and an older sister
- Play type: Socio-dramatic cooperative play
- Context and Play Situation: Amy invited one of her English classmates home after school for teatime and they did a pretend school play with her elder sister. This school play lasted almost two hours, and consisted of different lessons for younger children. During the play, Susan played the role of a teacher; Amy and Hazel roles of different pupils.

During the transcribed part, they did a spelling test with humour on Susan's part but with sincere effort by the younger players, and then on mother's suggestion, practised calculating numbers such as addition, subtraction, multiplication and division using sweets served as a snack.

### Introduction

In the play episodes, "the play interactions of the participants have provided a rich data base representative of naturally occurring language" (Evans 1985: 129). This transcript is from Amy's play school with her older sister, Susan (S) and one of her English native-speaking classmates, Hazel (H) at home. Amy and Susan had stayed in England for almost five months at this time. Amy often invited her classmates home after school and did different sorts of play ranging from physical games such as hide-and-seek, jumping ropes in a backyard, etc. to more academic play such as shared reading aloud, writing cards, making artwork, etc. Hazel who lives in the nearest neighbourhood is called Amy's best friend. They often take turns inviting each other. Susan often joined Amy's play with her English friends, which was at first intended to help them communicate in English and later seemed to let Susan herself enjoy group play since she rarely invited her own friends.

This transcript was extracted to explore how a young ESL learner interacts with one English friend and her older sister within a make-believe class situation through the observation of their role-plays while doing a pretend spelling test and proceeding to practise numeracy with cookies and sweets. The exploration will demonstrate how

the children extended their communicative competence in the social interactions of dramatic play while absorbing themselves in a quasi-learning situation.

### Interpretation

Amy started a new phase of her play by trying to discourage Mother's approach, saying, 'Good bye, mummy!' (T1):

<Extract 7.1>

- 1 A: Good bye, mummy!
- .....
- 2 H: What did you say?
- 3 A: Blue
- 4 H: Well done. Now sit down!
- 5 A: No!
- 6 H: No, no, not me.
- 7 A: Can I, Susan be teacher?
- 8 H: All right. Susan's teacher.
- 9 A: ° This is my snack. ...yummy.°
- 10 H: (chuckle) What?
- 11 A: Teacher is the Teeger. ...This is mine,
- 12 H: I need a book.
- 13 A: It's yours.
- 14 H: (giggle) I did, I, I haven't my pencil. Oh, here.
- 15 A: Naomi give to me. ... No, (( - )) You can write your red but do you like this. Do you like this, okay? ...Now you'll like it just ...  
...(( - ))...

In the first extract, we see how Amy strongly resisted Hazel's command, while replying to Hazel's questions. By way of negotiating their pretend roles in the play, Amy suggested that Susan should play the role of teacher instead of herself being a teacher and finally achieved her intention of taking equal, and furthermore, controlling power in the conversation (T13; T15). However, Amy's utterances don't always have consistency and coherence in the play discourse. For example, just after Hazel's agreement to Susan's joining in the play as their teacher, Amy commented on her own real action of eating a snack as private speech (T9) and uttered more private speech despite Hazel's question. This in turn seemed related to the play (T11). Subsequently, in Amy's last two turns (Ts 13 & 15), she asked about the other's preference and got a chance to control the conversation, preparing the play props.

Susan, however, without any specific explanation about the pretend situation, initiated her role as a teacher by giving a command about her students' position for

the spelling test, regardless of Hazel's response with humour to Susan's warning about cheating (Hazel replied 'teeth' in T21 to Susan's utterance of 'cheat' in T18):

<Extract 7.2>

16 S: Now, spelling test! You stay here, end of the room. And you, stay here!  
17 H: Wow, ((-)) I can't hear  
18 S: because you can cheat it.  
19 H: What? (giggle)  
20 S: This is the test.  
21 H: Of course you got teeth. I haven't ...  
22 S: First one!  
23 A: Bring!  
24 S: (in a whispery voice) °ㅏㄴㅇ야! 내가 해야 돼 No! I should do (it). Number 1!  
25 A: Bring!  
26 S: 'Stephanie'! (giggle)  
27 A: Owu, I don't know  
28 H: S-T-E-P-H-s-t-e...A-N-I-E,  
29 S: Yes,  
30 H: Well done, my spelling  
31 A: (in a whispery voice) °I don't ((-))°  
32 S: And second question! Write boobabo (giggle)  
33 H: What?  
34 S: Write down, 'animal'!  
35 A: (in a murmuring voice) °animal°  
36 H: (raising her hand) Uh?  
37 S: Yes,  
38 H: A-N-I-M-A-L  
39 S: Yes.  
40 A: It's too HARD!  
41 S: Write down, oh no, who can tell me how spell 'Radio'?... Yes.  
42 H: R-A-D- radio..-Ahmm- I-O?  
43 S: Yes...Who can spell, who can say, no, who can spell 'Bag' for me?  
44 H: Beg for me?  
45 S: Yes.  
46 A: B-A-T  
47 S: No, BAG! ...Yes.  
48 A: B-A-G =  
49 H: = Now, I know! B-E-G  
50 S: No, =  
51 A: =B-A-G!  
52 S: I said 'BAG'!  
53 A: I right and I write it. (making a sound of chick) chick ...  
54 S: Have you done your homework?  
55 A: Yes!  
56 H: (in a distant voice) yes, homework yes, homework  
57 A: I made a bus story!  
(Suddenly Mum interrupts children's play)  
58 M: I hope you can play Math with this. After you can play and eat them.  
59 S: Okay, okay!  
60 A: Don't!

.....

In this extract, Amy didn't play the make-believe role of a pupil but expressed her own real situation as an English learner with difficulty in memorizing the spellings which her playful sister was asking for. At first, Amy offered the first word for the spelling test (Ts 23 & 25) in the place of Susan, although Susan argued her role as a teacher in Korean (T24). Her first offer was rejected by Susan. Instead, partly due to Susan's humorous and playful offers (e.g. 'Stephanie' in T26 is Hazel's sister's name; 'Boobabo' in T32 just for a joke), Amy had to experience some frustration (e.g. 'I don't know' in T27 → "I don't..." in 31 → 'It's too HARD!' in T40), while Hazel triumphantly spoke out the exact spellings. Later, she recovered her confidence in writing (T53) after uttering the exact spelling of 'bag' (T51). She even offered a story as homework (T57). Mother's interruption, however, kept them from going on with the spelling test and Susan and Amy accepted the Mother's suggestion of playing Math in different ways (T59 vs. T60).

Susan changed the place for their play setting, seemingly due to practical reason (Turns 61-65) and tried to set up details such as her students' school year (T76), while Amy and Hazel announced that they were already ready to restart the next phase of their pretend school play by greeting Susan, their make-believe teacher (Turns 67-69), and chatting about Hazel's trivial show-off (Turns 70-71):

<Extract 7.3>

61 H: Speak up!  
.....  
62 H: No, no, no...(makes big noises).  
63 S: Who do you want to change classrooms?  
64 H: What?  
65 S: Who do you want to change classrooms? Do you want to change classrooms?  
(changes rooms)  
66 S: Okay, Amy. ...Okay there.  
67 A: Hello, Mrs Wang!  
68 H: Hello, everybody!  
69 H & A: (in chorus) Hello, Mrs. Wang! (giggling and laughing)  
.....  
70 H: ((-)) do you know what I am doing?  
71 A: Let's see, well. You got, well.  
72 H: (( - ))  
73 A: Owoo?  
74 S: There you go!  
75 A: What!  
76 S: Year four -  
77 H: (gasp) Ahu! Oh, no.  
78 S: Okay.  
79 H: We're in year FOUR.

80 A: Mummy. We are in year FOUR!

81 S: Okay then.

82 H: °How about twelve°

83 A: Year TWO, yeah! yea, [year two

84 H: [year two, I love year two. Easy. That's Math, ...Math today.  
[°((-))°

85 S: [Umm. Okay.

86 H: What about do just Math. ((-))

87 S: Okay.

88 H: We sit over there for Math and you sit here.

89 S: Okay. you-

90 H: I'm leaving a bag says =

91 S: = Oh, I know. oh, I know.

92 H: Take the place.

93 S: ...I know.

94 H: one two three four, there are four people in the class

95 S: No, come on. = = Come on. Come on.

96 H: =owouwoo=

97 S: There [you are

98 A: [그럼 leg 를 ((-)) Then ...leg...?

99 H: Do I sit here? =

100 S: = No. there's your chair. There's a table. There's your table. Amy, where are you going to sit, Amy, ... Okay? and =

101 H: ((-)) right over there.

102 S: We're going to do Math. Come on. [Sit on the mat, Sit on the mat.

103 A: [(grumble) Okay, Math? I Hate Math! ° ((-)) I hate Math°

104 H: Oh, if you don't like it, then sleep =

105 S: = Okay? um =

106 A: = I don't want Math! =

107 S: =[Sit on the mat, please. ((-)) You can eat chocolate.

108 A: [I don't want Math. (grumble)... °that's mine...always°

Amy offered Hazel a compliment (T71) as if in reality, which meant they were already in the play context. Meanwhile, Susan wanted to negotiate their play context in a specific way. While Amy announced the offer to her real mother by repeating Hazel's utterance, 'We are in year FOUR!' (T80), Hazel showed in her private speech a cynical response to Susan's offer ('°How about twelve°' in T82), which led to Amy's misunderstanding and an offer of Year Two (T83). Amy's suggestion of Year Two as their play setting pleased both Amy and Hazel, who were absorbed in the play setting as reality. Math must be a troublesome subject for Hazel as well as Amy. Susan agreed to the offer reluctantly but furthermore, Hazel took a chance of directing the conversation by making a suggestion that they should do just Math regardless of school year (T86).

Since Hazel took control of the interactions (T88), ignoring her pretend role of a student, Susan had to struggle to regain the lead role as teacher (See Ts 89; 91; 93; 95; and 97). Susan and Hazel's competitive turn taking was interrupted by Amy's concern about having a seat (T98), expressed partially in Korean which gave a chance to return to their respective make-believe roles. Thus, Susan managed to announce the beginning of their play (T102). However, Amy's grumble about her dislike of Math was repeated regardless of Hazel's cynical alternatives of sleeping (T104) or Susan's conciliation of chocolate (T107).

At this moment, Mother served some snacks on the table, counting for each child, which ignited Susan's play questioning:

<Extract 7.4>

109 M: (puts snacks on the table) °One two three, one two three, one two three...°  
110 S: Count...that all count, count...um how many, how many cookies, these cookies are there?  
111 A: Three, three  
112 S: All right, and how many um yum yum, how many these cookies and the marshmallow are all together?  
113 A: (hand up) Uh, uh...  
114 S: This time, Hazel!  
115 H: Three  
116 S: No. this time, all together, please.  
117 A: Six.  
118 S: Yea. (clapping) and if there are three, three little cookies =  
119 A: °little cookies°  
120 S: = Oh, no. if there're three mini cookies, what ...how many there are altogether, this group and this group?  
121 A: (hand up) Uh, uh, I know.  
122 S: This time, Amy!  
123 A: Nine.  
124 S: No, I said this group and this group.=  
125 A: (hand up) uh.  
126 S: = What is then, what is two times three...yes?  
127 H: Six.  
128 S: Yea. (clapping)  
129 A: (grumbling) oh, °I don't like you.°  
130 S: O-oh, Amy. What is ...no, Amy. ...How many, how many...how many cookies are, this mini cookies are same. one two three group?  
131 A: Uh.  
132 S: Yes?  
133 A: Nine.  
134 S: Yea. what is three times three?  
135 H: °Three times three°  
136 A: (hand up) uh...  
137 H: Nine  
138 S: Yeah (clapping)

139 A: 언니는 Hazel 만 clap 해주고 나는 안 해 줘. *Why do you (sister) clap for Hazel, not for me?*

140 S: How many there are, this chocolate are there? Yes, Amy!

141 A: Three

142 S: Yeah (clap) ...then, how many there this chocolate and this mini things are altogether?

143 H: Four

144 S: No, what is umm, then what is three times four? ...Okay, Amy!

145 A: Twelve

146 S: Yes. then, what is four times three? Four times three?...It's the same one.

147 H: (sound of counting) ... four, five, ...

148 A: (hand up) Uh, Uh, Uh?

149 S: Yes, Amy!

150 A: ...Hazel's turn, Hazel.

151 S: All together shout out, one, two, three, ...If there are two mini chocolate here, how many mini chocolate are there?

152 A: Four, ...seven!

153 S: No

154 A: Four, five, six ... (hand up) Uhh!

155 S: Yes, Amy!

156 A: Six

157 H: (sound of counting) one, two, three, ...

158 S: How many cocks (cock-shaped jelly) are there?

159 H: One, two, three, ...

160 S: All together cocks!

161 A&H: One two three four five SIX!

162 S: :Yes! Yeah! How many there are marshmallow, cookie and chocolate?

163 A: ...six and nine, and ...TWELVE!

164 S: No, yes,

165 A: Twelve

166 S: No.

167 H: °One, two, three, ...°

168 S: I said how many there are, no no no ... How many, how many

169 H: ((-))

170 S: Okay! One for you, one for Amy

171 A: Yum yum

172 M: (at a distance) 먹으면서 빼기를 해봐. *Why don't you do minus, eating (snacks).*

173 A: Take away!

174 S: If there are six cookies, six cookies, are there but Hazel and Amy eat two of those. How many are there left. (Hazel and Amy try to reply, hand up) yes?

175 H: Four

176 S: Yes. then, then ...there are you said four. And one for your daddy. if us three more. How many left?

177 H: Seven.

178 S: Yeah! ...If there are, if there are six chocolate and marshmallow, if you eat one for you one for you and one for me, if you eat three of them, how many then are left?

179 A: Three... Can I eat this, now?

180 S: (to her mother) 이제 그만 해도 돼? *May I stop now?*

181 A: Can I eat this now?

182 S: Yes. ... 이제 그만 해도 돼? *May I stop now?*

183 ????: ((-))

184 A: This is funny. (singing with rhythm) money jump, money fit, money die.

185 M: Do you like this game with chocolate and cookies? ...What is exciting?

186 ????: ((-))

187 A: Nothing (giggling all together)  
 188 M: Look at this.  
 189 A: I know exciting, Mum!  
 190 M: Yes,  
 191 A: I eat, Take away ((is some eating)), just it's fun game and Susan was ....can I eat some more?  
 .....

The play provided Susan with an opportunity to practise different ways to ask questions about addition and subtraction, using different English functional structures including such expressions as 'times', 'and', 'altogether', 'left' and others as well as 'How many...' or 'What ...', and 'if S+V...' (e.g., See Extract 7.4), all of which might contribute to the improvement of her students' understanding of English expressions related to numeracy, especially for Amy as an ESL learner, though they just tried to answer the given English questions, giving right or wrong answers.

Meanwhile, Amy expressed her complaint about Susan's attention to Hazel at one point in an English private speech utterance (T129) and at another time in Korean (T139). Her private speech was also uttered to internalize vocabulary by imitating Susan's modelled sentence (Ts 118 & 119), while Hazel used private speech (e.g., Ts 135 & 167; etc.) to assist in problem-solving (Bivens, et al. 1992). Amy also used avoidance strategies by pretending to give up her chance to answer (T150). Amy tried to show her understanding of an English expression related to numeracy (T173), when she heard Mother's suggestion about subtraction, in Korean.

Susan also succeeded in pacifying Amy's complaint by managing the children's chances to answer and paying them compliments, which might suggest that this play contributed to Susan's communicative skills in English as a second language, as well as providing a good opportunity for Amy to enjoy her so-called troublesome subject, Math as a game (Ts 184, 189 & 191). Although Amy joked that 'Nothing' (T187) in this Math play with sweets is exciting in answer to Mother's evaluative questions, she tried to explain in English her changed feeling about this game (T189 intending to say, 'I know what is exciting at this play'), also commenting (T191). This comment meant that this play gave her chances both to eat and play a game around her troublesome subject for fun, that Susan played a great teacher, and so on, although this reply shows that Amy was struggling at the limit of her English competence in expressing her opinion logically.

Instead of replying to Mother's evaluative question, Susan kept asking more questions about bigger numbers with extra jellies, and eating them:

<Extract 7.5>

192 S: How many, how many are there cock jelly and marshmallow on my plate?  
193 A: (hand up) Me! (grumble)  
194 H: Twelve!  
195 S: Amy, what's the answer? What's Amy's answer?  
196 A: Nothing  
197 H: It's twelve.  
198 S: Yes, and what is twelve and, ... twelve and six?  
199 H: °...thirteen, fourteen, ...eighteen°  
200 A: Twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen,  
201 A&H: Eighteen.  
202 S: Yeah!  
203 M: If there are eighteen sweets, and you're three, then how many sweets can each person share?  
204 A: Ten!  
205 M: There are eighteen candies altogether. Then how many candies can each person eat?  
206 H: Amy can answer.  
207 A: Yes. Six!  
208 M: How do you know the answer?  
209 A: Susan know.  
210 S: Because it's three times three, three times six are eighteen.... You can eat all of them.  
211 A: Yeah!  
212 S: ... For you, for you, for me!  
213 ????: Yummy, yummy  
214 A: This is lovely, mummy!

Amy and Hazel kept enjoying answering Susan's questioning, though sometimes using avoidance strategies (e.g., T206 & T209) in response to Mother's interruptive questions intended to give them chances to practise division. In place of these, Susan showed her pretend students a way of explaining the answer to division, using the concept of multiplication (T210). Susan also gave them a handsome offer, which made Amy happy. As a child, Amy could still be motivated by a primitive desire of eating, which might suggest implications for the child carer or teacher about the role of play props as learning mediators or materials according to child's physical and mental maturity.

### **Summary and conclusion**

The sociodramatic pretend school play has been analysed to show how the children use English in communicating with one another in their make-believe classroom context.

Linguistically, Amy's usual English utterances in this pretend school play consisted of a word or simple sentence, which contained a main verb plus

complement (e.g., T40: 'It's too HARD!'; T57: 'I made a bus story.'; etc.). Generally Amy pronounced every word a little slowly but clearly. She didn't have any difficulty in communicating in English with an English friend in the pretend play, nor recognize any difference between her English friend and Korean sister in playing in English, although she sometimes complained to her sister in Korean about unfair treatment (T139). She even offered the proper English expression for Mother's Korean suggestion of subtraction (e.g. T173: 'Take away'). Amy, however, didn't extend her English utterances much beyond her role as a student, who was supposed to answer a teacher's questions. Instead, she listened carefully and tried her best in answering the questions, even Mother's question evaluating their play (Ts 189 & 191) despite lack of confidence in expressing her opinion structurally. Amy succeeded in competing with an English native speaking friend for chances to take or avoid her speaking turn, using English in a brief but effective way (e.g. T121; T150; T189; T209; etc.).

Regarding opportunities for English use, this play provided Susan as well as Amy with an opportunity to practise speaking English in a 'school' context, encouraged by Hazel's presence. Susan was still developing her own speaking fluency, as can be seen in her frequent repetition of the same phrases as she builds up revised questions or comments (e.g., T178; etc.)

It seemed to Amy that Susan's role was similar to that of her teacher in the normal classroom. Amy's efforts to answer in English must have helped her to have confidence in uttering English to others, especially to adults, which had been affected by her shyness. Hazel enjoyed the pretend school play with frequent giggling and laughing, and showing different implicit communicative strategies, for example, avoiding direct responses to unknown questions when asked by the teacher (e.g., T206: 'Amy can answer'; etc.). In turn, Amy used an avoidance strategy in the subsequent exchange (T209: 'Susan know'). We can see from previous interactions that she could already use this strategy when she lacked confidence about the exact answer (e.g., T150: 'Hazel's turn, Hazel'). Amy could also complain in English (e.g., T40: 'It's too HARD!'; etc.), especially when confronted with frustration and difficulty about spellings, caused either by Hazel's adept reply or by Susan's playfulness.

Regarding opportunities for English learning, the spelling test gave practice in how to memorize words. This play also shows how play props can contribute to children's positive and active learning attitude. Amy had chances to internalize

vocabulary (T119: "little cookies") by uttering private speech, which shows that play props (e.g., sweets) can be a mediating tool for self-regulation through social interactions to use explicit language (Pellegrini 1984). Mother's suggestion of practising numeracy with sweets for snacks provided opportunities to practise counting in English and become accustomed to different English expressions necessary for four types of calculation, i.e. addition, subtraction, multiplication, and division. Through eating sweets and playing games, which often stimulate children's basic interest, Amy finally found this calculating play with sweets exciting despite her initial repetitive statements about her hatred of Math (Ts 106, 108: 'I don't want Math!' → T184: 'This is funny'). Mother's question about children's interest in the play (T185: '...what is exciting?') gave Amy chances to express her opinion (T191) despite her struggle at the limit of her English competence in response to an adult question, while she didn't attempt this kind of utterance in reply to Susan. These interactions indicate how Mother can scaffold her child's task to fall within their ZPD (Behrend, et al. 1992).

In conclusion, the pretend sociodramatic school play provided opportunities for children to experience how to communicate with one another as a teacher and a pupil respectively in a make-believe situation, regardless of children's native languages, i.e. either the first language for Hazel or the second language for Amy and Susan. Through the simulated classroom, the children improved their communicative competence in a common children's social situation, getting chances to express what they wanted to say with English expressions proper to particular social relationships and within their respective linguistic abilities.

In the following sections, we will study further how young ESL learners develop their English through different genres of play.

#### **5.4.1.2 Episode 8 [Tape 34B–36A: 07/05/2003] (49 min.)**

- Speech event: Spontaneous role-play of a nursery situation with older sisters
- Play type: Sociodramatic associative play
- Context and Play Situation: This nursery play by the three Korean children lasted almost 50 minutes without adult supervision. The children recorded their play onto an audiotape. English was the main language in the play. Throughout the play, children maintained their make-believe social roles respectively in a pretend nursery school as a teacher called Mrs. Stevenson

(Amy) and two new pupils called Jasmine Wilkinson (Susan) and Hannah Lucy Pottle (Diana), even though the children especially Diana sometimes addressed each other by their real Korean names instead of the pretend names. They didn't plan the play situation or roles in advance, rather suggested or added to them spontaneously whenever an idea occurred to them, using Korean. They pretended that there were more pupils and teachers and addressed them as if they were in the play situation. They even introduced a sub-make-believe situation about a pet, with a toy called Barnaby Bear, used as a tool to encourage new pupils' achievement in the play. Amy also used her toys and their names, e.g. David (Pooh Bear) and May (Birthday Bear) as they were called by her in real life, as play props. It seemed that this play depicted how children understood what happened in the classroom from the beginning to the end of a day including classes and break times. The class of the day was art, where the children were making a face of a person, with papier maché.

## **Introduction**

This play episode among siblings at home fits the definition of sociodramatic play offered by Smilansky's following statement:

A sociodramatic play must contain: imitative role play, make-believe with objects, future mental images of actions and situations, persistence, interaction with other children, and verbal communication. (Smilansky, 1971: 41-42)

In sociodramatic play, "children use language to create an imaginary situation in which objects, other children, or adults, and the initiator of the play are made to assume make-believe identities" (Heath & Chin 1985: 147). Here, critical episodes from the complete transcription of children's pretend nursery play at home, which lasted in total for 49 minutes, are excerpted to show how young ESL learners use their languages, English and Korean, in the dramatic play and try to adapt themselves to their make-believe social identities.

This episode of sociodramatic role enactment was played when both Amy (7 years old) and her older sister, Susan (10) had stayed in England for almost 8 months, but their cousin, Diana (8) had stayed for less than 3 months.

Unlike Episode 7 three months earlier, where Amy struggled to compete for her speech turns with a 'teacher' enacted by her sister and a native speaking playmate, Amy in this episode played a major role as a teacher and freely commanded her pretend pupils, that is, Susan and Diana, through her speech: Amy took 170 turns (43%) of a total 399 turns; Susan, 135 turns (34%); Diana, 94 turns (23%).

Through in-depth interpretation of children's language use in their pretend play, the episode illustrates further how sociodramatic play at home with different play

props or learning materials can help young ESL learners use English and develop English fluency.

### Interpretation (1)

The total 399 talk turns in a make-believe nursery school illustrated many aspects of spontaneous sociodramatic play among siblings with different English ability at home without adult supervision. The young Korean-English learners used English for most of the interactions in the pretend situation and Korean as a metalanguage to explain the process or the pretend situations of the play. It seems that they chose the pretend play as a means to practise English as ESL learners, which their mother would often encourage by praising them for recording English play by themselves. It also seems that the pretend play itself provided the children with motivation and enjoyment enough to concentrate on the play for rather long time since the nursery play involved their understanding and representation of reality (Hall & Robinson 1995); the make-believe world constructed and maintained a shared fantasy framework (Dunn & Dale 1984); and the play roles and play props helped to practice expressive speech through symbolic role enactment and the transformational use of various objects (Umek & Musek 2001).

In the initial part of the recorded conversation (Turns 1-3), Susan announced that they would do a pretend play after saying the date of the audio recording, which they already knew helped their mother as a researcher exploring their language use and development. Amy happily agreed. Amy quickly initiated her role as a teacher in the pretend nursery classroom, recognizing new pupils at the door (Turns 4-7):

<Extract 8.1>

1. S: Today seven May, two thousand and three. We gonna play nursery game.
2. A: Nursery game! Okay.
3. S: Yeah, play.
4. A: Okay? (towards someone) Come on, with your bag!
5. A: We gonna draw.... Come in, please. Come in.
6. S: We are at the door, Miss.
7. A: Who are you?

In Turns (9-29), Diana didn't seem to be in the play situation yet, because she argued about her belongings with Susan. This did not keep Amy from continuing her role-specific behaviour as a teacher, such as giving directions and asking for personal information about new pupils in English. Susan responded to Amy's questions in

English but to Diana in Korean. Diana started to join the play by imitating Amy's instructions (T23):

<Extract 8.2>

22. A: You put it in your bag (to Susan) here and you put it in your bag (to Diana) please.  
23. D: (Murmur) °your bag and your bag°

Diana showed her understanding of the play situation with a suggestion about her personal information, made in Korean:

<Extract 8.3>

29. S: And I live in two Canada Place, six four one Winchester Road, Bassett...  
30. D: 언니, 우리도 옆집이라고 하자. *Sister, let's pretend we live next door.*

Amy continued her instructions to her new pupils and Diana had a chance to say her pretend English name, which demonstrated that she was experiencing acculturation into the English naming system:

<Extract 8.4>

34. A: Okay, can you sit down here?(to Susan) Sit down here, please.(to Diana)  
35. D: Yap!  
36. A: Amm, we got two girls, so, what's your name?  
37. D: Hannah, Hannah Pottle Lucy, Lucy. °ㅏㄴ, no, Hannah Lucy Pottle.  
38. A: Is that the nurse name? ...Yes?  
39. S: She lives in next doors to me. ....

Susan's interruption with her statement on Diana's residence (T39) provided Diana with an opportunity to check how she could express in English her pretence expressed in Korean just before (T30).

Turns (46-61) illustrate how their conversation was closely related to each other's interlocutions. Susan and Amy followed English social customs when showing interest in others and responding to them, for example, asking names (T46); giving a compliment (T50); responding to the compliment (T51); etc.:

<Extract 8.5>

46. S: What, what's your name?  
47. A: Miss-, uhm. My name is Mrs. Stevenson. Says, me =  
48. S: Mrs. Hood (pretend headteachers' name) says you're Miss.  
49. A: = Yeah, Mrs Stevenson.  
50. S: That's nice name!  
51. A: Thank you! And, and, you gonna sit down on the mat, sorry, you gonna sit down on your mat =

52. S: =Where's please?  
 53. A: Sorry? ...Sit down on your mat, please. You stand up?  
 54. S: Where shall I sit?  
 55. A: With a boy or a girl?  
 56. S: Girl, please!  
 57. A: (giggle) girl! Okay! ...You sit next to Abi, please.  
 58. S: Hello, Abi. (Jumping)  
 59. A: No jumping, please! ... Can you ((-))...  
 60. S: Miss Stevenson?... Can Hannah sit next to me, please?  
 61. A: Hannah! Go, sit down in umm next to her? Her? ((-))...Okay.

The remaining turns (51-61) showed that Amy had no difficulty expressing in English her management of her new pupil's need, continuing her instructions to arrange the places for the new pupils and accepting that Susan as a girl preferred to choose another girl as her partner, especially another new pupil called Hannah (Diana). (This reflected Susan's consideration about Diana, the less competent learner in the 'classroom'.)

Interestingly enough, all three children, irrespective of their respective English speaking ability, uttered in Korean all suggestions about pretences either in the pretend situation of the play or in the related chat in the real-life situation, throughout this make-believe play, as shown in the following turns (62-67):

<Extract 8.6>

62. S: Where's a peg? ...Peg 가 뭔지 알아? *Do you know what peg is?*  
 63. A: ㅇ. yeah. ...Leave it! Leave it in over, 많이 있어서 여기에다 놓아두었데. *Pretend that we have enough and put them here*  
 64. S: 가짜로 여기에 놓아두었다고 해. *Pretend falsely we put (them) here.*  
 65. A: We gonna make, we gonna make THIS.  
 66. S: 선생님 발이 안 단다, 땅에. *The teacher's feet don't reach the ground.*  
 67. D: 가짜로 닿는다고 해. *Pretend falsely she reaches.*

The children's use of Korean as a metalanguage contributed to keep their play consistent with the play theme as well as to help less competent English learners understand the play situation through relaxation from English use.

Responding to the imaginary situation, Amy fulfilled her social identity as a teacher in the classroom, for example, explaining the justification for pupils' own work (T68); giving directions on what to do and/or asking questions to help pupils' understanding (Ts 72 & 83); amplifying pupils' statement (Ts 70 & 80) but ignoring pupils' unnecessary interruptions (T82); etc.:

<Extract 8.7>

68. A: We gonna do this. And this is very hard work, but you have to do it because if you go to the infant school or reception, and you have to do your work in your own, in your self. Yes?

69. S: May I go to the loo?

70. A: Loo? Do you know where is the loo? I mean TOILET?

71. S: Yes. Because I have been here before.

72. A: But if you forget, can you go with Sara, please? Sara! Go with her, please! Okay? Let's go for her and ...like...Yes, come in, please. ...Okay, we gonna make hair blond. Who know what it mean hair blond? ... Yes?

73. S: Umm the hair is very yellowy gold.

74. D: 하림아, 나 GOLD 라고 해, 머리 색깔. *Amy, suppose that my hair colour is GOLD.*

75. A: Okay.

76. S: Mine is blond.

77. A: Okay?

78. D: blond 가 뭐야? *What is blond?*

79. S: (whispering to Diana) gold ... my eye is blue

80. A: Umm. Some people have uhrr brown hair, = = Okay,

81. S: =My eye is blue.=

82. D: 우리 둘[이] 부자래. *Both of us are rich.*

83. A: Okay. ... This is a practice, but tomorrow, you have to do in your own. We have to make a part of it, only the face and tomorrow will be uhm... Hannah, can you get my brush, please. Hannah, 이[렇]거 해. *Do this.* Not those! Thank you, Hannah. Go back in your seat! And, carefully, did you have one of these? And...

For English vocabulary learning, Susan uttered an English word, 'loo', seemingly used by the pretend four-year-old children in asking permission politely from her teacher through the use of a modal auxiliary, 'may'. (Compare T69 with Diana's utterance below in T109). Amy immediately repeated the informal word and suggested a more neutral term, 'TOILET' (in T70) with stress. In the following exchange (Turns 109-110) involving Diana's asking permission to go to the toilet (i.e. her first full utterance in English in this play episode), Amy responded briefly with the modal verb, 'may', used by Susan just before (See T69), and kept on with her instructions interrupted by Diana:

<Extract 8.8>

109. D: Can I go to the toilet?

110. A: Yes. Yes, you may. And do your eyes like this? And nose in here, and mouth like...like...mouth...okay? This is a face. Ahm, ....

On the other hand, Susan as a more competent and fluent English learner also contributed to Diana's understanding of English vocabulary by paraphrasing the meaning of a word, 'blond' (Ts 73 & 79) as a quick response to Amy's teacher question (T72) and Diana's direct question (T78). Furthermore, she tried to

contextualise the meaning of the word, by repeating the description of her own pretend eye colour (Ts 79 & 81). Later, Amy also stressed the meaning of 'blond hair', by making a repeated statement including Korean metalanguage, and Diana showed her understanding of the meaning:

<Extract 8.9>

115. D: (grumbling) ((-))  
116. A: ...Sorry, Hannah, I come back. There's we made a face. Now we have to make a blond hair. Who got the blond hair. Gold 와 같은 거야. Gold hair 와 똑같아. *It's like gold. Same as gold hair.* Who got the blond hair?  
117. D: I got.  
118. A: Blond hair, Hannah? One, two, ...twenty-two. =

Less than fifteen minutes after the play started, Diana expressed boredom about the play. By this time, Amy had taken 58 turns (42%); Susan, 51 turns (36%); and Diana, 31 turns (22%) in the play conversation. Diana made suggestions about break time (T142) and making the artwork for herself (T144). Instead, Amy announced the next stage of the class activity, 'making an artwork' (T145):

<Extract 8.10>

140. D: 하립아, 이것 자꾸 떨어진다, *Amy, it's repeatedly falling down.*  
141. A: That's okay, stick it together. We can stick it together. ... Okay, now, the T-shirts!  
Every, we call this one the T-shirts. (murmurs) Oh, we want a scissors, aren't you? We are =  
142. D: = 끊었다 하자, 지루하다! *Let's have a break. I'm bored!*  
143. A: =We are finished, [I'll ...  
144. D: [우리]도 만들고 하자, *we'd like to make it first.*  
145. A: Now, this is are mine. Write your name in the booklet, back of your.... We gonna make this with you. I gonna do it. I gonna do it.  
146. S: Mrs. Stevenson, =  
147. A: =Yes,  
148. S: = Hannah just popped. (Diana smiles.)  
149. A: That's okay. It's not smell.  
150. S: (giggle)Yes, it is. And it's noisy. ...  
151. D: [떨어졌어. 하립아 이것, *It's fallen down, Amy. Look at it.*  
152. A: [...]Thank you!

Amy turned Susan's slightly humiliating joking (T148) into a normal thing (T149) and Diana turned their attention to the pretend classroom situation (T151), all of which illustrated how the children could deal with an embarrassing situation. Making a statement about how to evaluating the craft work (Ts 165 & 167), Amy attracted her pretend pupils' attention and added in Korean that her suggestion of prizes would turn out true:

<Extract 8.11>

165. A: Are you finish, put it in here. And I'll say who is BEST one. If you ... I'll choose TWO. I'll choose two. Then I'll give, 언니, 네가 진짜로 뭘 줄거야, Sister, I mean I'll give something to you. I'll choose two. I'll choose two =

166. D: <sup>으</sup>I see

167. A: = and I'll choose two and you get some "little" thing, very special thing. Okay? ... Ahm, Jasmine, Jas! Can you help Hannah? Hannah help Jas. Together like this

168. S: (to Diana) Pairs 로 한데. Pair 로 해서 어떤 Pair 가 제일 잘 만들었는지 본데,  
Suppose we do in pairs and then she'll see which pair made it best.

169. A: You two,...you two, you two, then you two, and you two. Sara, have you ((-))

170. S: Dinner 때도 Can you sit together 그렇게 한데. When (children) have dinner, you will say (like this), Can you sit together?

171. A: Sara, come out! Because you go to Mrs. aham, who go to Mrs. Chapman. Mrs. Chapman, they making a boy. So, who go to, Sara, Amy, aham...

172. S: Abi?

173. A: ((no.)) Ha-, Hannah, do you want to go to Mrs. Chapman. They making a BOY.

174. S: [No,

175. D: [No, I can't go.

176. A: Okay. Gregory, =

177. D: = Gregory 3 학년 때 우리반에 있었어. There was Gregory in my last year three class.

178. A: = Peter, aha, Samuel. Come on. Mrs. Chapman, can you look after them, please. I, I'm... Mrs. Chapman look after them and I, I'll look after your class, then. Okay?

Susan helped Diana's understanding of Amy's instructions by translating into Korean (Ts 168 & 170), and Diana responded clearly in English to Amy's suggestion about the imaginary classroom change (T175). Amy kept consistency as a teacher in the pretend nursery school as if there were many pupils and even other teachers, either addressing different names beyond those of the pretend pupils present in the current home context or making a statement about the situation in detail (See Amy's turns 171-178).

Making an announcement of the winner of the classroom activity (T190), Amy introduced a toy called Barnaby bear whose name originated from Susan's current classroom in reality, where it was used as the symbol of children's good behaviour by her classroom teacher. More so than Diana who still seemed to absorb herself in making (T192), Susan showed affection for Barnaby bear out of her past experience (Ts 191 & 245), which led to 'lunchtime' talk among the children about different topics concerning the bear as a pet animal (Turns 324-355):

<Extract 8.12>

190. A: Today's best one is Hannah. Hannah is being good everyday, so Barnaby bear, Barnaby bear for the Hannah.

191. S: Oh, Barnaby bear! I used to be have that everyday in last nursery.

192. D: I need some more.

193. A: 학교 끝날 때까지 가지고 있어... *Keep it until school is over...* What? You need some more. Sorry! I didn't listen you very good...

.....

221. A: It's a snack time, now. You may eat your snack.

.....

244. A: Good Barnaby!

245. S: I used to have it every almost everyday in last nursery because Hannah have one day and I have one day, and someone has one day, and I have one day, and Hannah have one day, and someone has one day, and Hannah have one day, and I have one day. ....

.....

324. A: Ahm, Lunch time! Samooches<sup>10</sup> line up. YES! Find me here. Samooches line up here. Dinners line up here. .... Okay? Barnaby will stay here, becau- Barnaby don't eat anything.

325. S: I've got Barnaby spoon.

326. A: Barnaby eats own some. He, she only eat only the vegetable, so ((- )) Okay?

327. S: 가져왔어. (*I brought (Barnaby's food).*)

328. A: bleurburbbla 하고 먹어, *it eats, making the sound of bleurburbbla.* Okay? ... Samooches going first!

329. D: [Owuooo!

330. S: [Yaheee!

331. A: Dinner second! After Amy.

332. S: Yes, no thank you, salads, please. Blabla... Cucumber, please. =

333. D: 여기, 우리... here, we...

334. S: = Can we sit together? = = Thank you.

335. A: =Of course. = =But, don't talk loudly... Barnaby –

336. S: You have gravy?

337. A: Burney eats all the her vegetables. Vegetable 만 먹어. *He eats only* vegetables.

338. D: Vegetable 딱 주었어. (*Pretend that it*) was given vegetables

339. S: You like broccoli? I hate broccoli.

340. D: Broccoli 주어도 돼? *Am I allowed to give (her) broccoli?*

341. S: broccoli 도 채소야. *Broccoli is (a kind of) vegetable.* Hate broccoli!

342. A: 이거 진짜야. *This is genuine.* ....

343. S: Hello, Barnaby bear!

344. A: 배고프면 푸-- 그래. *If she is hungry, she utters Poo--.*

345. S: 이것 똥 싸고 싶데. *It means she'd like to poo.*

346. A: 아냐. 응, 응 그래. *No, She utters Yeung, Yeung (in that case).*

347. D: 하림아, 그러면, 얘 마시는 것 무얼 마셔, drinking, drink 로? *Amy, then, what does she drink, as a drink?*

348. A: drinking 은 좋아하는 것, 사과주스. *Her favourite drink is apple juice.*

349. D: 사과 주스 딱 줬어. 넌 부자니까. 조그만 이거, 이렇게 된거. 습습. *I gave her a small carton of apple juice, like this kind of small one, because you are rich. Swuup, Swuup.*

350. A: 응, yeah. 언니는 먹고 -. *Yes, yeah. Sister, you are eating -.*

351. D: 얘가 뺄아먹는 소리야. *It's the sound she is sucking (the apple juice).*

<sup>10</sup> This means 'Sandwiches'

352. A: 알아. I know. ... Are you good? Jasmine, are you good, Jas?

353. D: Jas?

354. S: Broccoli. Broccoli 를 손에다 묻히고 있어. (Someone is) just touching broccoli with my hand.=

355. D: =가져 갔어. 애한테 주었어. 똑똑 먹고 있어., (He) took it away, and gave it to her. She is eating them, Tock, Tock.

356. A: No, saying those. Is it, I know you go but we not saying those at our school. If you say this, teacher tell the headteacher and you never come to school [again UNTIL you didn't say I hate SOMETHING.

357. S: [그렇게 말해도 돼.  
No problem at all to say like that.

Through this lunchtime talk about a symbolic toy, children had opportunities to talk about favourite food (e.g., T339) including different vegetables like cucumber and broccoli; classification of food (e.g., 'gravy' vs. 'vegetable' in Turns 336-337; 340-341 for 'sorts of vegetable'); table manners (e.g., Turns 334-335); and even argument about good behaviour and disciplines (Turns 356-357) which arise from Susan's complaint (T341: 'Hate broccoli').

Amy as teacher moved toward the conclusion of the day's classes by providing soft toys called David and May as well as Barnaby bear as a gift for the 'new girls', Diana called Hannah and Susan called Jas(mine), trying to give them balanced compliments and applause as in the following turns (375-399) :

<Extract 8.13>

375. A: Hannah and Jas, come out please!

376. S: Why?

377. A: I want to do something. ...They are new girls but they are very good. They have the prize of the, ahm, doing a making a face, and they are win Barnaby bear and yeah. Baby bear!=

378. S: = Baby! (( ...))

379. A: = She only eat food and some orange juice. Okay?

380. S: (Speaking to the bear, David) [are you, have you (( ... ))]=

381. A: [애 여자야. 과일만 먹는다고. (Pretend that) this is a girl and that she eats only vegetables.

382. S: = Sorry, David! Are you all right?

383. A: Okay, you make a with the toys in your house. You can keep it.=

384. D: =Yes!

385. A: =Not really but, ...

386. S: ((근데 나는 왜 안줘? Why don't you give me anything?)) Uha? (( - ))

387. A: That's a May. .... And prize for you, too. ...

388. D & S: (Yelling and clapping) Yeahhhh!

389. A: Clap for her. Clap for her. ... (sound of clapping) And, one for you. [(sound of opening the prize) =

390. D: =Yeah! Thank you

391. A: = It's just not a present. Hannah and Amy got it. You do a very good and if you are new girls, If you are new girls, you can .... That's why, say something why you are happy or ...

392. S: I'm SO happy.  
 393. D: Me, too.  
 395. A: And, you do a very good. Ding-dong. Oh, dear. Time to go home!  
 396. S & D: Bye  
 397. A: Good bye, girls.  
 398. S: Bye  
 399. D: Bye

With a final evaluation of her pupils' feeling after the classes and her own judgement about the new girls, Amy completed her pretend role as a teacher.

To sum up, the children seemed to enjoy the sociodramatic play in their own way: Amy enjoyed giving instructions as a teacher who should take charge of many pupils; Susan maintained her pretend role of a four-year-old child, sometimes supporting Amy's English vocabulary and Diana's understanding of the play situation as a more competent English learner; Diana had a full opportunity to listen to the sisters' English play and join in the real activity of making a face as artwork during the make-believe class, speaking Korean throughout the play with brief and/or idiomatic English expressions through occasional imitation or repetition of previous turns, or just from her own memory.

The interpretation of children's language use and English learning opportunities in this make-believe social relationship follows in the next section.

### **Interpretation (2)**

Considering that "one way to assess the child's ability to sustain conversation is to look at the extent to which adjacent conversational turns relate to one another" (Sachs, et al. 1985: 56), the 399 turns of talk in this sociodramatic pretend play are a rich source of evidence about how children can develop their language use in communicating with one another.

In general, Amy's English utterances in her speech turns had become much longer and more grammatically elaborated in expressing what should be said according to the context of the pretend play situation, when compared with those of play Episode 7 in February, three months before (see the examples below):

A: 'We gonna do this. And this is very hard work, but you have to do it because if you go to the INFANT school or RECEPTION, and you have to do your work in your own, in your self. Yes?' (T 68/Extract 8.7);

A (Amy's longest utterance in Episode 7): 'Naomi give to me. ... No, ((-)) You can write your red but do you like this. Do you like this, okay? ... Now you'll like it just ...' (T15 / Extract 7.1)

Amy also grasped the exact picture of her social identity as a teacher in a nursery school. Copying a schoolteacher she encountered everyday in English school must have contributed to her role enactment: e.g.,

A: = 'Peter, aha, Samuel. Come on. Mrs. Chapman, can you look after them, please. I, I'm... Mrs. Chapman look after them and I, I'll look after your class, then. Okay?' (T178/Extract 8.11)

As a result, Amy's utterances are longer than those of Susan and of Diana, just as teachers in the classroom speak more than their students, giving directions, explanations, etc.

Linguistically, Amy produced complex sentences with different conjunctions, modal auxiliaries ('can', 'may', 'will', 'have to', 'used to', etc.) and adverbial phrases (e.g. T103: '... You can do your eyes until we get over here and do next'; T108: 'If you go infant or junior, not junior, infant or RE, you have to do in your own. ...'; etc.). She used numerous interrogatives for different communication purposes such as requests, mild orders, or suggestions as well as instructional questions (e.g. T120: '... Who know how to make blond hair with this? ...'; T122: '... How about longer one ...'; T83: '...Hannah, can you get my brush, please... did you have one of these?'; etc); imperatives (e.g. T83: '... Hannah. Go back in your seat! And, carefully, ...'; etc.); negatives (e.g., T45: '... You don't need a telephone because I know ...'; T193: '...Sorry! I didn't listen you very good...'); attempted tag questions (e.g., T141: '... (murmur) Oh, we want a scissors, aren't you? ...'); and comparatives (e.g., T201: '...There is a bigger one, ...'). These utterances also revealed that Amy had a good command of verb tense (i.e. present, past, and future), sometimes also using time related adverbials (e.g. 'tomorrow' in Ts 83 & 203). However, Amy's use of private speech in the interactions decreased much, compared with Episode 7, which seemed to support Vygotsky's assumption (1978) that children rely on private speech as a mediating tool to guide and direct their activity but that their private speech moves from externalised to internalised and self-regulated forms (via abbreviation) over the early elementary school years.

This extended play episode showed one day in a nursery school including an art class with new pupils, a break time for snack and lunch, and the end of the day with

saying good bye after giving prizes for the new pupils' achievement. Not only the siblings' cooperation and attention to their joint role game but also their common goal to practice English enabled them to complete the pretend sociodramatic play for fun and successfully even in the absence of adults, both real and pretend:

< Extract 8.14>

211. A: (Moving out of the 'classroom') Girls! Say something in there.  
212. S: Okay. ... Hannah, (whisper) yes...she's gone.=  
213. D: = Shhhh  
214. S: = I know, but Mrs. Stevenson's gone. ... Can I hold a Barnaby bear? I used to have it everyday in our nursery, aren't I? Almost everyday. ...

Susan contributed to this play as a pure participant, not a coordinator as in Episode 7, regardless of the difference between her and the others in English proficiency or cognitive development level. She maintained her pretend role of a pupil throughout the play, sometimes using baby talk and/or other times using Korean in the pretend situation, which gave Amy full opportunity to assume command of her powerful English (e.g., see the talk turns: Turns 69-70 from Extract 8.7 & Turns 383-393 from Extract 8.13).

Extract 8.15 shows some examples of various scaffolding instructions by Susan through meaningful interactions (Tharp & Gallimore 1988, 1990; Daniels 1996; Lim 2000; Benz 2002). Susan as a more competent English speaker helped the smooth process of the play by providing English vocabulary which Amy could appropriate (e.g., 'disabled' in Turns 91-93; 'cheat' in Turns 269-271; etc.); offering Korean interpretation to support Diana's understanding (e.g., Turns 167-168; etc.); and by modelling sentences for the less competent English learners (e.g., Turns 221-224; etc.):

< Extract 8.15>

91. A: ..... We gonna do NOSE because some of you have no nose, that it will be uhm,  
장애인 *a handicapped person.* =  
92. S: = Disabled =  
93. A: = yea, disabled. So, we gonna put that in and put that in like, put that IN until we get it out in here.  
.....  
167. A: = and I'll choose two and you get some 'little' thing, very special thing. Okay? ...  
Ahm, Jasmine, Jas! Can you help Hannah? Hannah help Jas. Together like this  
168. S: (to Diana) Pairs 로 한데. Pair 로 해서 어떤 Pair 가 제일 잘 만들었는지 본데,  
*Suppose we do in pairs and then she'll see which pair made it best.*  
.....  
221. A: It's a snack time, now. You may eat your snack.

222. D: Can I? 여기 있어도 되냐고. *Am I allowed to stay here.*

223. S: Can I stay in the class, can we?

224. A: Yeah. Who wants to stay in a class?

.....  
269. A: They are not making a baby. You, make- you making yourself. You making yourself as well like same as YOU. ... As same as your eyes, (murmurs) no, same not, same, °maybe you get the special ((piny)).°

270. S: °Cheat? °

271. A: Yes? You two.

On the other hand, Diana used Korean in most of her turns, usually commenting about the play pretence, which in turn indicated that she understood the play situation and tried to contribute to the play process: e.g.,

< Extract 8.16>

89. A: = Do your eyes up like this? And do you want to do... Who do you want to do nose in here? This..?...One, two, three, four, five, six, seven, eight. Eight, Okay?

90. D: 아니야, eight 하면 이름을 말해 주어야 하는거야, 누군지 모르니까. *No, you must tell the names of the eight (pupils), because (we) don't know who's who. ... (whispering) 이름 지어야겠다. (She) will create names.*

91. A: Stev-, Hannah, Lisa, Jasmine, Kattie, Sara, Amie, Okay? .....

While Diana uttered most of her turns in Korean, she tried to speak in English usually in the context where repeated idiomatic expressions were used: e.g.,

< Extract 8.17>

159. S: [괜찮아, 현아야]? *Are you all right, Diana?*

160. D: There, there. Oh, that's okay. I need a my pencil.

161. A: You have your pencil.

162. S: I've got my pencil. There you go.

163. D: Thank you.

Diana also tried her best in joining in the play and got more chances to internalize English by repeating or imitating the previous turns, which indicates her transition via others' scaffolding through modelling into self-regulation within her ZPD (refer to Figure 2.1 in Chapter 2) : e.g.,

< Extract 8.18>

22. A: You put it in your bag (to Susan) here and You put it in your bag (to Diana) please.  
23. D: (murmuring) °your bag and your bag°

.....  
295. A: 응, yeah, No! ... That looks like Granny.

296. D: Yeah. ... This is Granny. 언니 봐. *Sister, look (at it).* Granny.

.....  
300. S: I'm finish.

301. A: Hannah, are you finish Hannah?

302. D: Sorry, I'm finish.

.....  
315. A: 여기에다 넣어, *Put it in here* 그리고. and. Come out, please!

316. D: (giggle) 그리고 and. Come out, please!

The children used Korean much more often in this play with siblings than in Episode 7 including an English native speaking friend: e.g.,

< Extract 8.19>

111. S: Mrs. Stevenson, I can hear some noise.

112. A: 여기 옆에 뭐 짓고 있다고 그랬어. *I heard the building next door is under construction.* Blabla...Okay?

.....  
116. A: ...Sorry, Hannah, I come back. There's we made a face. Now we have to make a blond hair. Who got the blond hair. Gold 와 같은 거야. Gold hair 와 똑 같아. *It's like gold. Same as gold hair.* Who got the blond hair?

117. D: I got.

118. A: Blond hair, Hannah? One, two, ...twenty-two. =

119. S: 여자들은 거의다 그러네. *Then, most of girls have that (blond hair).*

120. A: = Blond hair. So, we have to do blond hair? And make blond hair. Who know how to make blond hair with this? 크게 대답해 *Answer in a loud voice.* Yes, Jasmine?

121. S: Ahm, you might ha- hate your hair like hair and colour it with gold.

122. A: Yes, that's a good idea, How about another one, 길게 하는 것 *to make long*, How about longer one. Yes, Hannah?

123. D: 이렇게 딱 잡아당기면 늘어나가지고. *Pull it like this so that it can be lengthened and ...*

124. A: Oh yes, that's a good one. And we can shape like this.=

Especially Diana's Korean use might result from her lack of English speaking proficiency, but it contributed to her joining in the play by giving responses (e.g., T123; etc.) and/or by suggesting play pretence, for which both Susan and Amy also mostly switched into Korean in most of turns. In addition, Susan and Amy's code switching into Korean revealed various intentions such as commenting about the real-life situation (e.g., Turns 111-112; etc.); giving explanations of the play proceeding (e.g., Turns 118-119; T125; etc.) or giving directions necessary to the pretend context (e.g., T120; etc.); paraphrasing their English (e.g., T122; T 165/E 8.11; etc.); giving interpretations of directions (e.g., T168/E 8.11 or E 8.15; etc.), and others, most of which contributed to mutual understanding in the play situation and maintaining curiosity and enjoyment of the play.

In the course of enacting the nursery play, children made a face shape with hair with papier maché as material for their art work as well as play props. Different toy bears which belonged to Amy and had their own names in the real-life home context

(e.g., Barnaby bear, David, and May) were presented as prizes for the make-believe pupils' achievement and expanded the children's opportunity to talk about their feelings, feeding animals, and others (e.g., Turns 324-391/E 8.12 & E 8.13). This supported Evans's assumption that "play with toys appears to provide the young child with basic resources for participating in formal informative speech activities" (Evans 1985: 142).

To sum up, all the interactions uttered by these primary school aged English learners in this play helped the children learn how to communicate in English about the real-life situation of the classroom on which the fantasy was based, supporting one another to understand and extend their social interactions either in English or in Korean, even without adults' scaffolding.

### **Summary and conclusion**

While "play is generally considered the educational context *par excellence* of the preschool years" (Tizard & Hughes 1984: 40), this episode indicated that sociodramatic play can provide rich opportunities for primary school agers to learn and practice a second language in the family among siblings with different level of second language ability, by the simultaneous use of both their first and second languages. Toys used as play props helped the children expand the range of topics to talk about in the pretend play, during which they were motivated to communicate for fun.

If children's dramatic play depends on "being attentive both to the mental image of the situations or actions and to the coparticipants in their make-believe world" (Heath & Chin 1985: 151), siblings could be the most effective participants, if we assume they share common goals of learning the second language through play in the family. Thus, the more capable sibling can scaffold the other learners within their own ZPD when the learners take responsibility for the structuring of the task, i.e. the play in this episode, and self-directed speech is obtained, so that they can appropriate what they have learned through social interactions in the play (Bodrova & Leong 1996).

The children's choice of school or nursery play as a play type also allowed them to produce "more deliberate, systematic and informative descriptions" (Evans 1985: 142) drawing on repeated teacher input and practice they encountered everyday in their real classroom. In particular, nursery play must have provided more confidence in enacting their social roles as teacher and pupils than the upper primary school play

setting suggested in Episode 7. Above all, Amy's remarkable development in her English use might be attributed not only to her sibling's willingness to join the play for fun but also to her motivation to play the responsible role of a teacher who should take charge of the whole class. Therefore, children's spontaneous motivation to play may be one of the most important factors providing opportunities to improve their second language communicative competence in social interactions by practising speaking.

Finally, I should point out that the mother's routine encouragement to the children to record their play by themselves could be a scaffold which supports their motivation to practise speaking English through either play or other forms. The voluntary use of the audio-recorder also indicates that primary school aged children can manage the recorder as a learning tool for both direct and indirect purposes: monitoring their spoken language development by themselves and having fun by listening to their activities later.

#### **5.4.1.3 Episode 9 [Tape 36B2: 09/05/2003] (10 min.)**

- Speech event: Artwork with younger Korean-English learners
- Play type: Free social associative play
- Context and Play Situation: In this episode, Amy was drawing a picture and book-making with two younger Korean friends, Hyewon and Shinwon, who are sisters aged six and four years old respectively. Both of them had lived in England for seven months longer than Amy aged 7, who had stayed for almost eight months by now. Hyewon was attending a reception class in a normal English primary school after attending a Pre-school course since she arrived in England, and Shinwon has attended Nursery school four days a week for nine months by now. Amy and the two younger friends spend three hours playing together in Korean church on Sundays. Occasionally they visit each other and enjoy playing together. Shinwon and Hyewon called Amy 'Sister', according to the Korean custom that the older child addresses the young ones with their first names, but that the younger one calls the older one 'Sister' for a girl and 'Brother' for a boy regardless of their direct family relationship. Their current work is first to colour in the original picture, then, cover the coloured picture with black colour, and finally scratch the black colour with a pointed tool like a toothpick according to what they want to draw, so that the original colour can be revealed between the scratched lines. Their interactions in this free social play were audio-recorded for more than 30 minutes but only the first 10 minutes of the play were transcribed orthographically. Hyewon and Shinwon didn't take any notice of the audio-recording of their play, (which did have their parents' permission), but Amy recognized it.

## Introduction

This episode was selected to explore how Amy used language during free play with other Korean children without pretence, to allow for comparison with the previous two sociodramatic play episodes, with different interlocutors. Episode 7 took place with more fluent English speakers, i.e. a native English friend and an older sister who is a more competent English learner; Episode 8 was sociodramatic nursery play with Amy's two sisters, i.e., one a less competent English learner and one a more competent English speaker. Power relations in the pretend play situations also differed, since in Episode 7, Amy played a marginal role as the student of a pretend teacher who controlled the play situation, which was in turn comprehensively supervised by her mother. In contrast, Amy directed the make-believe situation of Episode 8 as a pretend teacher of less mature pupils.

In Episode 9, the transcribed interactions (the first 10 minutes of the children's free play) consisted of a total of 109 talk turns, of which Amy (A) occupied 50 turns (46%); Hyewon (HW), 36 turns (33%); Shinwon (SW), 19 turns (17.4%); and Mother (M), 4 turns (3.6%). The children's main language was Korean: Amy's 19 English speech turns included 5 code-switching turns; Hyewon's 14 speech turns uttered in English occupied a similar percentage (39%) of her total speech turns to Amy's (38%). Most of Shinwon's talk occurred in Korean except a few private English words in two speech turns (Ts 56 & 65). Therefore, the close observation of Korean-English learners' interaction in free play will serve to explore how free conversation including more frequent code-switching can contribute to their second language learning.

## Interpretation of code-switching at Korean-English learners' free play

The audio-recording began with Mother's initial questions in English about their activity:

<Extract 9.1>

1. M: What are you drawing
2. A: A princess. She's name is Lisa.
3. M: Her name is Lisa? or She's name is Lisa? Which one?
4. A: Her name.
5. M: What are you drawing
6. HW: Ahm, people?
7. M: Does she have name?
8. HW: Yes. Luise.

Mother tried to help Amy self-correct her English by giving feedback in the form of a recast (Oliver & Mackey 2003; Mackey & Philp 1998; Mackey & Oliver 2002) in T3. This didn't help Amy to extend her imaginary story, even though she had tried to make a more specific comment about her drawing as her first response to Mother's question in T2. Hyewon's English responses to Mother's English questions, needed more turns to elicit the same imaginary 'object transformation' (Guttman & Frederiksen 1985: 112) but remained undeveloped. (Compare the two children's responses to the same Mother's question in T1 and T5.)

On the other hand, Shinwon joined in the interactions, trying to explain the situation of their activity and her future needs in Korean without being asked (T9):

<Extract 9.2>

9. SW: 우리 책 만들은 다요? 좀 있으면 테이프 필요해요. 여기에도 붙이고 여기하나 붙일려면요. *We are making a book. (We) need transparent glue tape in some minutes to attach here and another here.*
10. A: 영어로 말하라고 *Had better say (it) in English.* There you go! One for you to colouring. One for me to colouring.
11. HW: Can I copy yours?
12. A: No.
13. HW: Oyee?
14. A: 그러면 사람들이 '왜 똑같은 책이지? 이것 재미없다' 그러면서 안 사 가잖아. *Then people won't buy them, saying 'why are these books same? It's not exciting'.*
15. HW: 이것 사가는거 아니지? *It's not for others' buying, is it?*
16. A: 그래도 팔거야 언니것은. 엄마한테 팔아도 된대 *If so, mine is for sale, for Sister's(mine). Mum allows me to sell it to her.* Really if it did.

Amy's Korean request to speak in English (T10) indicated that she recognized her mother's intention of audio-recording of their play, which also triggered Amy's response in English to Shinwon's request in Korean. Amy's frequent code-switching at this and other turns revealed situation demands (Zentella 1997) on the one hand and power-wielding purposes (Jørgensen 1998; Mercer 2000) on the other hand by manipulating two languages, rather than purely relying on incomplete knowledge of one of the languages (Reyes 2004). Amy used Korean to help the younger friends understand not only the necessity to speak in English (T10) but also the reason Hyewon should not copy her drawing (Ts 14 & 16). However, she switched immediately into English to gain control of the conversation when involved in problem-solving situations (Ts 10 & 16) or to protest vigorously (T12). More examples of children's code-switching in the play conversation are shown in Extract 9.3:

<Extract 9.3>

23. SW: 그런데 테이프 필요하잖아 By the way (I) need transparent glue tape.

24. A: 아직 많이 해야돼 많이. 알겠지? (You) 've still got much to do, much (before having the tapes). Right?

25. SW: 그림을? (drawing) picture?= = 쉽아 No.=

26. A: = 응 Yes = = 왜 why?

27. SW: 두개 필요해 종이. 종이. Two pieces (I) need, paper. Paper.

28. A: 왜 Why?

29. HW: I copying you.

30. A: Who?

31. HW: 언니 Sister(you)

32. A: Me?

33. HW: 응 Yes

34. A: (Change into low and authoritarian voice) Why? Yes. it'll be hard for you then, if you copy me.

35. HW: Why drawing?

36. A: it's very very good. You'll be proud of me [then, you do?]

37. SW: [언니 뭐 그려? 언니 뭐 그려? Sister, what are you drawing? Sister, what are you drawing?]

38. A: ....Why this is very very be careful, of it. this is very very very behave. It'll very well very hard. All right! We'll colour it all those boxes. All right? And colour it all the black on the top. And 이쑤시개로 이렇게 그리면 예쁜 색깔 나와 If you draw with a toothpick, beautiful colour will come out. That's why I'm drawing.

39. SW: 나도 언니처럼 해 보고 싶어 I'd also like to try like Sister (you).

40. A: Yeah. Do it! ...When I draw it. ...

Amy responded in Korean to explain her refusal of Shinwon's repeated request in the above interlocutions (Turns 26-28), but in the subsequent interlocutions (T29-36)

Amy switched into English to express her unpleasant feeling about Hyewon's wish to copy her drawing. Amy again continued explaining in English how difficult her work is, with the intention to stop Hyewon's copying her drawing, but switched into Korean to add to her direct answer to Shinwon's question, probably due to lack of knowledge of the English word 'toothpick', and then concluded her response in English to demonstrate her pride (T38). Amy also allowed Shinwon to try the work with a condition expressed in English (T40), by which she demonstrated her power in controlling the activity.

Amy's Korean comment on the relation of a toothpick and the beautiful colour in her drawing (T38) stimulated Hyewon's curiosity enough to ask more questions, to which Amy responded in Korean (Turns 41-46):

<Extract 9.4>

41. HW: 예쁜 색깔이 나온다고 beautiful colour come out?=

42. A: = 응 yes=

43. HW: = 예쁜 그림이 아니라 *not beautiful picture?* =

44. A: = 어, 색깔 *yes, colour* =

45. HW: 어떻게 나와 *How (does it) come out?*

46. A: If it, if ...Imagine.... There was a 이쑤시개가 딱 있잖아 *toothpick*. And go like this and that. That will be, 그러면 딱 하면 이렇게 되잖아 *then if (you) do just like it, that'll be like this?* °그런것같이 똑같은 거야. *Like that, it'll be the same*° (drawing picture) All right? ...Great great great.

47. SW: 언니, 다 그렸어 *Sister, (I)'ve done drawing.*

48. A: Keeping do it at the BACK.

Amy's interest in power-wielding is revealed from her responses to the younger friend's Korean utterances. In Turn 46, she tried to explain in English the expected result, overcoming her lack of the English vocabulary item, 'toothpick' by code-switching into Korean, which in turn, contributed to the listeners' understanding. Again, Amy had a chance to wield her power in the conversation by giving Shinwon instructions about what to do next in English (T48).

The following extract (Turns 49-66) showed how two of the children argue in their second language to gain control of the conversation, while a less attentive listener, Shinwon, interpreted an ambiguous word, 'hard', regardless of the conversation context (T56; Refer to the **bold** words in the context below):

<Extract 9.5>

49. HW: °이거 따라해야지. (I'll) copy this

50. A: It will be **hard** for you, then, Be copy.

51. HW: (groan) 으 – 응 Eu-ung?

52. A: You CAN copy me.

53. HW: Why do you say me ... it be **hard**.

54. A: yeah. it's **hard** for you, but if you want to copy, you CAN.

55. HW: (while colouring) °How about ...come down, why come down...or baby?...come down°

56. SW: °Now now,° 안 딱딱한데 (**it's**) **not hard**. (it shows that Shinwon took 'hard' for 'not soft' rather than 'difficult' from the interaction between Amy and Hyewon)  
.... (continuous sound of colouring) ....

57. HW: ...isn't real hard for me really at all

58. A: It'll be hard for you, later then.

59. HW: Isn't.

60. A: IT IS you!  
.... (continuous sound of colouring) ....

61. A: you can colour anything or you write

62. HW: not good- =

63. A: = not, round round round, round round like that=

64. HW: =not like [that =

65. SW: [°what's that°

66. A: Wow! ...drip drip drip, drip drip drip. You go like that if then, if you go. I go round round round. ...

At last, making an announcement of her determination that she would change her drawing direction rather than give up completely her intention to stop Hyewon's copying her work (T66), Amy finished a long argument beginning from Hyewon's request of Amy's permission to copy her drawing (T11).

As shown in later interactions not included here, the subsequent harmonious talk (Turns 67-109) continued almost all in Korean concerning the normal use of a toothpick in the home (Turns 67-76); modelling how to create the artwork and making suggestions for a new idea (Turns 77-87); their experience of watching a video about similar artwork (Turns 88-96); and further instructions and modelling to complete the work (Turns 97-107). The whole process led to Hyewon's suggestion to do it again at church on Sunday and Amy's agreement (Turns 108-109), which seemed to mean that they had enjoyed the activity as free play.

### **Summary and conclusion**

Amy's use of English during this episode was done mainly while making explanations or excuses about the expected result, or giving instructions on what to do for the shared activity. To carry out these functions, Amy commanded a variety of verb tense forms (i.e. past, present, and future) with sequencers in different complex sentences to express relative time (Gerhardt 1989: 187). For example, 'Really if it did' (T16); 'it'll be hard for you then, if you copy me.' (T34); 'That's why I'm drawing.' (T38); 'Do it!...When I draw it' (T40); 'yeah, it's hard for you, but if you want to copy, you CAN.' (T54); 'It'll be harder for you, later then' (T58); 'You go like that if the, if you go. I go round round round...' (T66). Second, idiomatic phrases began to be used in Amy's talk though they are not always accurate: 'it's very good. You'll be proud of me then, you do?' (T36); 'why this is very very be careful, of it...' (T17). Third, the comparative form (e.g., 'harder') appeared with the time sequencer (e.g., 'later than') in T58 above. Fourth, Amy used onomatopoeic and mimic words to describe the shape of the lines in the artwork: 'drip drip drip...' presumably for vertical lines and 'round round round...' for a circle (T66). Finally, Amy's code switching usually took place at speech turn or sentence level (e.g., Ts 38 & T46), and depended on the addressee, the topic, and the situation as shown in other studies of children's code-switching at a similar stage of bilingual development (Fantini 1985; Halmari & Smith 1994; Zentella 1997).

In conclusion, the children's free play conversation served to explore the young second language learners' uncontrolled language use especially in respect of codeswitching. Amy as a controller of the play manipulated both Korean and English appropriately to the situation, the listeners, and the topic. She used English to gain control over the conversation and to address her intention to refuse persistent Hyewon's request, which was unpleasant for herself. On the other hand, she used Korean to explain the meaning of the situation or instructions clearly especially to a less voluntary user of English like Shinwon. This implies that older bilingual children can scaffold younger learners to facilitate their communication through codeswitching since children during interaction monitor and accommodate the listener's linguistic abilities (Reyes 2004).

The other two younger Korean-English learners had opportunities to practise expressing their requests, curiosity or needs for accomplishing the common purpose of making an artwork in both languages. We have seen that this free social play among Korean-English learners also provided Amy with opportunities to practise selecting appropriate linguistic forms in conversation with younger second language children.

#### **5.4.2 Monologic play**

##### **5.4.2.1 Episode 10 [Tape 30B2-31A1: 21/04/2003] (10 min.)**

- Speech event: Monologue on how to make a dolls house
- Play type: Monologic free play
- Context and Play Situation: Amy enjoys playing alone, murmuring in English, sometimes seeking privacy by asking to close the door. For this episode, Mother noticed her English monologue while working in the kitchen next to Amy's room, and asked Amy to record what she was saying. She explained how to make a dolls house, sitting on a chair and making a paper dolls house on the desk, as if she was teaching someone. Amy's narration was audio-recorded for 10 minutes before her sister interrupted her to play together.

#### **Introduction**

By the time of this episode, Amy had stayed for more than seven months in England. This episode showed an example of a problem-solving monologue (e.g., Feldman 1989) in making a dolls house with paper. It is thus based on a real-life situation, not pretend or imaginary play, and Amy's monologue as a narrator reflected

her artistic activity. Therefore, the analysis will illustrate how Amy used English to solve problems in the course of goal-oriented work, which in turn will suggest implications about how children's narration as self-regulating private speech (Bivens & Hagstrom 1992; Ramirez 1992; Berk & Spuhl 1995) can contribute to their second language learning and communicative competence development.

### **Interpretation**

In Turn 1, Amy reinitiated her narration about what she was doing:

<Extract 10.1>

1 1 A: ...oh, that's better. I make something. We need what is um scissors cut cut cut, and a  
2 pencil and a ruler and a glue. If you don't have a glue, you can have a tape. I have a tape,  
3 do I? Can use a tape. What we make today IS a little dolly house. So, CUT the half the  
4 paper. If you can have the half of the paper, you can just fold it like this, like this. Half  
5 fold the half of it today. Do you know some line on it? You can see it and cut it there.  
6 And we'll get it half. Okay?

Firstly, she made a list of materials to make 'a dolly house' and tried to explain the usage of 'scissors' by repeating the action verb, 'cut' (L1). Secondly, she suggested both a problem (when she lacked one of the materials) and its solution, simultaneously (L2: 'If you don't have a glue, you can have a tape'). At the same time, she confirmed the substitute for 'a glue' with the tag question structure (L3: 'I have a tape, do I?') and reconfirmed the possibility of using 'a tape' (L3: 'Can use a tape'). Thirdly, she announced the theme of today's activity. After introducing the materials to make 'something', she uttered the specific title of her ultimate goal, using a complex cleft sentence structure (L3: 'What we make today IS a little dolly house'). Subsequently, fourthly, Amy made a description of the process of cutting the paper in half, following a line with scissors. Above all, Amy launched making the 'dolly house' by giving an instruction to herself (L3: 'So, CUT the half the paper'). Then, she expressed the next stage, using a present conditional complex sentence structure and modal 'can', and then repeated the action with imperative sentence structure (Lines 4-5: 'If you can have the half of the paper, you can just fold it like this. Half fold the half of it today'). For the next stage, she used an interrogative sentence to point out what had been done (L5: 'Do you know some line on it'). Then she ordered the next action (L5: 'You can see it and cut it there'). Finally Amy suggested the result of cutting the paper, using future tense with an auxiliary verb and a sentence tag (L6: 'And we'll get it half. Okay?')

In Turn 2 (after changing the recording tapes), Amy repeated what she should do, while cutting the paper in reality (L1):

<Extract 10.2>

1 2 A: You can see that like it and you can cut it out. 나 그거 말했어. Half로 못 자르면... I  
2 talked about it. If (you) can't cut (it) half... okay. Half one is make  
3 some...some...도구가 뭐지? 도구가? What is 'dogu' (called in English)? 'dogu'?

Amy's sudden code-switching (L1) might be interpreted as having two communicative functions: to make clearer the meaning she intended to convey and to ask for help from more fluent others to continue speaking in English. First, Amy attempted to make an evaluative meta comment in Korean. Then she tried to continue her description of the next process, switching back into English (L2). Secondly, since she couldn't complete the description owing to her lack of English vocabulary, she switched into Korean (L3) to ask for help by the shortest and easiest route (Cheng 2003: 61). Amy's use of metalinguistic comments through code-switching to support her narration in English is said to be a usual second/foreign language learner's communicative strategy (Wiberg 2003: 399).

In response to Amy's question, Mother told her the word, 'tool' and Amy continued her narration:

<Extract 10.3>

3 M: Tools, tool  
4 A: you can half is make tool and one is the house carpet. And you =

Hearing Amy's turn (4), where the more suitable word must be '가구 Gagu' meaning 'furniture' instead of '도구 Dogu' meaning 'tool', Mother doubted the appropriateness of the word in Amy's narrative context, but could not provide a more suitable word since Amy did not know the proper Korean word needed to convey her intention with accuracy, nor did Mother recognize Amy's intention in the context, as shown in Turns (5-9):

<Extract 10.4>

5. M: =도구야? (Do you mean) tool? 뭘 만들어? What (are you) making? Dog, 개 canine?=

6. A: =으니 No=

7. M: =무슨 도구? What tool?=

8. A: =도구, 'dogu', Tool=

9. M: =응 I see (goes out of the room)

Despite doubts about their communication, Mother reluctantly agreed to Amy's confirmation of the word, 'tool'. And Amy continued her narration about the next phase of making a doll house as if she had an audience, irrespective of Mother's absence during Amy's following talk turn (10):

<Extract 10.5>

1 10 A: Okay? But this is the carpet. First, what you need a room, Room. Okay. Room is  
2 kitchen, toilet, bedroom, living room and tea room. Okay, this...Okay. Do you want to,  
3 do you want to draw um house more bigger, you can stick it half of them. And you can  
4 get another paper and, and draw some tool. Okay? And, but we need a room. So we can  
5 draw with ruler with a half all like cross, draw cross and they're for room. So, we CAN  
6 make it. Okay? We can make a cross, if you want a smaller, we can make a smaller  
7 square, or bigger you can make or if you want a bigger room, you can make a big cross,  
8 like this. Okay?...Okay. I want to make a smaller one and a bigger one. Bigger one will  
9 be living room, isn't it? I will make smaller toilet. Okay. You can still use ruler very  
10 carefully. So they won't go anywhere. Okay? That's a small toilet. And we can make a  
11 little ...[변기] *close-stool* like this, this is sit down. This is flush. And we can make a sink.  
12 Okay? Sink will like a circle, isn't it? And we can make like this, like this, and there's a  
13 soap, and there's a water coming out... Okay? The sink. There's some sink. There's a  
14 ...What do you need? Bathtub. Now bathtub have to be big. Okay, because this toilet is so  
15 small, so you can make smaller. Okay? Like this bit.... We can cut it out...we...soap it  
16 like this ...you can do bubbles on it ...bubbles...okay. We can cut it out...  
17 ....okay?...carefully and it will be nice. (sound of cutting paper) If you cut it carefully, it  
18 will be very nice. Okay? ...Okay. Fold it a little bit, here... little bit longer...like this, and  
19 you can stick it with a tape or a glue. ....okay like this. ...okay, we can, we can do it with  
20 tapes or glue with something.= (In the distance, Susan can be heard telling Grandmother  
21 the Easter story of Jesus' resurrection in Korean.) =We can do it longer, then you can do  
22 it all the tapes, cut cut cut, oh dear, it's not the cut one. ...Okay. (yell) Mom! can you  
23 close the door, please!

Amy reconnected her narration severed since Turn 5 by Mother's interruption by the comment on 'carpet' (L1: 'Okay? But this is the carpet'). Then, she made a list of different types of room, apparently repeating the word, 'room' in order to remain focused (Lines 1-2: 'First, what you need a room, Room. Okay. Room is kitchen, toilet, bedroom, living room and tea room.'). What should be noticed here in respect of English acquisition is that Amy used the ordering sequencer, 'first' which indicated Amy's logical development in narrating the events.

Amy again suggested another possible problem caused by cutting the paper in half and its solution, i.e. to 'stick':

Do you want to draw um house more bigger? You can stick it half of them. And you can get another paper and, draw some tool. Okay? (Lines 3-4)

As the next action, Amy suggested drawing ‘some tool’ meaning ‘furniture’, which showed that Amy had already internalised the concept of ‘tool’ in a wrong way by dint of Mother’s careless support resulted from misunderstanding of the context.

In Lines 4-10, Amy continued her narration, with another material, ‘ruler’ prepared in advance in L2/T1. Here, Amy again suggested the problem of room size and its solution, using a series of conditional sentences with a conjunctive ‘if’ (Lines 6-7). The sentence tag, ‘Okay’ was often used to confirm her own understanding as her own interlocutor. Amy also narrated the different size and types of rooms she intended to make, using the verb phrase, ‘want to - ’(L8), tag questions, ‘isn’t it?’(L9), and auxiliary, ‘will’(Ls 8 & 9), as well as antonyms such as ‘small’ and ‘big’ and their comparative forms, ‘smaller’ and ‘bigger’(Lines 3-15). The tag question, ‘isn’t it’ in the sentences, ‘Bigger one will be living room, isn’t it?’(L9) and ‘Sink will like a circle, isn’t it?’(L12) was used not only to ask for agreement from pretend others but also to confirm the right route to herself, though she had already expressed confidence in the work (e.g., Lines 5-6: ‘So, we CAN make it.’). Amy’s frequent use of both the sentence tag, ‘Okay’ and tag question, ‘isn’t’ shows that she is self-scaffolding the transition from other-regulation to self-regulation through private speech, which facilitates independent performance (Wilhelm, et al. 2001; Tharp & Gallimore 1988).

Next (in Lines 9-23), Amy progressed to making a specific room and described in detail the structure of a toilet and the properties of a bathroom, commenting about the remaining usage of a ruler for control, ‘So they won’t go anywhere’(L10) though the exact meaning is ambiguous.

Amy’s code-shifting into Korean for the word meaning ‘close-stool’(L11) showed her lack of knowledge of the exact meaning of the word ‘toilet’. She had already used the word to mean a bathroom in the front sentence (e.g., L10: ‘That’s a small toilet’). Amy’s knowledge of English vocabulary concerning a toilet (e.g., ‘sit-down’ ‘flush’ ‘sink’, ‘bathtub’, ‘soap’, ‘bubbles’, etc) made possible her description of a bathroom as well as that of the toilet-stool. Besides, Amy used paraphrase to describe ‘a tap’ instead of naming the single word itself (e.g., L13: ‘and there’s a water coming out...’). Amy’s narration as private speech often asked herself or her pretend audience about the next step instead of going on with her narration directly, and provided the answer later (e.g., L14: ‘There’s a ... What do you need? Bathtub.’). In this way, she changed and extended the topics of her narratives: Amy talked about how the

‘bathtub’ should look (e.g., L14: ‘Now Bathtub have to be big’) and how to make it in the given condition with flexibility (e.g., Lines 14-15: ‘...because this toilet is so small, so you can make smaller. ...’), and then went on to topics related to the bathtub, i.e. ‘soap’(L15) and ‘bubbles on it’(L16). In the course of narrating how to make them (Lines 14-23), Amy often uttered the expression, ‘like this’ presumably to reflect modelling action.

In turn 12, Amy urged her Mother in English to close the door against outside noise, and went on with her narration about the last critical problem and its solution, expressing an evaluation of her artwork while taking action in reality:

<Extract 10.6>

11 M: ...뭐라고 했니? *What did you say?*  
12 A: Can you close the door, please? (Mum closes the door.) ...Okay?... We can do like this, this is done it wrong. If you done it wrong, you can do new one. Okay, I done it look so poor, I do it good one. ... (sound of cutting and gluing) This is new one, so be careful. ... We don't need this one. If you done it wrong, you can do it new one. But, be careful! There's some strange, more cutting cutting out.  
13 S: Oh dear, sorry! (Susan's interruption leads to other joint play.) I know I have to go there.

Finally, Susan’s interruption stopped Amy’s narration, irrespective of her completion of the artwork, seemingly to keep an appointment made in advance, by saying (T13). The last utterance is another example of L2 private speech used by Amy to regulate her action.

### Summary and conclusion

This episode represented extended problem-solving narratives about Amy’s artwork activity and was based on reality, not pretend play. Nevertheless, Amy’s monologic narration sounded conscious of her potential audience and maintained a regulatory role of a teacher as if in a classroom situation, in describing in detail the process of the artwork. This suggests how powerfully a child’s narratives might be affected by the classroom context.

Even though Amy’s English was not perfectly grammatical yet, she did not seem to have difficulty in expressing logically the probable problems and solutions according to her current level of cognitive development, except for her lack of a few Korean and English vocabulary items (e.g., ‘tool’ meant as ‘furniture’ and ‘toilet’ for

‘close-stool’). Furthermore, she was willing to ask for help to get a proper English word for her ongoing English narration (Turns 2-9).

Making the construction of ‘a dolly house’ the topic of her narration provided Amy with specific materials as play props such as ‘paper’, ‘scissors’, ‘a glue’, ‘a tape’ and ‘a ruler’. In turn, these facilitated her narration and description in detail of the construction process. This indicates that using objects to build something, i.e. ‘constructive activities’ as play (Pellegrini 1985: 85) can be a mediating and scaffolding means for children’s appropriation of learning, and promote their competence in oral and written language (Neuman & Roskos 1990; Pellegrini 1985).

Regarding Amy’s English use, her account of the process of making a dolly house involved versatile sentence structures though she didn’t use sequencers to express the order of actions. Instead, she used present tense except for a speech act to show a definite future result (e.g., L6/T1: ‘And we’ll get it half’). Amy used negative contractions in her spoken English such as ‘don’t’ and ‘won’t’ as well as ‘isn’t’ in tag questions (e.g., L2/T1: ‘If you don’t have a glue, ...’ ; L11/T10: ‘So they won’t go anywhere’ ; L9/T10: ‘Bigger one will be living room, isn’t it?’, etc.). In addition, Amy’s tag questions contributed to self-regulation (e.g., L3/T1: ‘I have a tape, do I?; etc.). The pronoun, ‘it’ was uttered freely to denote the referent from the latter part of Turn 1 (e.g., L4/T1: ‘If you can have the half of the paper, you can just fold it like this’: etc.), and actions were demonstrated, with an accompanying ‘like this’ for each procedure. Code-switching (Turns 2-9) helped Amy to continue her narration and convey her intention clearly, by appropriating new vocabulary (e.g., L4/T10: ‘...and draw some tool’) despite careless support due to Mother’s misunderstanding of the context

Amy’s narration about the process of ‘making a dolly house’ contributed to her improvement in English communicative competence both through her practice of English structure and styles described above, and her confidence and fluency in speaking English as well by taking charge of all the utterances by herself.

Precisely, in describing in detail the events happening at present and in the near future, Amy could promote her second language speaking ability through the dialogue of vocalized inner speech with imaginary interlocutors (Weir 1962), i.e. attempts to suggest a series of problems and their solutions demonstrated in her monologue. Objects used for task performance and Mother’s presence as an observer made mediating scaffolds in extending her ideas and internalizing independent learning

within ZPD, illustrating the point that scaffolds do allow and encourage learners to take the initiative in their own exploration (Galguera 2003).

#### **5.4.2.2 Episode 11 [Tape36A2: 08/05/2003] (22 min.)**

- Speech event: Spontaneous symbolic play alone with toys (play school)
- Play type: Monologic-dramatic play
- Context and Play Situation: Amy started this play alone as a school play, with her stuffed animal toys: David, animation character doll called Pooh Bear and May, her favourite little birthday bear. Later she included other imaginary names. Her sisters did not join the play but did their own work, even though they watched and tried to ask a few short questions to interrupt Amy's play. They seemed to fail to find chances to join in the play because Amy never stopped talking, even turning the pretend situation of her narrative according to her sisters' questions. She kept talking for 40 minutes in the same imaginary situation as if there were many children in the classroom. She managed all the classes for a whole day: R.E (Easter Story), Literacy, Math, Science, P.E., Cooking and Evaluation of the day. The first 12 minutes and the last 10 minutes of this play episode were selected to be transcribed.

#### **Introduction**

This solitary play episode consisted of Amy's dialogic discourse with imaginary pupils in a make-believe classroom. This had the property of symbolic transformation as shown in preschool or early primary school children's play in that Amy used both object transformations to give the imaginary identity of pupils to her stuffed animal toys, and ideational transformations to create fantasy (e.g., retelling the Easter Story) which was relatively independent of objects (Pellegrini 1985; McLoyd 1980).

Transcription of 22 minutes of the total 40 minutes' multi-role enactment included both Amy's discussion related to the Easter story during pretend Religious Education, her narratives concerning Physical Education, and a concluding Evaluation for herself and for the class group. The RE 'lesson' formed the first part of the recording, while the PE 'lesson' and Evaluation formed the last part.

Unlike Episode 8 which occurred one day before this play, where all three children including Amy used their first language, Korean to create or add imaginary situations to their sequences of the play, Amy used her second language, English most of the time even when she suggested pretence (e.g., '...pretend we're in the um the hall...' in T32). Therefore, a close examination of Amy's narratives uttered in this solitary dialogic pretend play will serve to demonstrate how this type of play can

contribute to the development of young second language learners' mastery of the language.

## Interpretation

Children's monologic and dialogic imaginary play could be described as brief event sequences or role enactments. ... Children frequently began and interrupted their event sequences only to continue or reintroduce them at a later point during their play session. ... (Guttman & Frederiksen 1985:111-112)

Amy began her talk with a statement of the recording date and the introduction of the topic of her pretend play rather than by describing the pretend situation of the play as in her former sociodramatic plays (Amy's first long speech turn continued until Extract 11.4, which is indicated with continuous line-numbering):

<Extract 11.1>

1 1 A: Ready? This is a um ((it's the)) day is eighth of May two thousand of three, °two  
2 thousand of three I mean°. And we talk about Easter, Easter? And we're talking about  
3 how Jesus, how Jesus in the, how Jesus can go in the CROSS. Okay?

In the introduction of the theme of her talk, Amy self-corrected her choice of verb tense and produced a complex sentence with the sentence tag, 'Okay?' (Lines 2-3). As background to her talk about the Easter Story, it should be noted that in addition to drawing and writing a brief story about Easter as a school assignment, after much class work about Easter, all three children in the family had read a picture bible story with Mother and then wrote their own Easter story a few weeks before. Now, it seems that Amy started to grapple with Easter-related issues which she has not internalized yet.

Amy's introduction in Turn 1 of her talk used a dialogic discussion frame of questioning and attempts to answer the questioning:

<Extract 11.2>

4 1 A: yes, David? How – can – we, how can Jesus, how, how how, how how um how Jesus  
5 can live[laiv] because Jesus, Jesus' father God made the all the things. Then how, to how  
6 to Make God. God make all of it. Though, how to make God? I don't know. Now let's  
7 found it.

When questioning the pretend pupil, Amy already adapted herself to the role of a teacher trying to help her pupils understand the questions in the context by controlling her speech speed together with redundant repetition.

To find the answer to the problem suggested by her own question (e.g., L6: ‘...God make all of it. Though, how to make God?’), although she was not sure how to answer it (e.g., Lines 6-7: ‘I don’t know. Now let’s found it.’), Amy made up a story with composite elements, ranging from an anecdote about the love of God by imaginary people (e.g., Lines 8-12), to presuppositions about the main activity (e.g., making the cross) of the make-believe class in the near future (e.g., Lines 13-19) as uttered below:

<Extract 11.3>

8 1 A: Mrs. David come to our house yesterday, come to Mrs, Mrs Wong’s house, and and she  
9 said she saw the lovely like two flowers in the all the grass. And there was a little small  
10 like cross. There’s is some Jesus on it, it’s Jesus, and she pop it out, in.... there was a  
11 little hole and she can took it out, there was a Jesus doll. That means Jesu- um Mrs Wong  
12 loves Jesus. Jesus um ...So um all the Christian in the church, they have some ...um the  
13 um...all the 목사님 *pastors* said um put it in make a hole and put it there and all the day  
14 Jesus looking it and if you are the back, then you the Jesus’ face came out little bit, and if  
15 all the Jesus came out, then the they keep come um they come to the church um, one doll  
16 is special one it. All to the cross the door is, two is “what do you think” ...three hundred  
17 and seventy eight pound. Because, because it’s special one, this. That’s why it’s  
18 expensive. Okay. “let’s see” We, we um okay. we making the cross because some crosses  
19 the very good and some crosses are very nice.

Amy’s use of code switching for a word, (L13: *pastors*) was to ease communication by utilizing the shortest and easiest route (Cheng 2003). Temporal adverbs (e.g., L8: ‘yesterday’) and verb tenses (e.g., past-present-future) were used to express deictic time relation (Gerhardt 1989: 186-188).

Amy’s long anecdote (Lines 8-12) attempted to show the relationship between the imaginary person’s accidental discovery of a ‘Jesus doll on it [the cross]’ (L10) and the person’s Christian love (Lines 11-12: ‘That means ...Mrs Wong loves Jesus...’). However, the attempt does not look fully successful to the listener due to lack of logical coherence. The unsuccessful explanation seemed to lead to longer, worse struggle to connect the findings (‘a hole’ and ‘Jesus doll’ or ‘Jesus’ face’ in Lines 11-14) with the new task (i.e. making the cross on which the ‘special one’ should be put, in Lines 15-19), despite reminding her of ideas which presumably she has often heard from the pastor’s sermon at the Korean church she attends every Sunday that Jesus is always with us and watches over our life (Lines 13-14: ‘and all the day Jesus looking it and if you are the back, then you the Jesus’ face came out little bit....’) and subsequently providing her with chance to attempt story coherence in her own way (Lines 15-16: ‘and if all the Jesus came out, then the they keep come um they come to

the church um, ...'). This indicates that Amy still had difficulty in handling abstract concepts through her second language without physical mediating tools like play props when compared to Episode 10.

Amy continued asking questions and responding to them herself, demonstrating how to make Jesus on the cross (Lines 21-23) and suggesting further questions about how Jesus' hand looked on the cross (Lines 23-24):

<Extract 11.4>

20 1 A: How, who know how to make a cross. No one? I know. O::kay. °If you need some more  
21 tell me, I got some, lots of more -° Okay? There's a ...there's a circle and put it in the  
22 pieces, put it in the pieces, and one together make like this, and we make the Jesus as well.  
23 Jesus' face. °okay... go like this°... there's a cross. How can how can Jesus, how can  
24 Jesus um put the hand, why the Jesus put the um going the cross. Yes, David?

In producing the speech turns of various pupils as well as the teachers (Turns 2-13), Amy often modified her speech in form, manner of delivery, and even in content (Garvey 1977: 45):

<Extract 11.5>

2. A(David): Because the cross is like that one that one like that. yeah. And the, the hand goes the That way. And han- the face and body and all can go that way and they can make and fix it.
3. A: Oh, David! You're goodies one.
4. A(May): (groaning) Unng-ae...
5. A: Oh, what's the matter, May?
6. A(May): (in a peevish voice) I want to go to my mummy.
7. A: Do you...Mrs Mrs Mrs. Lee...
8. A(Mrs Lee): Do you want ...go with me?
9. A(May): (in a baby voice) I want to stay here
10. A: Okay, stay here. Okay? David, you're a good boy. And how, we make the cross. Now we make a...some of... Jesus' Face, or Some of...naughty face and we make a SNAKE. Because? Why we make the snake? It's not a for the Easter. Easter for the Jesus, but why does it. Yes, David?
11. A(David): (in a peevish voice) I didn't talk anything
12. A: °Okay, David. This is May, last May...° Okay. Yes, May?
13. A(May): um because, the the um the snake um the snake the um the Jesus was died but the snake make Jesus live [laiv].

Amy's adoption of make-believe roles in the imaginary classroom elicited not only baby talk such as some diminutive forms (e.g., T3: 'goodies'; T37: 'hotty') and the sentence tag, (e.g., T10: 'Okay?') but also child speech such as imitation of babbling (T4) and use of high pitched voice (T6; T9; T11; T31). Important here is the indication that role-playing encourages the use of age and status variants in speech

while learning a second language, just as Garvey (1977: 46) suggests for first language speaking children.

Amy again produced a string of incoherent phrases with frequent lexical repetition to compensate for an unprepared spontaneous plan, before launching instructions to her imaginary pupils for their main activity:

<Extract 11.6>

1 14. A: Yes, it was, was. So we make a snake and do you know? Touch Christian we gave to,  
2 there. We go to church tomorrow, um there's the letter today, ... tomorrow ...tomorrow  
3 something, and I don't know actually, know tomorrow, tomorrow is tomorrow, actually  
4 tomorrow. And, and BOYS make a SNAKE, and GIRLS make a CROSS because boy is  
5 good at making but girls is not. So girls make a boy's easier, and BOY I'll help you, so  
6 David, May! Stay here, because you are good at doing it, you can do what you like, and  
7 ...Wallaby! ((-)) play this, and Lisa, and Lisa, David, May! Go with Mr. Willis, and they  
8 look ur they go down the hall and do some Li-ter-racy. Okay? And they'll come back um  
9 who is going with? Abi? Abi Sara Amy and um David, please....Oh, Mr Willis! Come  
10 here, please. Sara be there! ((Yes- )) Now ...and... Wait a minutes, please. ...Hello  
11 again? Ah, let's see we get some paper over here, "wait, wait, where are you, where are  
12 you where are you where are you...oh, There is it<sup>o</sup> Sorry I'm late. Hello Mrs Hankey. Say  
13 hello to Mrs Hankey, please!

The instructions manifested Amy's personal viewpoint about gender ability (Lines 4-5: '... because boy is good at making but girl is not'; etc.). Amy also was free to utter what she had in mind to do in the form of private speech (e.g., Take note of the talk marked with <sup>o</sup> in Lines 11-12 and in Ts 23 & 26/E 11.7 below). She increased the complexity of the imagined situation by sending a group off for 'Literacy' with a class assistant (Lines 7-13).

A sudden interruption by her sisters resulted from Amy's suggestion to say hello to a pretend assistant (L13/T14), and this gave Amy chances to play with words for fun (Turns 15-22):

<Extract 11.7>

15. S: Hello  
16. A: Hello  
17. A(?): Helo Diccy  
18. D: What ?  
19. A(?): Hello Dilly  
20. D: What?  
21. A(?): Hello Dizy  
22. D: Dizy?  
23. A: This is not your brother, you know? Remember, your cousin? <sup>o</sup>no, she forgot<sup>o</sup> okay, all  
right? And with some pencil or pen, and we have to write some...the literacy? Who was  
going with... Wait a minute, sorry again (pressing the stop button of the recorder).... Is it  
Monday, Mr Willis? =

24. D: = Oh, yea.=

25. A: = Monday ...Emma? Amy, May and Sam. °where's May° May! Emma! Amy, May, and Sam ...go to the um Mrs, um Mr Willis. Sorry Mr Willis, I forgot your name. ...and who is going to Cooking,...°literacy° ... . . . .

.....

26. A: Hello, Mr Willis? And today is Monday. So Emma, Amy, May and Sam, please! ... and you have to go. Emma! Emma! Where's Emma? ° we have to know where is she ° (making a signal) T-Tee- M, E, M, M, A. ° Oh, she is in the toilet, bye.° ...um go with um Mr Willis because- there's Emma. =

27. S: = Where's Amy? =

28. A: = Amy's gone to hospital. =

29. S: = Why? =

30. A: = Oh, she is coming. Go with Emma. Ther- she know where to go. Okay? Now, all of him, where's David? Sit down on the carpet please? And, today David want to sh-, David want to show something, and it was like same as yours, same as ((heart)) it's very beautiful and kindly he give everyone one of his doll because he's rich and kind.

31. A(David): (in a nasal and slow voice) This is why I like it, because I got the treasure. But she he's sleeping so, I do his party. (changing to a whispering voice) ° I'm ((mar- ...)) and he'll give everyone his doll°. .... Okay? ..... (Amy continued her monodramatic talk with imaginary characters about Math and Geography classes) .....

Amy's playful phonologically varied word repetition led to class instruction about literacy materials (T23). Amy kept giving instructions to her imaginary classes, making a long list of pupils' names (T25; T26), apologizing for her forgetfulness (T25), and taking some action to find a lost pupil in the classroom (T26). Susan's curiosity about Amy's whereabouts elicited Amy's spontaneous excuse (Turns 27-29) but she did not try to extend the story about herself (T30). Instead, she again attempted to construct a short moral story (e.g., 'because - ' in Ts 30 &31). Most important in this attempt is the indication of Amy's ability to vary her English reflecting speaker's age and status variants: first, Amy severed Susan's further questions by changing the story situation (from 'Amy's gone to the hospital' to 'Oh, she is coming.' in Turns 29-30); second, she described a pretend pupil's offering and its reason with the attempted explicitness of a pretend teacher; but finally, David, her pretend pupil as a young speaker could not paraphrase the same causal relation his pretend teacher described.

Extract 11.8 from the P.E. class (Turns 32-53, where continuous numbering from the above extract despite an 18-minute gap in transcription was chosen in convenience of analysis) indicated how Amy tried to express and describe her actions when teaching in a pretend junior school beyond her current school level, year 2 (see L10/T34: 'It's a junior school'), i.e. in make-believe ZPD defined by herself:

<Extract 11.8>

1 32. A: (performing actions and talking to her imaginary class) (...) change your clothes  
 2 because we are going to PE. Change your clothes please. If you haven't, umm you get  
 3 some <sup>°</sup>what's it called<sup>°</sup> um jumper and socks please. Okay? after do um some people wait  
 4 the um cooking, okay?... pretend we're in the um the hall. Okay? Ready? (music sound)  
 5 Din din din din ....Every touch together like this. ..din dindin din din...and ...dee  
 6 din...dee dee din din ..Time is okay, Thomas! ...  
 7 33. A(Thomas): Yea.  
 8 34. A: He's all right. He's safe. ... <sup>°</sup>Waiting. He in the carpet. He come back and three two  
 9 next Friday. <sup>°</sup> ...din din...Stretch! Stretch one foot there and one foot there. Stre::tch! din  
 10 din din.. Stre::tch... that way. It's a junior school, you know? That one, foot there and that  
 11 one like this ...din din ...one over here. Touch this! Look at me foot's there  
 12 (gasping)...din din... I'll do touch this again. (Mother enters the room) 엄마, 우[  
 13 체육하고 있어] Mum, we're doing PE. ....(sound of mother's short laugh) And put your  
 14 feet like this and sit down, and (( - )) head down...go down (( - )) and hand up and ...your  
 15 hand go like that! and put it here and one put here, and turn around and round and round  
 16 and round and turn around that way, and you do that way, that way. Now, Put that feet in  
 17 there! ...Put that foot in there, just put like this, not like over there. We're not walking.  
 18 We go like this, go like this. and this go like this hands, go like this ...Match together like  
 19 this, like this. Everyone did it? Oh David, <sup>°</sup>match together like this, boy<sup>°</sup> okay? And look  
 20 at me first. Don't do anything. Touch this, and round and touch this, round and touch this.  
 21 ...um...and Emma's, Emma's group came out, please! Um okay, Emma first? Emma  
 22 gone. Good girl? Through there, Amy, did it? May, okay and Sam. Hazel's table, Hazel,  
 23 Abi, David and Calum and then Eve, Louise, Mori and Thomas's table, Mia, Oliver,  
 24 Naomi, Lisa, Shaha? 엄마, 이 것 Shaha 짜? Mum, is this (read as) Shaha?=

25 35. Mum: = Sheera? =  
 26 36. A: = Sheera, and Daniel, Please. Did it? all did it. Good. You are good at doing it now! So  
 27 you have to...what to do it, put that back. It'll be harder one. Put your hand from the your,  
 28 like this. And go like your hands match together, and walk like this, jump in there, this  
 29 and here, this and go back like this, do it again and do it again. Okay? ur ... Mandy group,  
 30 Monkey group came out, please! Yeah, Monkey good. Good. Good. Now um 엄마,  
 31 T 자로 하[는] animal...Mum, (what is the) animal beginning T...Tiger group came out  
 32 please! Okay, Hazel Abi David and Kaya. Good! And Whale group? Good! And <sup>°</sup>fish  
 33 group<sup>°</sup>, and Fish group, please. Good. We have to came back. Where's Magic pen gone.  
 34 Oh, magic pen go on, flies away!....right away. <sup>°</sup>right. right. <sup>°</sup> ... Monday is cooking  
 35 right after dinner? Monday Hazel, Line Up by the door please. Hazel, Mia, Nao- Amy,  
 36 and Eve, cooking. And Emma...um Hazel's mum is doing it, so Hazel's going first.  
 37 Right! .....

Amy's instructions for physical movement were launched by an announcement of the pretend space (e.g., L4: 'pretend we're in the um the hall.') in English, unlike social dramatic play with siblings (e.g., Episode 8) where this happened in Korean.

Amy's use of English private speech (e.g., Lines 2-3: '...you get some <sup>°</sup>what's it called<sup>°</sup> um jumper and socks ...') also indicated her increased self-regulation for English use, which in turn contributed to elicit the proper English words from her internalised vocabulary storage. This, at the same time, supports the Vygotskian concept that performance in the ZPD is a circular, recursive process, i.e. children

return to other-assistance or self-assistance when a newly learned skill becomes de-automatized (Bodrova & Leong, 1996).

Amy's long instructions concerning physical movement (T34, T36) reflected her command of English imperative structure, in an imaginary situation but based on a real classroom situation. Amy's first code-switching into Korean (in L12) indicated that she recognized her mother's attention, which in turn stimulated her motivation to keep on with the activity. Her second (in L24) and third one (in L30) showed her willingness to ask for mother's support, respectively in pronouncing with clarity and in finding a proper word. The third code-switching request played a role similar to her former private speech (L3: "what's it called" um jump and socks') used in her mother's absence, since she produced the word for herself without waiting for her mother's reply.

Amy's long utterances also demonstrated her linguistic development in building up temporal sentence structures using sequencers (e.g., 'after', 'and', 'then') to express relative time relations (e.g., L34: 'Monday is cooking right after dinner?'), supporting claims that relative time emerges only after deictic tense (Smith 1980; Weist 1986).

In Extract 11.9, Amy's voluntary extension of narrative topics from the description of physical movement to expression of her feelings also manifested her improvement in English use, as shown in the follow turns (37-41):

<Extract 11.9>

37. A: (...) I'm hotty. It's very hot. Think very hot play. Play in a home or in the playground. Because I don't want here. Then, then the Mr. Hankey come here and I don't be a teacher. Okay? Who wants me to be teacher? (in a cold voice) All the girls only ten boys. All the girls, and only four - boys. Fine, then. You can use your thinging and I don't will be come here, because boys don't want me to be here.
38. A(May): (in a baby voice) No, I'm just want ... want some ... listen to me, Sad really!
39. A: "why" (in angry voice) Have to. You don't know. You didn't listen it. I HAVE to go! =
40. A(May): =Why? =
41. A: = And don't play bebelike in the house. You have your Mom or your sister, baby sister or baby. Baby will cry very harder. And, they're hotter self, they will cry everyday all day long. Okay? Play Carefully, please. Sam! You got a ... give it to me if you got a baby like in your hand or back. ... or if you not play, that's fine. If you got it if you not playing, that's fine. But, if you playing you got it, get it for me, please. ... All right? ... (in a clear voice) Monkey, today is, who is winner, is um Whale group. Because the Whale group is the first of winners. They got a hundred ship, there's a hundred of ship that what they gived [gift]. All right? ( ...)

In addition, Amy's adoption of the age and status of a teacher provided opportunities to practice different speech styles, ranging from scolding sternly (T39) to coaxing (T41).

### **Summary and conclusion**

To sum up, the observation of Amy's solitary dramatic play in Episode 11 indicate that her versatile teacher-young pupil role enactment made it possible to improve her range of speech styles as well as her fluency in speaking English.

Amy's English use demonstrated in Episode 11 ranged from the description of what she was doing in her current real-life situation (e.g., T1, T34) to her evaluation of the imaginary characters in her pretend play (e.g., T37). Her topics included a discussion topic (e.g., A: '...Why we make the snake? It's not a for the Easter. Easter for the Jesus, but why does it ...' in T10); expressing her understanding of gender difference in classroom activity (e.g., A: '...boy is good at making but girls is not. ...' in L5/T14); giving pupils instructions for classroom activity (e.g., Turns 2; 14; 23-26; 32; etc.); dealing with unwanted questions (e.g., Turns 29-30); describing physical action in the pretend P.E. class (e.g., T34), encouraging imaginary pupils to act (e.g., T36), and giving compliments for their achievement (e.g., T36, T41); exploring feelings about evaluation from imaginary pupils (e.g., T37); giving advice (e.g., T41). Linguistically, Amy also commanded different English sentence structures including causal and temporal structures to describe all the above themes (e.g., A: '...because it's special one, this. That's why it's expensive. ...' in L17/T1; A: '....touch Christian we gave to, there. We go to church tomorrow, um there's the letter today, ...' in Ls1-2/T14; etc.), although she depended more on temporal adverbs rather than the tense of verbs to indicate the time of a narrative event.

Therefore, this episode served to illustrate that solitary dialogic enactment of everyday classroom events in symbolic play can provide the child with better opportunities to practice the second language structures and styles appropriate to different roles and themes than when involved in social dramatic plays with others where one child has to adapt herself to one given pretend identity. We see that 'by enacting everyday events in a fantasy context children gain practice at analysing and reconstructing the temporal and causal structure of these narrativelike events' (Pellegrini 1985: 81). Furthermore Amy's playful narratives and instructions in the pretend classroom gave her opportunities to express her own personal ideas (e.g.,

Lines 3-5/T14) in her second language, without interference from another interlocutor. Without interlocutors, however, who might have supported her cognitive and linguistic knowledge, she could not develop her religious ideas coherently, even though she could be creative in eliciting a variety of topics within very familiar routines such as attending the church service or absorbing herself in a teacher's role at home play. In this sense, Mother's occasional observation (Turns 34-36), which did not direct her performances, helped Amy regulate her English narratives within her ZPD by providing the child with chances to ask for other's assistance (e.g., L24/T34; L31/T36).

#### 5.4.2.3 Episode 12 [Tape53A: 16/07/2003] (20 min.)

- Speech event: Presentation of a dolphin story as a news reader
- Play type: Solitary symbolic narratives
- Context and Play Situation: Amy scribbled two news stories in advance: 1) 'Fire accident'; 2) 'A dolphin's wound by a shark', and broadcast one article at each news time, i.e. for Morning and Afternoon news separately. Nobody asked Amy to do this activity. However she likes to show off her ability to speak English to Mother as often as possible. On that day, she brought a big poster which she had drawn at school, which had been complimented by her teacher, and put it on the wall over the piano in the living room. There was a dolphin jumping over the sea on the poster and the sun setting in the background. Amy commented that she had drawn the picture, thinking about the sunset beyond the sea at first and then adding seagulls and the dolphin, at her art class when her class teacher asked pupils to draw whatever they would like to draw while showing some nice pictures painted by her husband, a professional artist (from Amy's reply to mother's question about why she drew the picture). While she was presenting the news broadcast, she added some more details to the poster on 'what happened to a dolphin at sea' just as a feature story in a newspaper and used the extra A4 paper to show an enlarged picture of the happening.

Amy's news and feature stories were audio-recorded for 20 minutes before her sister interrupted her to play together. These were transcribed under separate sub-titles for convenience of analysis.

#### Introduction

Amy had stayed for ten months in England by the time this Episode was recorded. She suggested broadcasting some news stories, after school. She made up one news story titled 'Fire Accident' including a fantasy about an 'Owl' as a messenger, which might have been suggested from the history of the 'Great Fire of London' and from a

‘Harry Potter’ novel; and another news story about a dolphin, inspired from the picture on a big poster she had drawn at school and put on the wall. She used a headset when she announced the news stories to look more professional. Amy also included her friends’ names in the stories. Later, she made a presentation about the imaginable causes of the dolphin’s accident and extended this, pointing out every detail of the picture and describing the accident on an additional paper.

This episode shows Amy’s comprehensive linguistic and cognitive development in spoken English through analysis of how a young second language learner created narratives based on materials closely related to the familiar school curriculum, using both themes and tools to mediate leisure work at home. Moreover, unlike earlier episodes where the children performed their play spontaneously, Amy prepared for her role as a news reader by writing up her idea before she demonstrated it in front of others.

### **Interpretation**

Amy often talked about what she had learned from school everyday to her mother both in Korean and in English. The ‘Great Fire of London’ had been an important topic during the summer term since she learned about it in history class. On that day, she showed off a big poster and commented that her classroom teacher had praised the artwork. Mother suggested Amy put it on the wall. While putting it on the wall, Amy suggested she would broadcast news a moment later and scribbled notes for the stories in advance as in Figure 5.1:

Figure 5.1 Amy’s writing about news stories

#### *I. Morning*

*Today is 16.7.03*

1. ↗↗↗
2. *Today at London at Punam’s house it’ was a fire.*
3. *It all spred [spread] out and evey one die [everyone died].*
4. *But one family saft [are safe].*
5. *Because they were at picnk [were at picnic].*
6. *And they thort [thought] they gonener supise [gonna surprise] them.*
7. *But 10 m. later no one. 20 m., 30 m. util [until] 1 over.*
8. *There was a letter from treat [?] says    There was a frier [fire] and evey peple die [every people died].*

## II. Afternoon

1. ♫♫♫
2. Yesterday one doplen [dolphin] died.
3. Dopin was juping and slcark jump up and bite the dopin [The dolphin was jumping and a shark jumped up and bit the dolphin].
4. My frined [friend] Hazel find that. And it was a red beius [bruise]. It was all blubding [bleeding].
5. We put them to hospital [hospital].

See you at night. ♫

News Story (A)/16.07.2003

For convenience, I have titled following sections according to the themes and the procedures of Amy's narratives as a pretend news reader or reporter: 1) News story: Fire accident; 2) News story: A dolphin's wound; 3) Feature story: Presentation on how the accident happened; and 4) Epilogue: Comment on lives at sea.

### 1) News story: Fire accident

Putting on a headset, Amy read the first news story about a 'Fire accident' in front of all the family members in the living room:

<Extract 12.1>

1 A: Today is sixteenth sixteenth July of two thousand of three. Today at London at Punam's house it was a FIRE. It all spread out and everyone DIED. But one family SAFE, because they were at picnic. (Diana's giggling sound) At and they saw that when they come back and they thought they gonna surprise them. But ten minute later no one came. Twenty minute later no one came. Thirty minute no one came. And until one hour that minute no one came, and there was a letter from owl. That say there was a fire and every people died. There was a it was a white Owl. Okay? (making a musical sound to signal the end) Ding ding ding ding Oh oh I'll see you at afternoon

2 Grandma: °말 잘해서 아나운서 해도 되겠다 (she) could be a news reader because she speaks so well °

Reading the story clearly and with stress on core words to highlight the outline of the accident, Amy elaborated on the news story from the original written draft (compare Lines 4-7 of T1 with Lines 7-8 of 'Morning story' from Figure 5.1). Amy must have tried to increase the fun by adding the fantastic concept of 'a white Owl' to her news story, about which she might presuppose mutual understanding arising from the content of 'Harry Potter'. Although the story plot was rather simple, it is noteworthy that Amy built up creative stories, which triggered her intention of writing English

stories. Moreover, grandmother's complimentary words (T2) encouraged her confidence in speaking English.

## 2) News story: A dolphin's wound

A moment later, Amy attracted attention by making a sound to signal her initiation of the second news announcement, 'A dolphin's wound' (T5):

<Extract 12.2>

3. A: (making a musical sound) Ding ding ding ding. Good afternoon.
4. M: (in a whispering voice) Good afternoon, yes.
5. A: Yesterday, one Dolphin died. Dolphin was jumping and shark was jumping up and bite the dolphin. My friend, Hazel found that. And it was all RED because it was all BLEEDING. We put that on the hospital. See you at night. Ding ding ...

These stories show that Amy knew that she should use the past tense of verbs to describe past events, along with temporal adverbs, and she uttered the past tense form 'found' (in T5) with accuracy, correcting her scribbled note (See Figure 5.1). She also described the cause and the result of the accident with clarity and brevity.

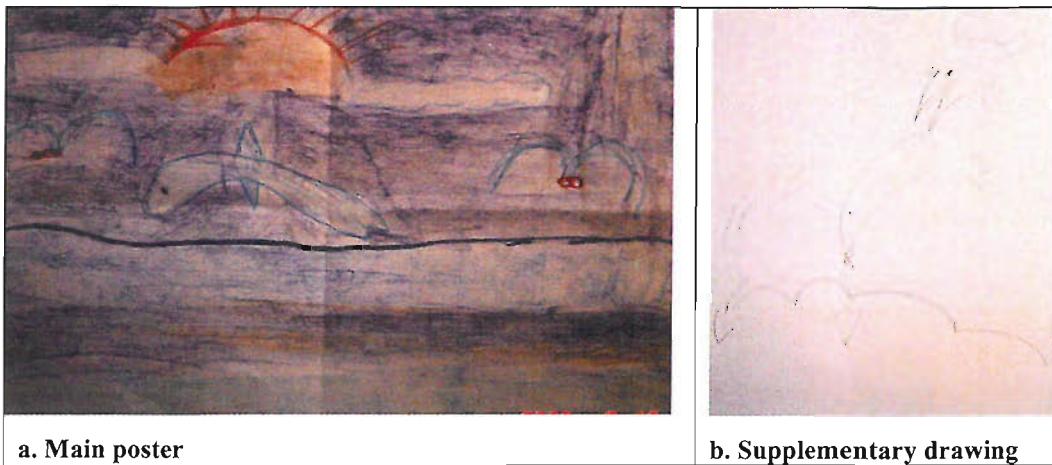
Mother did not limit her interest in her child's activity only to listening to Amy's narratives, but kept on asking for more information:

<Extract 12.3>

6. M: 벌써 끝났어? *Has it been done already?*
7. A: 응 *yes*
8. M: 무엇에 대한 뉴스였어? *What was the news about?*
9. A: Dolphin
10. M: Dolphin 이 왜 죽었는데? *Why did the dolphin die?*
11. A: 아? *Pardon?*
12. M: Dolphin 이 왜 죽었는데? *Why did the dolphin die?*
13. A: Because shark bite it. Look at that picture I (make sound effect of drawing) chic it chic chic I'm, I that did that. Look!

Mother's repeated Korean questions provided Amy with a stimulus to review the story and elaborate her idea with supporting materials, which led to a following presentation (T14) about the process of the accident, using the poster of a dolphin:

Figure 5.2 Amy's poster of a dolphin



3) Feature story: Presentation on how the accident happened

Amy made her audience recall the news story about a dolphin by repeating part of the first and last sentence and then added changed information about the dolphin. Amy did not seem to consider the concept of death to be serious since the dolphin revived from death without any special excuse. Or she may have changed her story simply to extend her narrative:

<Extract 12.4>

1 14. A: Bang, bang bang bang. This is the dolphin that dolphin died. We had to put this  
 2 dolphin into hospital we already did. And the good news was a they was they were a bit  
 3 okay. So, if seagulls um nothing, they can't bite them because they are too little to bite  
 4 them. And this dolphin is jumping over like a sea at sunset. It was so proud of it. But the  
 5 shark was behind it and dolphin didn't know that. And she jump over like that and bite on  
 6 her tail. (muttering to herself) °here bit. I can do the red mark.° (trying to draw something  
 7 so as to illustrate the situation in detail)(to mother) Can you pass me the red please over  
 8 there.=

15. M: = what? =

16. A: = Red. =

17. M: = Red? =

Amy's sentence structure became elaborated, using present tense for general facts and past tense for the pretend clear past events (Compare the sentences in Lines 3-4 with other sentences with past tense verbs in T14). To support her narrative more vividly, she asked for others' help, using abbreviated inner speech, 'red' (L7/T14 & T16) which should mean 'a red coloured pencil' to be used to add blood over the dolphin's wound as in the following turn (T18). However, Mother did not at first understand Amy (Turns 15-17), probably because Mother did not attend to Amy's private speech, '°here bit I can do the red mark°' (L6/T14).

After describing the poster in detail and making a red mark for blood, Amy needed more supporting materials to extend her narratives (See T18 and T32). During some argument about a paper and ‘Blue-tack’ (Turns 19-29 & 32-37), Amy spoke in English only:

<Extract 12.5>

18. A: = yea. ...This bit, look how it bleed. Okay? (drawing a red mark on her poster on the wall and trying to describe it) this bit was a bleed. And this sunset was a sunset. It was all that night and the shark was looking at the ceiling. And jump up and bite the dolphin. How did it work? Can you give me a paper please.
19. M: = paper what? =
20. A: = paper, D’oh (Susan, Amy’s older sister commented that this expression is often used by Homer Simpson when something goes wrong) Diana will get angry =
21. M: = what paper =
22. A: = No, that’s Diana’s. Yes, that one.... No, it’s Diana’s. =
23. M: = Aheuw! I can’t find any paper =
24. A: = oh Sorry. Oh, Please find it for me? ...Come on, trying to do it. ...Oh, thank you, Grandma! (rustling sound of paper) How did it work, work. °I don’t know where’s the paper is. Oh silly billy° There’s no more, Grandma. Mummy! =
25. M: = 여기다 써. 여기다 *Write it here, here* =
26. A: = Diana will get angry. Mummy!
27. M: = 종이 다 어디에 두었느냐? *Where have all the papers gone?* =
28. A: = It’s under that table, the clean table.
29. M: 있는 곳을 알았으면 직접 가져오지. *If you knew where they were, why didn’t you get them yourself...자, here you are*
30. A: Thank you.
31. M: What will you [do with that
32. A: [Mummy, have you got the Blue-tack ...
33. D: Don’t using my Blue-tack
34. A: This is not yours, this is mine. °Blue-tack°
35. D: WHAT?
36. A: This is my blue-tack on that wall.
37. D: Owoo

With ‘the paper’ fixed on a corner of the poster with ‘Blue-tack’, Amy could continue her pretend stories, drawing additional supporting pictures (T40). She also drew a line between news and related feature stories (L4/T40: ‘This is not a news, it’s just um....’), which showed Amy vaguely recognized differences in her story genres. Again she needed more ‘Blue-tack’ to stick the paper strongly and asked (Mother) to ask for Diana’s ‘Blue-tack’ politely (Ls 6-7/T40: ‘Can I just, can you just ask Diana if I can borrow Diana’s blue-tack...’). Subsequently, she paraphrased her narratives concerning the dolphin’s wound with a warning and additional information about the concrete time of happening (See the link of the story from L4: ‘This is the dolphin going over like that.’ to Lines 8-12: ‘nearly going down to sea,...’ in T40).

<Extract 12.6>

1 38. A: So! =  
2 39. M: So  
3 40. A: = We got a dolphin. Pretend this is the dolphin. Draw it very nicely, can I? This is the  
4 dolphin going over like that. This is not a news, it's just um, um saying about my  
5 children. Okay? O::ver and she gonna nearly, nearly °oh, come on! I think we need more  
6 Blue-tack.° Can I just, can you just ask Diana if I can borrow Diana's Blue-tack... nearly  
7 °oops sorry° nearly going down to sea, nearly going down to sea, nearly ...But, when you  
8 was nearly when you was nearly to there, and the shark came over and bite here. There's  
9 a red mark! They bite here. So yours and they can bite you as well. So you have to really  
10 be careful. It was a night time. And if you sun... if you're afternoon, they ((-)) all are  
11 night and they can stop the shark then. Tell the – °tell again.° Tell the ...=  
12 41. M: = Children =  
13 42. A: = No. not the children. We can tell the um strong man stop that or not- But it was  
14 night time so everyone was at sleep. So no one came to sea, no one can look. So it was  
15 nearly going down (pointing to her drawing on the poster) here, the shark came. So, they  
16 can bite you as well. BUT the dolphin, don't have to be a dolphin. It can be a fish and bite  
17 the (with rising intonation) tail, it can be a alligator, bite um cut his tail, it can be a  
18 elephant ...can't here, becau- he got um ...like monkey blind but they still climb the trees  
19 like that. and dolphin like monkey I said um if still blind but they still can um still can  
20 climb the tree like this dolphin, cut his tail he she I think it don't mind, it can still swim,  
21 say like that. This dolphin is really crush and look at this colour. This colour like we this  
22 you do not see this very often, do you? Don't, because this is precious dolphin. If  
23 everyone every like if you are blind you can't see it ...you can't do anything. you can't go  
24 to school because you can't like anything because you're you ARE blind. Okay? That's  
25 why like what this dolphin still can swim °swimming swimming swimming° like...those.  
26 I gonna draw the shark very - °I gonna draw very well° ...

In Turn 42, Amy rejected Mother's attempt to make up for Amy's hesitation at the end of T40 (L13: 'no. not the children'). She kept on describing the circumstances of the dolphin's wound and even the possible danger to other animals with some coherence (See Lines 13-17) though later she lost consistency by extending to the sudden appearance of an elephant and a blind monkey (Lines 18-20/T42). In the end, Amy tried to add to her description of a shark by adding some more drawing (Lines 21-26).

Following Amy's private speech revealing her confidence at drawing (L26/ T42: '°I gonna draw very well° ...'), Mother interrupted her with questions about her new drawing (T43). Unlike Amy's protest against Mother's support for her established idea (in the first utterance of T42), Amy answered mother's questions briefly, confirming her understanding (Turns 43-49):

<Extract 12.7>

43. M: What is that  
44. A: It's the shark

45. M: Shark? The shark bites the dolphin? Wow! Shark is really cruel. ((Draw))...

46. A: Then he got some hair (giggle)

47. M: ...Uhm it shows the shark is nearly biting the dolphin?

48. A: Yea.

49. M: Okay

1 50. A: And this sun...set, at night. And the, do you know that the sea? There's they are gonna  
 2 go Lighthouse. Lighthouse was there, nearby and the shark will (make the sound of  
 3 biting) Hghark! and they hear it. and they hear it. and they stop the shark. He gonna all th-  
 4 all the dolphins he needed, but they stop doing that, so he he he can still swim this  
 5 dolphin can and it ...Red mark is gone now. °Because he is in hospital° it was really  
 6 really hurt, is it? bite with if you bite with ...a shark you'll cry and you have to go to  
 7 hospital and get the bandage all over things for, this dolphin didn't have any bandage or  
 8 any medicine, did she? Here. No, cause all the fishes, all the fishes can open their eyes  
 9 and see, can they? Not, it's not same as anything. They, can we, can we swim? Can we  
 10 live at under the sea? No, we can't. but fish can. They can. so, they can do it under the  
 11 sea. All the under the sea, seahorse under the sea, goldfish in there, fishes all the things.  
 12 Okay? And, we and...sea UNDER under that, but we are UP UP UP like really um might  
 13 like um like um my cousins live in downstairs now we are living upstairs, like that...like  
 14 that sea. Just like this and just like us. We are stay we don't live at the sea, if you live at  
 15 the sea you gonna all bite with a shark. ((-)) that God make only the fishes can live in the  
 16 sea and they make us to not bite with a shark. This there's there's not very shark often  
 17 that, can they? No, we can't see the shark because they live under under the sea. But if we  
 18 can see on the program we can see on that television, the movies, do you want your  
 19 dolphin very often, you can see the dolphin very often, can they? We can do =

20 51. M: = ((when I see fire we can - ... )) =

21 52. A: = No, I'll carry on. We can't we can't see it at our garden cause it doesn't walk. We  
 22 have to, if dolphin wants to live in our house they can, like fishes, there is no water they  
 23 tapping all day. And they die, because they need some water. They always live at the wa-  
 24 sea and they need some water, SALT WATER. They live in there and like, like we go  
 25 outside and never come back to your house you are hungry and you are poor. Like that,  
 26 and that fish if you got it at our house, dolphin's hungry and die like that. Okay? I'll come  
 27 at night time again. Okay? (musical sound) Din din din

Amy's attempt to extend her narrative went beyond the dolphin itself in the story theme and she seemed to identify its hurt with herself (See Lines 5-8/T50), where she used a pronoun, 'she' to refer the dolphin. Amy tried to explain why we avoid sharks, describing the difference between fish living under the sea and people who 'don't live at the sea' (L14) (See Ls 9&10; L15/T50). Again Amy protested against Mother's attempt to support her narrative, showing her responsibility to carry on the remaining story (L21/T52: 'No, I'll carry on.'). Amy in T52 extended the theme of her narrative to the problems of dolphin's life as a pet through a direct comparison with our lives when we become homeless forever.

#### 4) Epilogue: Comment on lives at sea

The last part of Amy's narration began with recall of the dolphin and the lighthouse (first mentioned in L2/T50) to create the context of her new story about the

imaginary witness of the accident, who has a ‘husband’ and ‘family’. Amy continued her story irrespective of her sister’s complimentary words (T54):

<Extract 12.8>

53. A: Okay! Good nigh- Good evening! Do you remember that dolphin again I told about this?...I told a lighthouse yeah because that woman saw shark biting °cause° she really shock and she does (shocking sound) ahha- she told her husband and her family. (in an urgent voice)‘I think I think the shark gonna bite him. Come on, come on. Let’s pack up our things’ and they already pack up. But shark didn’t bite them, shark – bite – that – dolphin. So, [how are ((-)) =

54. S: [진짜 잘 한다 (*Amy is really doing well!*)

55. A: = well is... this is the big fish in the world, and a big fish in the world. But, big fish is not big as the shark, not big as a dolphin. °cause° Because fish will have to be small. Do you know why? Because fish can swim like they can hide from the sharks...and dolphins are more older than fishes. If they grown up, they they not one years old like us, they are about ten years old if they grow up now, and fishes are little tiny one, zero years like us. So that’s why fishes are small and dolphins are big. Okay? ...This one. Sun up! It’s really precious. If it sun set, they show it’s they show it’s the night. And if the sun rise, it that they mean it’s the morning. I have to wake up like that. Sunset sun – set – and – sun – rise is really lovely. So, I said that the lighthouse that met woman. I didn’t say that to you. Did you heard it.=

56. M: = No, =

57. A: = I said um there was a lighthouse I said that time did I, didn’t I? =

58. M: = umhm =

59. A: = and that she heard that shark and ‘I think this shark gonna bite ((it))’ and they pack up everything, and they and they run out, and they and shark didn’t BITE THEM, shark was biting this dolphin. And, and it was still sun set, they think it’s really early. Cause, cause, because they have to wake up really early =

60. M: = early? =

61. A: = yea. cause look for some fish fishing, really early, not really like, really early, really really early [did he? =

62. M: [really early what

63. A: = really early to wake up =

64. M: = and they [what (( - ))

65. A: [because they, they wake up. they, Do you think they do not nothing. Do you think they go to school? ... °no° ...They look for fishes ((and it’s like)).

66. S: (knock, knock) Excuse me, =

67. A: = yes? =

68. S: = do you wanna come to violin lesson today? =

69. A: =° what!°=

70. M: yes. I think it’s time for you to take violin lesson.

71. A: = okay. (music) Din din din din. See you tomorrow!

Amy’s story themes included the witness’s fright (T53), her ideas about animals’ survival and her appreciation of ‘sun set and sun rise’ (T55) and her reluctance to return to daily life (Turns 59-65). They were not always expressed or linked clearly; also, Mother’s fragmentary questions were not always supportive for Amy’s elaboration of the story construction (Turns 60-65).

However, Mother's suggestion (T72) and questions helped Amy to conclude her narrative with her own words (Turns 74-79; 86-87):

<Extract 12.9>

72. M: I think you can conclude your talking before you say good bye tomorrow.  
73. A: Okay.  
74. M: What is your conclusion  
75. A: Now, you have to be careful of shark, shark! =  
76. D: Shark shark  
77. A: = ... this today we gonna learn, I gonna writing it capital letter,... shark ur...ur  
Da::nger  
78. M: you have to be careful, it'll be dangerous  
79. A: Shark! a da::nger! We gonna learn about the shark =  
80. S: (in a joking voice) Danger, danger  
81. A: = Really really danger  
82. S: (in joking voice) Danger danger  
83. A: Not just ...bye bye  
.....  
84. M: Okay, thank you very much. Your story is very exciting to hear. =  
85. A: = Thank you.=  
86. M: = I'll be cautious about the shark when I go to the beach or the sea.  
87. A: Okay. (yelling) Be careful of the shark or other danger fish, "danger fish".  
88. M: Now, it's time to go to take violin lesson?  
89. A: Okay.

Diana and Susan also expressed their interest in Amy's conclusion and the lesson from her story by imitating Amy's stress on core words (e.g., 'shark' in T76; 'danger danger' in T80 and T82). Mother did not forget to give some complimentary words (T84) and Amy responded in a natural way (T85).

### **Summary and conclusion**

The most remarkable development in Amy's second language use is that all her utterances in this final play episode were in English and that with almost no help she extended an imaginary news story to a variety of related themes ranging from description of pretend events to interpretation of subjective thinking.

Linguistically, it is noteworthy that Amy frequently used temporal and causal conjunctions (e.g., 'when', 'because', 'so', 'if', etc.) to tell stories, make believe, and fantasize (particularly see those in T40 and T42).

Amy's motivation and persistence in creating a fantastic news story sequence provided her with opportunities to practise different story genres in her second language.

Topics from the school curriculum and a fantasy novel provided material for the story making and promoted Amy's motivation for narrating in English (e.g., News story 1). A big poster as a play prop provided support for Amy's lengthened stories (e.g. News story 2 and Narration of other feature stories).

Family members including Mother and monolingual Grandmother who were listeners to Amy's narratives became supporters by showing their interest in her stories through complimentary words (e.g., T2; T54) or positive actions such as imitation (e.g., T76; T80; etc.). Mother's interruptions and support through dialogue with Amy made room for Amy's story telling (e.g., Turns 6-13; 43-47). On the other hand, Amy showed independent and autonomous self-regulation and self-responsibility within her ZPD in elaborating her story by rejecting Mother's scaffolding offer (e.g., L12/T42; L20/T52) or by using internalized and abbreviated private speech (e.g., Turns 14-18).

In conclusion, it is clear that Amy's motivation to build up narratives as extended monologue contributed to improvement in her second language use to organize and express logical and temporal relations in her imaginary cognitive world, even if this was not perfectly achieved.

## **5.5 Summary and discussion**

This chapter analyzed the case study child's language use in six different play episodes (7-12) to document changes over time in Amy's communicative ability in English, and also to show the different opportunities for English use available in a range of play genres. This concluding section will summarize and discuss the following issues to extract answers to the research questions:

- How did different play genres affect Amy's English use?;
- How did Amy's play provide opportunities to improve her second language learning?;
- How do play props support a young L2 learner's English use?;
- How do play participants affect a young L2 learner's English use?; and
- What were adults' roles in Amy's play for developing her second language communicative competence?

Besides, the following extra issues arising from the interpretation of the play episodes will be discussed further:

- Why did the children enjoy using their second language in pretend play?; and
- Why did the children often enjoy using topics related to school in their play?

### **How different play genres affected Amy's English use**

First, since social play is built on shared resources (Garvey 1977: 47), the social plays among children with different English proficiency (e.g., Episodes 7-9) provided the children with opportunities to adapt themselves to their interlocutors' language standards and to their own pretend social roles in the play as well.

Using simple English, Amy managed to compete with her English native speaking friend in taking turns and in responding to a pretend teacher's questions, but expressed in Korean her complaint against her sister's playful attitude, combined with her more powerful role in the play (Episode 7).

The fantasy of Episode 8 was based on the theme of 'nursery', so that it closely resembled the real-life situation, the children's classroom. On the one hand, Amy with her assumed role of a 'teacher' took a much more active role than her older sister who acted a make-believe pupil, in pushing along the fantasy (cf. Episode 7) by taking frequent talk turns. On the other hand, Amy and Susan as more fluent English speakers than Diana who was still a novice English learner, responded in Korean to Diana's Korean utterances, so that they could support Diana's participation in the play, while Diana actively tried to present new pretend situations in Korean.

Second, Amy's monologic play (Episodes 10-12) produced much longer utterances than those in her dialogic play, and produced attempts at sustained discourse sequences, though coherence was sometimes lacking especially in her attempts to express abstract concepts without physical play props (e.g., Episode 11, T1).

Speech-for-self seems to provide the medium within which a child develops his/her ability to take a perspective and to think interpretively (Feldman 1989: 119). Amy's problem-solving narratives in the monologic free play of Episode 10 seemed to be a step along the path to interpretive thinking. Amy continued questioning and suggesting solutions to herself in the course of her artwork. Amy's English consisted of both simple sentences and complex conditional sentences, which enabled Amy to explain problem-solving tasks.

In the solitary dramatic play of Episode 11, Amy's adoption of varied age and status in role enactment contributed to improve control of speech style as well as

fluency in speaking English, by practising versatile role-adapted English. Although Amy's ambitious attempt to create narratives about rather abstract and theological issues didn't seem to succeed, she tried to extend her narrative topics implicitly through her frequent solitary narration in English as her second language rather than in Korean. For example, Amy extended ideas about God from R.E. class and previous information taken from the Bible (e.g. 'Snake' in Genesis) as a young Christian to the topic of Art class activity (e.g., 'making Jesus on the cross' in T2) through a long introduction (T1). Not only did she demonstrate her gender identity successfully through the description of group activities according to individual levels in the classroom (T14), but she also attempted teacher evaluation (T37) and advice about a child's proper behaviour with assessment of pupils' achievement (T41). Thus Amy's monologic multi-role enactment enabled her to practise various themes of talk ranging from classroom instructions including physical movement in P.E. class to psychological expressions about personal feeling.

In Episode 12, recorded six months after the seventh episode and three months after the tenth episode, Amy's role as a news reader and her English narratives reflected fantasy based on knowledge from the school curriculum, which indicated that Amy's English expression approached interpretive thinking. Amy scribbled the stories as a news article to read and elaborated the narratives during reading them, which led to the motive to introduce writing into play. Her imaginary narratives with much improved coherence and consistency (cf. Episode 11) took the form of a news story and extended to her interpretation of the event in depth as a feature story and to further comment on life in nature, using complex sentences and verb tenses appropriate to event sequences or causes, although her use of English sentence structures was not always correct. Amy's exploration of one theme in depth and through various angles as discussion topics served to develop its consistency and coherence rather than when listing different topics as in Episode 11. She also demonstrated self-regulation beyond her current ZPD as an autonomous and independent learner in building up extended stories and rejecting Mother's scaffolding offer about vocabulary.

Third, comparison among play episodes of different genres/types which were recorded around the same time may imply that monologic narratives with physical play props in solitary symbolic play (e.g., Episode 11) can show advances in children's English as a second language fluency more clearly than dialogue with peers

(e.g., Episodes 8 and 9) and that children will use English more extensively in social dramatic plays (e.g., Episode 8) than in social free plays with younger second language learners (e.g., Episode 9).

### **How Amy's play provided opportunities to improve her second language learning**

In general, through social interaction in sociodramatic and free plays (Episodes 7-9), Amy had opportunities to rehearse a range of social roles in English. Amy's narrations (Episodes 10-12) also provided her with a big challenge to extend her ideas and thoughts in English, with topics which were taxing for her cognitive development level.

In Episode 7, Amy's good grasp of some basic number concepts contributed to her confidence in using terminology related to numeracy, though she felt frustration in turn taking and in spelling aloud in a competitive relationship with an English native speaking classmate, and because of her sister's playful adaptation of the pretend learning context.

Amy's pretend role of a teacher in nursery school (Episode 8) provided her with strong motivation to control the conversation, and to manipulate English appropriately.

In the social free play of Episode 9, Amy used both English and Korean according to the play situation and her younger friends' language choice, but favouring Korean to give explanations to the younger friends and English to convey her negative response to the younger interlocutor's request. Amy's frequent code-switching demonstrated her flexibility as a bilingual learner.

Amy's monologic description of the process of her artwork in Episode 10 contributed to her confidence in performing this problem-solving task, and increased her fluency in questioning and giving answers. This episode provides a valuable example of self-regulation through private speech.

Amy's solitary dramatic play in Episode 11 provided rich opportunities to engage in multi-role English use in the imaginary classroom, drawing on routines learned from a real classroom context.

Amy's presentation of imaginary news stories and related feature stories in Episode 12 manifested how a trivial picture could stimulate children's motivation for creating narratives and how a few encouraging words could lead children to extend their narrative topics to an ambitious level, largely independent of props and moving

away from everyday routines. In these final play episodes we see Amy engaging in sustained, independent English discourse, both dialogic and monologic, with very limited parental scaffolding.

### **How play props support a young second language learner's English use**

Play props which played helpful roles in Amy's social and solitary plays included the following: sweets as learning materials for numeracy (Episode 7); stuffed animal toys as encouragement tools and animated symbols for make-believe pupils in a pretence situation (Episode 8); stationery for colouring in social free play (Episode 9); stationery for artwork such as paper, scissors, ruler, glue, tapes, etc. (Episode 10); stuffed animal toys as symbolic participants and interlocutors in Amy's multi-role enactment of a pretend play (Episode 11); and a big poster drawn by Amy herself as an important mediating material to stimulate her narratives, and some paper and coloured pens to describe her extended narratives (Episode 12). Each episode showed that play props contributed to facilitate Amy's ongoing utterances and extend discussion topics with coherence since they supported children in specifying the objects or the situation (e.g., Episodes 8; 10; 12). This can be compared with Amy's narration without props (e.g., Episode 11, T1).

### **How play participants affect a young second language learner's English use**

For Amy's play companions, Episode 7 had an English native-speaking classmate and her older sister, Susan with better English fluency than Amy; Episode 8 was performed with her older sister, Susan and her cousin, Diana who was a novice English learner; Episode 9 was with younger Korean-English learners; Amy's monologic Episodes (10-12) were with her Mother as a parallel observer, and sometimes with her sisters as parallel players, or her monolingual grandmother as an observer (Episode 12).

Amy's confidence and fluency in English use seemed to be promoted when her social or pretend role was one of strong responsibility (See Episode 8 and all the monologic narrations in Episodes 10-12), in contrast to her role of a pretend pupil in interlocutions with more fluent English speakers (cf. Episode 7). Requiring competition with her English native speaking friend, Amy's role of a pretend pupil in Episode 7 and her frustration in the spelling test did not seem to promote improved

English use, though it provided opportunities to become more accustomed to numeracy classroom discourse by listening to the pretend teacher's questions.

Amy's interlocutions with younger Korean-English bilinguals (Episode 9) or an older Korean English novice learner (Episode 8) showed frequent code-switching to sustain their conversation. Korean was used especially for comment on the pretence context or situation, and seemed to be considered as a mediating means for mutual understanding among them.

### **What were adults' roles in Amy's play for developing her second language communicative competence?**

Despite their marginal roles in monologic play, family members' presence is significant in stimulating and promoting motivation to keep on playing as well as speaking English (e.g., Mother's role in Episode 11). However, presence of Mother as a powerful being did not always promote young second language learners' motivation, as already suggested in Chapter 4, especially when Mother tried to influence the children's play, directing their play towards more educational aspects (e.g., Episode 7). On the other hand, Mother's incorrect support caused by mutual misunderstanding in the play context might lead to the child's wrong internalisation of the meaning of new vocabulary (e.g., Episode 10)

Nevertheless, the positive aspects of the mother's presence in children's play should be considered in respect of scaffolding children's learning, depending on the young learners' personality and the play type. For example, Amy eventually had fun in playing at numeracy with sweets according to mother's suggestion (Episode 7). She also tried to practise as much English as possible in front of her mother in all contexts, seemingly due to mother's implicit encouragement of English use when first settling down to English life. Monolingual grandmother's attention and praise for the children's English play encouraged Amy's use of English, irrespective of her understanding (Episode 12). Therefore, adults' observation of primary school agers' play and encouragement of their second language use in their plays can stimulate the children's motivation even without joining in the play.

## Further discussion

Next I will discuss the following two issues beyond the research questions, which arose while interpreting the play episodes: ‘Why did the children enjoy using English in their play?’ and ‘Why did the children enjoy using ‘play school’ as their play theme?’

### Why did the children enjoy using their second language in pretend play?

In the home setting play episodes, the children including Amy enjoyed speaking English as their second language rather than Korean as their first language. It is worthwhile to consider why they use English in their play, as this can suggest ways to promote children’s motivation to practise their second language, of interest to parents, child carers, language teachers, educators, and policy makers as well.

At a macro-context level, it seems children will explore survival strategies to help them feel more secure in the social context they belong to. That is, children will try their best to practise the cultural and linguistic customs of the new context. This also reflects their recognition of the power relations obtaining between their two languages when they are in the second language situation. As a result, children might choose their second language in their play, to create opportunities to rehearse what they may want to say in their future social context.

At a micro-context level, children’s recognition of power relations in the family and their obedience to them may be shown in their language choice at home: Mother’s implicit or explicit encouragement of her children’s second language practice may provide them with motivation to speak the language, which in turn supplies them with psychological comfort and security, especially in their new surroundings. Mother’s support has played an especially important role in developing Amy’s confidence in speaking English as well as her settling down in English school.

Third, children’s attempts to narrate in the second language in their play may be related to the child’s personality as a second language learner. Amy tried a number of different narratives in English in each play even though her stories sometimes lack logical and linguistic coherence, suggesting she saw this as an appropriate personal challenge.

Fourth, in relation to personality, some children enjoy speaking aloud, and to have others listen to their story. In this way, the child tries to earn attention from others and

develop confidence in social interaction. Amy was pleased most when Mother listened to her speaking English.

Fifth, children will be released from tension while practising speaking English in the more comfortable situation of play and home surroundings, where they can have opportunities to rehearse without anxiety what they have heard from outside. Particularly, Amy would speak out in English passionately at home though she often chose silence with adults or teachers outside the home even in her own classroom, at that period of data collection.

Finally, the children in these play episodes used English itself as a play prop and had much fun in speaking English.

### **Why did the children often enjoy using topics related to school in their play?**

All the play episodes presented in this chapter were related directly or indirectly to the school context: so-called, Play school (Episode 7 and 11); Play nursery (Episode 8); Free play with artwork (Episode 9 and 10); Presentation of a poster (Episode 12). Therefore, we should not deny the influence of school on children's language practice in the home setting, even though this research has been focused on children's second language learning in the family.

Considering the reasons why Amy chose the school context as her play theme most frequently, in addition to the fact that school is the major experience outside the home, and therefore the easiest theme for children to approach, she must also have compensated for her lack of confidence in speaking out in front of adults outside or teachers in the classroom through her practice of English in the familiar pretend situation of her classroom, in the more comfortable home setting, and using play themes. Amy's production of English in her role enactment of make-believe teachers and pupils drew upon her classroom activities, and provided her with opportunities to repeat, review and rehearse what she intended to do but couldn't in the real classroom. As a result, Amy's pretend plays contributed to extending her confidence and promoting her fluency in speaking English outside the home.

## **5.6 Conclusion and implications**

The interpretation of Amy's monologic and dialogic play episodes made possible a multi-dimensional comparison. Through this, a number of specific situations and

contexts to provide second language learning opportunities for children were suggested, according to play genre (dramatic and free play, etc.), interactional types (social interaction and monologic narration), play props, and scaffolding aspects. Opportunities for scaffolding by parents, child carers, and language teachers have also been suggested. The following main conclusion can be drawn:

First, play as voluntary performance contributed to the children's developing mastery of English as a second language as well as of their first language (Garvey 1977: 34). Second, sociodramatic and free play provided Amy with opportunities to improve her communicative competence in that communication is a social activity requiring the coordinated efforts of two or more individuals (Gumperz 1982: 1). Third, through social symbolic play, children had opportunities to practise and extend speech styles appropriate to a range of social roles, in respect that when children engage in social pretense play, they tend to use explicit and elaborated language (Pellegrini 1985: 82). Fourth, solitary play was a good opportunity to extend interpretation of thinking and expose cognitive ideas to linguistically appropriate expressions of a second language.

Play props can be mediating means to extend children's thinking in symbolic play as well as to represent objects in the physical world.

Mother's presence in children's play can work better in encouraging second language use when the child has trust in mother's encouragement, but does not always have a positive influence on children's practice of second language for fluency and confidence, for example when the mother tried to interrupt or modify the play.

## Chapter 6

### Conclusion

#### 6.1 Summary of the study

This study attempted to explore how to support children's learning of English as a second/foreign language in the family, based on the ethnographic case study of a young Korean English learner's home reading and play at home. The specific research questions linked to an underlying general question, "how do home reading and/or play serve to develop children's second language fluency and communicative competence?" were as follows:

- (1) How do family members scaffold children's second language learning and development?
- (2) How do home reading and/or play motivate children's second language use?
- (3) How do home reading and/or play provide children with second language learning opportunities?
- (4) How do home reading and/or play contribute to children's second language appropriation?

The main data for the study came from observation journals reflecting the whole process of the children's home reading and play activities in a home setting, audio/video tape recordings of the activities including stimulated recall interviews after the activities, and Amy's writing portfolios. The audiotapes included self-recording by children engaging in play activities with siblings at home. In addition, this ethnographic case study also included autobiographical material about my subjectivity as a researcher and mother, unstructured interviews with the children's teachers about their participation in class and/or their English baselines when settling into English school, and reports about their language education background.

Twelve episodes were selected from the children's home reading and play situations documented at home over eight months. Home reading activities included repeated reading aloud as a rehearsal for video-recording (Episode 1), translating English stories into Korean for a monolingual grandmother (Episode 2), mother-directed reading comprehension (Episode 3), child-directed reading comprehension (Episode 4), and conversation practice via mother's questioning and subsequent role-plays with and without scripts (Episodes 5 & 6 respectively). The six play activities

with different interlocutors ranged from interactive socio-dramatic play (Episodes 7-9) to monologic dramatic narrations (Episodes 10-12).

Multimodal analysis of the learning context in the family revealed that all three children were willing to learn with and from one another in the ZPD (Wells 1999). Amy has been the most frequent user of imitation, either during interactions with a more skillful guide or during activities with peers, which possibly reflects her developmental level (Vygotsky 1978). Mother's various scaffolding attempts to link school work with activities outside the classroom were helpful for her children's second language learning by overcoming their sociolinguistic and cultural deficiencies in the second language setting. First, social networking connecting community and home activity stimulated children's second language learning through acculturation: for example, attending seasonal events such as various exhibitions (e.g., motor show, hot air balloon fair, etc.), fruit picking, performances or concerts held by community bodies such as the church, museum, public library, theatre, etc. Second, unlike the experiences reported in Choi (1999) or Harry (1992), Mother's active participation in the process of Amy's adjustment to the new school helped release her frustration in the initial stages, not only by consulting with her teacher about what she was learning from the classes and then supporting her understanding at home, but also by asking for scaffolding from a Korean assistant teacher in the classroom. Third, hobbies or recreational activities such as after-school sports clubs operated by the school (e.g., multi-sports training, etc.), music lessons, swimming, horse riding, Brownies, etc served to motivate children's second language use. Fourth, the children gained confidence in English use by setting up friendships with classmates through informal social meetings such as tea time after school, birthday parties or sleepovers. Finally, daily home life was a medium for promoting children's second language fluency: for example, listening to children's reading or writing, chatting about children's interests, doing homework together, shopping and advertisement hunting, sending e-mails to relatives, and encouraging events such as home music concerts, acting performances, and others.

The documentation about this young second language learner's varied experience of home reading and play indicated not only the full extent of children's fluency and communicative competence development, but also family members' positive approach to their bilingual children. The next section will provide a synthesis of the findings, organized as answers to the original research questions.

## 6.2 Discussion of results

This section discusses the five research questions including the final general question about the quality of the children's second language and communicative competence development, based on the findings of the study.

### 6.2.1 Family scaffolding

My original concern about how we can support English learning in the family led to the first research question: "how did family members scaffold children's second language learning?"

Mother's scaffolding started from noticing the difficulty Amy was experiencing in socializing in the mainstream school. The parent attempted to take active initiatives in supporting Amy both by consulting with her teachers, and by striving to assist her children privately at home.

Children's cognitive skills first develop through social interactions with more mature members of society and then become internalized after long practice.

When applied to narrative contexts, the social interaction paradigm suggests that the ability to structure personal narratives develops through social interactions between children and adults, especially mothers. (Minami 2002: 157)

Mother's interactive support in both reading comprehension and play situations helped Amy express her meaning in English by showing insight into what Amy was trying to say.

Concerning English use among siblings at home, first, the social context of Amy's own home and her older sister as a willing participant provided a supportive environment in which to rehearse her newly learned English. Second, the routines of school were rehearsed in her play. For example she referred to story-time and group time and to painting activity. She practised these familiar routines and sequences in role-plays with her elder sister and cousin (who was less competent in English) and displayed considerable confidence. The influence of classroom language could often be seen in her play related to school. Through these home activities, Susan and Amy as more capable English learners formed a scaffold for their respective less capable sisters' L2 learning usually through modelling, which in turn contributed to vocabulary appropriation via imitation/repetition. Even the less fluent speaker stimulated the other sibling's self-regulation, which enabled her to internalize L2 expressions.

Her monolingual grandmother also supported Amy to improve both her Korean and her English language fluency by fostering an environment for using both languages together.

These findings imply that anyone in the family either bilingual or monolingual may provide scaffolding for children's second language learning, through supportive interactions.

### **6.2.2 Motivation for second language use**

The second research question, "how did home reading and/or play motivate children's second language use?" was identified because of the known importance of motivation for language development (Newman & Holzman 1993). The following findings suggest motivational strategies:

During home reading, mother's suggestion about video-recording Amy's story motivated her repetitive reading. Her adoption of the role of pretend teacher in another reading comprehension activity improved Amy's use of second language by giving her the responsibility for manipulating the entire situation.

In general, play provided more motivation for learning than reading activities. Use of play props, familiar routines including topics from the school curriculum and audio- or video-equipment to record the activities served to motivate Amy's second language use in a range of play situations. In monologic play, awareness of spectators helped her to prolong her play time. The pretend role of a responsible person like a teacher in a school game gave her strong motivation to control the interaction. Praise also promoted her motivation for building up narratives. Above all, all adult who participates as an observer and encourages second language use will provide young ESL learners like Amy with more chances to play using second language, even without joining in the play.

The findings suggest the following implications: (a) family members' shared activities and their encouragement of L2 use lead to environments fostering L2 learning at home, which in turn contribute to children's motivation for second language use; (b) play props and familiar routines can be mediating materials to facilitate second language use; and (c) pretend roles in different types of play and even in reading activities promote a young second language learner's motivation.

### **6.2.3 Provision of second language learning opportunities**

The third research question, “how did home reading and/or play provide children with second language learning opportunities?” arose from the importance of learning opportunities with the right balance of challenge and support (Roehler & Cantlon 1997) in developing autonomy and internalisation of ESL learning.

Various types of home reading activities provided language learners with opportunities to improve their second language ability. For example, reading aloud increased chances to share reading with other family members, experience different reading styles, correct pronunciation, and learn the meaning of vocabulary in the context of the story. Again shared reading and comprehension activities with mother and/or other siblings led to voluntary role-play performance, which created opportunities to adjust the story situation to real life both by using the given expressions, and by expanding them. Storybook pictures were mediating materials which supported children to express their ideas about the story situation in their second language.

The observations of ESL children’s language use in their play situations show the different opportunities for English use which are available in a range of play genres. While engaging in sociodramatic play using second language, the children had rich opportunities to practise and extend speech styles appropriate to a range of social roles and furthermore, they tended to use elaborated utterances. Dramatic play using symbolic toys (e.g., Episode 8) provided chances to talk about different daily topics such as favourite food, table manners, and so on. Playmates in different social relationships such as siblings, mother, English friend, or Korean-English younger friends provided opportunities for Amy to apply her L1 communicative strategies to second language play and adapt herself to the interlocutors’ language standards and to her own pretend social roles in the play. Amy’s playful narratives and instructions in the pretend classroom gave her opportunities to express various types of narrative in her second language (e.g., Episode 11).

The findings imply the following suggestions for improving children’s second language communicative competence through different styles of home reading activities and various types of home plays: (a) appropriate use of play props in both home reading and play contexts helps children expand the range of topics to talk about in the pretend play, which in turn promotes their ESL communicative competence; (b) practice of English through play and shared reading with family

members in a comfortable situation and surroundings can be opportunities to rehearse without anxiety what they have heard from outside; (c) enactment of make-believe role plays serves to repeat, review and rehearse what ESL learners intended to do but couldn't in the real situation; and (d) therefore, children's activities at home such as shared reading and/or play provide opportunities for second language development by "reducing potential stress in the new learning environment, maximizing opportunities for participation, and seeking ways of supporting social interaction" (Parke, et al. 2002: 205).

#### **6.2.4 Appropriation of second language**

The question "how did home reading and/or play contribute to children's second language appropriation?" was explored to produce an account of scaffolding, motivation, and learning opportunities leading to improved second language use within the ZPD (Wilhelm, et al. 2001).

During shared home reading activities, monolingual grandmother's encouragement and questioning promoted Amy's self-regulating private speech and activated her ZPD with respect to English vocabulary. Increased rapport between family members and the learner through role-play enactment as playmates after interactions for reading comprehension served to exchange modelling and imitation/repetition within the learners' ZPD, which facilitated her vocabulary appropriation, and increased utterance complexity during communication in English.

While engaging in monologic play, Amy often used self-regulatory private speech and self-correction of vocabulary, which meant the vocabulary was already within her ZPD. Self-directed speech was also documented during sociodramatic play among siblings while Amy was playing a responsible role such as a teacher, showing she had activated a ZPD and again obtained others' scaffold to internalize new vocabulary.

The findings showed that siblings could be the most effective interlocutors promoting appropriation, when they shared common goals of learning the second language in home reading and play. Thus, the more capable sibling could scaffold the other learners within their own ZPD. When the learners took responsibility for the structuring of the task, they could appropriate language they have encountered through social interaction.

### **6.2.5 Development of second language literacy and communicative competence**

The ultimate goal of this study was a general exploration of the question, “how did home reading and/or play serve to develop children’s second language fluency and communicative competence?”

During home reading activities, the monolingual grandmother’s scaffolding interactions supported children’s bilingual literacy and communicative competence. Shared reading, describing pictures, repetitive practice of role-play performances, and mother’s routine questioning and comments to develop reading comprehension and her sympathetic participation in the role-play were carried out to support the children’s understanding of storybook texts and to improve their second language proficiency. These served to motivate children’s language learning and encouraged their confidence in second language use as well as providing opportunities to experience simulated situations for improvement of their second language communicative competence.

In the context of play at home, it seems that Amy’s English showed a wider range of vocabulary and structures than in school, given her teacher’s comment about her English use in the classroom (refer to Appendix 2.1). During play with Korean-English younger friends, Amy used her mother tongue with considerable fluency. When she wanted to draw them into the play or give them a ‘real’ instruction, she used Korean. There was a smooth transition between mother tongue and English during the conversation. Finally, Amy attempted to expand story topics and themes in her speech beyond her actual developmental zone through the challenge of narratives in her monologic play.

The findings imply that even monolingual family members can contribute to their child’s second language proficiency and that different types of home reading activities and play may provide children with opportunities to activate their ZPD, meet the challenge of second language use, and scaffold other learners as well as their own second language learning.

### **6.3 Limitations**

As an ethnographic case study, this research has some limitations in respects of its methodology, theory, and applications. First of all, regarding research methodology, the ethnographic observations were made only in the home context. This may limit any comprehensive interpretation of children’s second language learning, although the

teacher's reflections concerning the children's class participation were briefly considered. Second, interpreting children's appropriation of second language depends in this study on audible private speech, and the analysis does not extend to deeper exploration about the process of learning within a learner's ZPD. Third, the focus of the observation was on a 6- to 7-year-old-girl in informal second language learning context. This may cause limitations to the applicability of its findings for children of a different gender, language level and chronological age. In addition, the analysis of socio-cultural scaffolding used in the informal second learning context may be applicable only to Korean families whose socioeconomic and educational backgrounds are similar to the one in this study and where at least one parent has English proficiency and strong enough intention to help their children's settlement in every way. On the other hand, analysis of the strategic scaffolding used by Mother as an English teacher and educational researcher especially in home reading activities will provide clues for both EFL and ESL classroom learning and teaching.

After considering these limitations of this case study, I will suggest some implications for education and for further research.

#### **6.4. Educational implications**

In this study, I have suggested that family members' scaffolding in home reading and play activities can bridge the gap between actual individual development and potential development, which may be difficult to achieve in the classroom situation where a teacher must manage a large group of students. This study has thus emphasized from a sociocultural point of view how home reading and play in the family can promote children's second language fluency and communicative competence by positively motivating their second language use and providing them with learning opportunities through both social interaction and appropriate use of literacy/play props. This leads to some suggestions for second/foreign language teaching and learning in the classroom.

First, teachers should acknowledge parents' active participation in their child's second language development by forming a network with them. In this study, the teachers loaned the supplementary texts necessary for Amy, so that Amy's shared reading them with Mother and her sister at home could serve to reduce her frustration.

Second, literacy/play props not only add interest and involvement in learning, so that children stay on task for longer periods, but also teach children to learn independently by providing individual learning situations (Soderman, et al. 2005: 62). In this study, play props such as stuffed animals, toys, picture storybooks, and different examples of stationery provided Amy with rich opportunities to use second language. Therefore, fostering a rich classroom environment can promote learners' L2 use by motivating free and/or imaginative play.

Third, rapport between family members in this study was an important factor for successful scaffolding. Classroom activities should provide many opportunities for both teacher-child and child-child interactions so as to establish good rapport between them.

Fourth, these interactions in the home context helped modify the children's ZPD and provided good opportunities for L2 practice. Providing as many opportunities as possible for meaningful discussion, depending on each child's second language level, will help teachers assess the children's current level and set a new target for moving forward. Thus, interaction with teachers or peers will allow students to advance through their ZPD (Newman & Holzman 1993).

Fifth, the children in this study, irrespective of chronological age, contributed to one another's understanding in culturally meaningful activities, i.e. socio-dramatic play or home reading role-play. Similarly, teachers should foster peer interaction by structuring mixed-aged and mixed-ability groups, so that they can encourage more proficient children to serve as scaffolders for children who need additional help, moving each child ahead in second language learning (Soderman, et al. 2005: 14).

Sixth, Amy's private speech use both in social interactions and in her monologic narrations promoted regulation of her own behaviour as well as appropriation of English vocabulary while confronting challenging problems especially in second language use. Teachers should understand that encouraging children to use private speech or self-talk in classroom tasks will increase children's self-regulation ability and eventually develop their autonomy in learning.

Seventh, the observation of children's interaction in this study also confirmed that individual children not only vary in the amount they imitate the language they hear, but that they are selective in what they imitate (Vygotsky 1978). Therefore, teachers should encourage students' imitation within their ZPD, and reject traditional negative views of imitation.

Regarding encouragement of home reading, school and public libraries should be furnished with different levels of reading materials, with which teachers can encourage students to develop their L1/L2 language literacy and ultimately learning autonomy by recognizing the individual child's ZPD, as is already done in most primary schools in the UK.

Finally, considering the effect of family members' scaffolding on the children's enjoyment of second language learning in this study, more effective support can be expected if parents have opportunities to take training about the contribution of scaffolding to children's learning and development in general, as well as to second language development.

## **6.5 Research implications and further study**

The present study suggests that Mother's perceptions influenced the case study child's second language learning through interactions with her in important ways. Given the difference between classrooms and one-to-one settings, further research is required to apply family scaffolding to the daily context within which most teachers operate, in that large classes present multiple zones of proximal development (Hogan & Pressley 1997: 84).

This thesis does not include the findings of the standardised semi-experimental observations which were carried out concerning second language development over time, nor of the structured survey about inner speech use in children's second language learning, for practical reasons (Refer to Section 3.2.3). Future research about the relationship between ESL children's mental rehearsal in their adjustment to English school and their English proficiency, can further our understanding so that ultimately parents may more effectively help children.

This study collected Amy's developmental English writing, most of which was not analysed because of the study's ultimate focus on spoken language. At a later time, the systematic investigation of Amy's L2 writing will allow further questions to be addressed concerning the all round development of L2 literacy at home. Further exploration of young learners from other minority groups may not only add depth to the general knowledge of children's ESL learning in the UK but also broaden understanding of the influence of the home environment on the child's second language learning in general.

An extended study of ESL children in mainstream schools in the UK and the description of their socialization process in mastering English would provide useful comparative insights with this home study.

Finally, further study is recommended about the effect of the quality of home reading activities on a child's second language fluency and communicative competence, and about the relationship between the degree to which a child participates in socio-dramatic play activities at home and the degree of that child's success and active participation in school activities.

## Transcript Notations

The following notational conventions were used in the transcriptions in Chapters 4 & 5.

Keys	Meaning	Examples
Korean <i>italics</i>	Code Switching from English to Korean; italics – Korean speech's translation into English	은가? yes
'italics'	Korean transcription into English for the purpose of keeping Korean sound	I said 쌈 'saap'
xz‘ ’	Quote intonation: Speakers' clear quotation in reading books, interaction on the role play, or translating	(in Episodes 5-6)
<u>underlined</u>	Children's reading aloud sentences or paragraphs in the text	(in Episode 1-6)
= =	No discernible gap between utterance when there is the listener's interruption between them	M: Yes, = = thirty = A: = So, =
End of line= =start of line	Latching (where one speaker follows another without overlap or pausing): Single speaker's speech, there is no break in the first speaker's utterance when there is an intervening line for the second speaker	A: This is some of grasses, yeah?= M: = There are two= A: = Yeah, there are two,
[ ]	Overlap: Onset of simultaneous speech	M: = [one word A: [dragon ... mug
CAPITALS	Loudness, or pitched and emphasized utterance: 1) syllable that receives emphatic stress, or 2) talk that is noticeably louder than the surrounding talk	1) M: Stride or stripe? A: striPE 2) He IS!
° soft°	Softness which may be interpreted as private speech: 1) talk that is noticeably more quiet than surrounding talk, or 2) speech that is murmured or said to oneself	
—	Slow speech	What – letter – had wings
-	Unuttered part of a word or a sharp cutoff of a speech	a little str-, no, one two three six... a little stripes
:::	Extraordinarily lengthened syllable or sound	squ:::ary windows
( )	1) Corrected spelling in Amy's reading and writing 2) Non-verbal interaction, 3) Nonverbal behaviour: gesture description relevant to the speech, 4) Contextual explanatory information 5) Transcriber's reference	1) ...storey(story) 2) A: (in a uncertain voice) I found another one 3) (pointing to the picture) 4) A: (reads the letter on the picture) It's a permie 5) 훌렁훌렁 'heul-rung heul-rung' (Korean onomatopoeic expression of 'loosely')

...	A speaker's pause	this is a clock...Magnet
.....	A few lines omitted	
[....]	Speech omitted from the data segment	I want to do this one [....]
[ p ]	Uttered phonetic representation	live [laiv]
/	Separation from page to page	(in Episode 2)
A(Name):	Amy's dialogic role of the named animated pupil	A(May):

Note:

\* Speakers may be identified by letter of pseudonym or role (e.g. A: Amy, S: Susan, M: Mother, D: Diana, H: Hazel, Hw: Hewon, Sw: Shinwon).

\*\*Turns taken by speakers, rather than line of speech (used only in particularly in a long turns) are usually numbered. (e.g., L1 means Line 1; T1 means Turn 1; E 8.1 means Extract 8.1. L1/T1 indicates Line 1 from Turn 1; T168/E 8.11 indicates Turn 168 from Extract 8.11.

## Appendices

### Appendix 1: Background for Language Education in Korea and Current Activities in England

#### Amy\*

Amy didn't get special concern from mother about her education. I left all the responsibility for her to my mother, because I started my first PhD course before I was pregnant and continued my study after a one-year maternity leave to support my husband's study in Madrid, Spain. There, I spent most of the time preparing for travel and taking tours of the western European countries including every corner of Spain. Returning home, she suffered from allergic skin trouble and I focused on helping her relax from any stress. That is one of the reasons I didn't force her to do more academic work. She started her Kindergarten when she was three years old. After three years in kindergarten, I had Amy attend a primary school 15 months earlier than normal, just as I had Susan do, to give her experience of formal education at a primary school before coming to England. Amy also experienced almost one-year of private English classes, an hour a week. Even though I often gave her chances to listen to stories in both languages by CD player, she didn't pay much attention. Naturally, she had difficulty understanding her class in English and it added to her stress in the initial stage of settling down in English school.

She has usually been mild, calm and generous in her personality. That is why she could make many friends with ease, once she regained her self-esteem and confirmation of her mother's love, despite lack of English proficiency. Now she is very popular in her Year 2 class, even though she had some difficulty settling down during her first half term of English school. To help Amy settle down at school, I developed social strategies to support the children's making friends.

However, when I review my behaviour to Amy, I can't deny my fault in hurting Amy's self-esteem: I criticised her because she didn't try to speak English using what she already knew. It seemed that above all, she felt scared of losing her mother's love in this completely strange land. What is worse, Amy's hurt culminated when one of her teachers commented sternly and with scolding words about her drawing a sad face of herself. The teacher didn't try to understand how she felt at that moment and expressed her unkind words while she watched Amy crumple the paper, which she

often did at home in her pursuit of perfection, and try reluctantly to change her sad face into one with a smile. She was frightened and couldn't attend the following after-school Sports Club, 'because the teacher's anger hit upon her', she later told me. It took time for Amy to restore the teacher's mild image. The final and important obstacle was approval from friends. English children are usually friendly and willing to help, but not all the parents are the same. She recognized that other classmates were often invited to friends' birthday party, but she had never been asked, which hurt her self-esteem and made her tease them. The unsympathetic teacher even commented on this as an example of Amy's rudeness.

I found out what I should do for Amy's restoration of self-esteem and what she really needed, at that period of struggling to settle down, after a soft talk with her at my bosom. I recognized that her unhappiness started from the worry about losing her mothers' love and extended to the lack of confidence about making friends. I tried to hug her as much as possible and never forgot to compliment whatever she did.

Next, Amy also tried to take action to make friends for herself. On the first day after the first half-term, she wrote a letter to one of her classmates, Hazel\*, who is popular in her class, about how lonely she is and how much she needs a friend, getting a hint from her sister, Susan's letter to friends. Next day, kindly enough, Hazel's mother invited Amy to her house, which triggered Amy's happiness, even though they hardly talked to each other at that time. After that, I also had courage to invite Amy's friends home. At Hazel's first visit, they didn't talk until two and a half hours had passed since they started to play together. Nevertheless, I could feel Amy was pleased to have a friend. I made an effort to supply a pleasant environment for children. I sometimes helped the children play or do some artwork.

Now, she gets an invitation from her classmates twice a week on average. Otherwise, she asks me to invite some friends, and I try to allow her to play with other friends at home. She enjoys leading friends and she is proud of being a house representative for her class at junior school Year 3. She also organized her own writing club of five children and planned the activities for herself.

As for her extra activities, Amy attended eight one-hour Multi-sport club activities on Tuesdays as her first after-school activity, from which I hoped that she would make friends and be familiar with British children's culture. During school time, she attended a recorder club and a French club, both of which she volunteered for. She also attend swimming lessons with her cousin, Diana, every Saturday morning while

her sister, Susan is attending Orchestra practice. And she is happy to attend a Brownie group with Diana every Thursday evening after school since her 7-year-old birthday, May 2003, because she longed to join the Brownie club about which she heard from other friends. Amy also attended around ten horse-riding lessons with her sisters. She is not afraid of approaching horses any more. She wanted to know more about horse riding and tried to write about horse riding.

### **Susan\***

Susan is my first daughter, who was born when I was 30 years old. Like other mature mothers, who feel they are ready to be a mother, accept the situation with happiness, and do their best bringing their children up with high expectations, I, especially was interested in educating the baby to be a Korean-English bilingual even in a completely non-English foreign country. Even though at that time I had not studied the specific area of language acquisition in a professional academic way, as an English high school teacher and teacher researcher, I kept on studying how to teach students English as a foreign language effectively and had published a few suggestions. From when she was born, I tried to have the baby listen to nursery songs in both languages at the same time through tapes. I also tried to speak to her in both languages as much as possible. My mother and mother-in-law were worried if she would be confused between two languages. Before she was one year old, I used more systematic ways to teach her English using the materials provided from 'Montessori', which consists of a series of listening tapes of 20 stories and 40 onomatopoeic words, including hard-covered story books and small hard word cards, and others. When she listened to the tapes of simple stories, I showed the appropriate picture in the book and then explained in Korean, pointing to the English letters with fingers. She enjoyed listening to the onomatopoeic tapes and playing with the cards. I helped her to choose the suitable card when she listened to each word, arranging all the cards on the floor and showing each card with the sound and the word. Soon she crawled to fetch the suitable card. When I showed picture-only books to tell things, I used both languages. I also read Korean picture-story books aloud and explained them in English, regardless of her understanding. I spent most of the time playing with her after work, because my mother, her grandmother took care of her during daytime. My husband worked in different cities and all the responsibility of her education is on me alone.

Susan's Korean literacy was complete when she was around 29 months old. Exactly on her two year-old-birthday, I came across a sales woman in front of my flat doorstep when I tried to stop her crying. The woman, who tried to sell children's Korean language acquisition learning materials, recommended using the tools to relieve the baby's shyness from strangers because a teacher would visit her every week for about twenty minutes. I thought it was a good idea and accepted her suggestion on the spot. It worked, not for relieving her shyness from strangers, but acquiring Korean letters. Her shyness prevented the teacher from approaching her but she overheard the teacher's comments on how to help children use the tools and learn language. Above all, Susan loved attaching word stickers to a picture card. I also liked the learning system, which suggested that children could gradually and unconsciously be accustomed to reading Korean language, by helping children recognize basic words using pictures and coloured word stickers. Children recognized the concept of seven or eight words a week first via pictures and then the word, itself, via each colour. At the end of the week, children understood the black normal words they could see on an ordinary book.

Furthermore, Susan didn't stop after attaching the stickers once. Instead, she detached the stickers from the picture, tried to pick out the appropriate words and then attached them again. This means that Susan developed her autonomy in language learning by playing with stickers from a very early age. I found that she read Korean language for herself when I sent her a postcard from Canada. She frightened her grandparents, my parents-in-law, who had been ignorant of her study, by reading all the small letters on the card. From that time, I didn't have to read her Korean because she enjoyed reading books for herself. She often read more than 10 animation storybooks at one time on a sofa. She never retold a story as other children did at her age.

We stayed in Madrid, Spain for one year. At that time, Susan attended a private Spanish- English bilingual nursery. As far as I remember clearly, she remembered a few Spanish songs and sang them on the first day. At that time, she distinguished three different languages: Korean, Spanish, and English. For example, when she was asked 'How old are you?' in English, she responded, 'three'; 'Quantos anos tienes?' in Spanish, then 'tres'; and in Korean, 'Nae-sal' (which means four years old. Koreans usually count the age of the mother's womb), which showed that she even recognized

cultural differences. Her English teacher often told me that Susan already had plentiful English vocabulary. Unfortunately, it seemed that she has since forgotten Spanish, because nobody at home used Spanish since then.

After returning to our home country, I continued repeating the 'Montessori' materials because I desired my second baby to listen. I sometimes tried to teach her English myself using a course book called '*Poco Poco*', and completed the primary school course they suggested before she was 5 years old. Susan studied English in other different ways and materials: sometimes, she tried to study the 'Let's go' series on computer CDs, and other computer-assisted programs for improving vocabulary and other English skills including reading and listening. Susan has complied with any request to study alone, beyond my expectation. Since she was 8 years old, I had sometimes sent her to a private English institute. She attended some English contests and took a certificate of Korean 3<sup>rd</sup> year English proficiency when she was 6 years old, when she started to attend a primary school exactly one year earlier than other children. Later she attended two English classes a day for around half a year (an immersion programme as in Canada): one class is focused on grammar and reading by a Korean English teacher; the other class, on listening and speaking by a native English teacher. At that time, I had already started my PhD course as well as working, and had no time to help her study English. Instead, she showed her autonomy in language learning, preparing for the class without others' help. For instance, she looked up the meaning of the words from an electronic dictionary, took note of the meaning in a notebook, and even translated all the sentences or specific reading materials which were difficult enough even for me when I happened to watch. Before completing the immersion course, the institute couldn't find enough pupils to take part in the class. So she transferred to an English speaking class with several secondary students, attending one class a day. Susan didn't stop attending the class until coming to England.

When she arrived in England, Susan attended year 5 and had a Korean teaching assistant for less than a month. When I attended Parents Evening in October, 2003 just before her first half-term, her teacher told me that he couldn't assess how much Susan understood English because she was usually silent, but that now he found Susan to have enough English knowledge. That is why she didn't have to have the Korean assistant any more, after her first half-term holiday. She had enjoyed reading the Korean 'Harry Potter' series in Korea, and now the four English Harry Potter books

were the first books she read in England. She read and re-read them just as she had done Korean versions in Korea. At that time, she told me she could understand all English words because she had read the Korean version so many times and translated English into Korean silently. In July 2003, she borrowed Harry Potter 2 and finished it at a sitting, after watching the video movie at home. I also suggested to Susan to practice writing in English and her teacher lent her 'Writing work book 2' and 'Writing work book 3' from her school library. She enjoyed practising writing about a topic suggested in 'Book 2' almost everyday, enough to complete all the tasks in the book in a few months, and then started 'Book 3'. For that book, she didn't keep practising until I asked her to do it. I also recommended her to study 'Headway-Intermediate work book' by herself to improve her grammatical errors especially in writing. She did the writing practice sporadically and only when I argued she should do it. Instead, she was crazy about reading English books regardless of the standard. For example, she read all the books her sisters brought from school as a home reading policy, and also loaned a book almost everyday from her library. Unfortunately, the home reading policy isn't carried out in Year 5. She sometimes commented on special authors and her favourite books like Roald Dahl's. From February 2003, she preferred writing her journals in English.

Susan seldom visited friends' houses and rarely invited them home. She attended several birthday parties and one sleepover and made a few more informal visits to her best friend, Hanna\*. Nevertheless, she has had a strong friendship with a group of close friends called Hanna\*, Maggie\*, and Lora\* since last year. I heard from her sisters' conversation one day that she made up a secret club with them and special rules such as a special kind of kiss on cheeks. She seemed to speak English fluently with them.

As for Susan's extra curricular activities, she practised playing both the piano and the violin since she was 5 years old. Now she continued taking only violin lessons here, got a grade 5 certificate with honour and a Music award of free violin lessons for the next academic year from Southampton City Council. Susan attended two orchestra groups in SYSO and EASO. She has taken part in many orchestra concerts and played solo at some concerts. She was proud of it. She attended an art club, a school choir and a school orchestra as extra school activities in year 5. In year 6, she started to attend a swimming lesson, a ski lesson, and a high-five club every week. And she has attended Guides every Thursday evening since March 2003. Finally, she

has confidence in riding a horse after taking ten horse riding lessons, and is interested in reading books related to horse riding or the club as her hobby.

### **Diana\***

I asked Diana's Mother to tell me how Diana acquired Korean and what kind of effort she made Diana get familiar to English as much as she remembered. Diana's mother is a professor in nursing science and her father is CEO in business. Both of them had stayed in the United States for more than five years to study at a postgraduate school. The following is what Diana's mother wrote about it:

For Korean learning:

- Diana started to study how to read Korean and she could read Korean books at the age of five.
- Her mother instructed Diana how to read Korean with some materials called, '*Thinking Sack*', which I recommended as I thought I had succeeded with Susan's learning Korean.
- Mother did this three days a week for about 15 minutes a day on average for three or five months in total.
- Mother started to teach words, and then went from simple sentence to reading books.
- Mother read Diana children's story books before going to sleep
- At the age of five, Diana started to read books of one or two simple sentences a page.
- At the age of six, Diana could read a long story book with more than 10 lines a page.
- At the age of seven, she approached and read long books in different genres

For English learning:

- At the age of seven, Diana started to learn English. She attended 'English study room' twice a week, one hour at a time.
- Mother helped Diana do her homework
- Her English study focused on Grammar and words, usually nouns, a few verbs, pronouns, but not on speaking except one or two simple colloquial expressions such as 'Thank you' or 'I'm sorry'.
- Diana still had difficulty reading English books.
- Mother sometimes read simple sentences and interpreted them for Diana.
- Diana practised listening three days a week with audio tapes.
- At the age of eight, Diana had chances to practise listening and speaking by receiving a native speaker teacher's phone call for five minutes at a time.

- Diana also practised listening and reading sentences with CDs whose content consists of a story a month.
- Before Diana arrived in England, her mother and father tried to talk to her in English at home, or on the phone: For example, "*Hello, Diana!*" "*Thank you?*" "*How are you?*" "*What are you doing now?*" "*I'm so proud of you.*" "*You are a smart girl.*" "*Good girl!*" "*Good job!*" "*Wash your hands.*" "*Take shower.*". They sometimes used both Korean and English at the same time, when they uttered the following words, "*nice, pretty, kind, bright, etc.*"
- then parents taught Diana opposite words such as "*come-go*" "*short-long*" "*small-big*"
- She also tried to memorize short stories as a story telling activity at a private English institute, by watching CDs as often as possible.

## **Appendix 2: Children's base line and final evaluation for English proficiency**

### **2.0 'Letter to teachers' to request teacher's opinion on children's basic English proficiency at classroom**

February 18, 2003

Dear XXX,

How are you?

This is XX's mother.

I really appreciate your teaching for Susan. She really enjoys school life. I am writing this letter to ask you to do something important for my educational research. I'm researching for Second Language Acquisition as a case study with my children at the University of Southampton. My temporal research title is 'Vygotskian approach to learning strategy at home for English as a second language (ESL) proficiency: a case study of Korean young ESL learners'. I'll observe how my children acquire English; how they improve their English proficiency; and how they learn English especially at home. However, I need your first diagnosis about her current situation of English. May I ask you to take note of short comment about her reading, writing, listening, speaking and communication at school? Your comment will be used only for this study.

Your help will be a tremendous gratitude for my study.

I appreciate your kind comment.

Sincerely Yours,

Chong Nim Lee

PhD student  
Research and Graduate School of Education  
University of Southampton  
Email: cnl@soton.ac.uk

## 2.1 Teacher's opinion

### Amy

- Teacher's name: Mrs. G who teaches from Monday to Wednesday and seems to be more concerned with Amy
- Name of school: H. Infant school, Year 2, class 2
- Period of English schooling: for five months (19/02/2003)
- Method of collecting data: Teacher's note-taking as a reply to the letter in Appendix 2.0

19/02/2003

#### Listening

As her knowledge of our language has increased. She is more willing to listen and concentrate and her responses show that she is understanding the majority of what is being said. At the beginning she was quick to lose interest and needed many usual cues.

#### Speaking

She is very reluctant to speak out aloud in class, but the children say that she speaks to them and they repeat what she has said to me. I think she was quiet for so long and how she is reluctant for everyone to notice her.

#### Reading

She is reading well. It is difficult to know if she has understood what is happening in the book. She will read very quietly to an adult.

#### Writing

She can write down what she is thinking in English and she shows a good knowledge of spelling and punctuation. Her stories are becoming more descriptive and imaginative.

#### Communication with teachers or classmates

She is slowly becoming more confident with adults. She speaks very softly, but she will read aloud and ask for words when writing. However, with her friends, she speaks confidently and clearly and is always able to make herself understood.

## **Susan**

- Teacher's name: Mr. S
- Name of school: H. Junior school, Year 5, class 1
- Period of English Schooling: for five months (19/02/03)
- Method of collecting data: Teacher's note-taking as a reply to the letter in Appendix 2.0

19/02/03

### Listening

Susan is attentive and follows instructions well.

### Speaking

Extremely hard to assess since Susan rarely puts forward ideas voluntarily or joins in discussions. She is, when coerced, able to construct verbal requests and responses with developing grammatical accuracy.

### Reading

Reading Age: 8.5 (chronological age: 10)

Susan is learning to improve the detail with which she responds to comprehension questions. She locates information well.

### Writing

Spelling age: 12.0

She is developing grammatical accuracy and starting to use more complex sentences.

### Communication with teachers or classmates

Susan says very little to adults and I often have to be stubborn to persuade her to say anything more than two or three words. She interacts far better with her peers and has made good friendships.

## **Diana**

- Teacher's name: Mrs. G.
- Name of school: H. Junior school, Year 3, class 1
- Period of English schooling: for one months (26/03/2003)
- Method of collecting data: Interviewing with her teacher on the parent' meeting

Listening

Diana is attentive to listening.

Speaking

She tries to answer to what she understands and to be understood by other classmates. Today, she raises her hand to answer at a class, and spoke the title of her favourite fairy tale, 'sleeping beauty'.

Reading

She learns to matching words.

Writing

She started to write some phonic words. Her writing and presentation is very neat and tidy.

Communication with teachers or classmates

It seems that Diana understands what her classmates say.

She asks her teacher what she wants.

## 2.2 Mother's opinion

### Amy

- Amy's status of family: the youngest daughter of two girls
- Residence period in England: for five months (21/02/2003)

#### 1. Listening

- 1) Family talk: Amy understands what to be heard in English at the daily conversation such as questions on how she was at school, instructions or orders on what to do for homework, and trivial scolding comment as parent talks.
- 2) Peer talk: I can see her listen and respond to what her sister and English friends say in English when playing at home or walking to school.
- 3) Media talk: She says that she can understand what she watches TV cartoons or Video animations, but she doesn't reply to my request to tell about the content or any English expressions she can remember. She

doesn't listen to news program. Instead, she sometimes tells her Grandmother about headline words she heard.

- 4) Listening to the tapes for literacy: She enjoys listening to the tapes with textbook for literacy (e.g., Scholastic series) and repeating after the tapes by herself without other's help. This is the chance to be more familiar to American English pronunciation and intonation. She understands the story without interpreting them into Korean.

## 2. Speaking

In general, she enjoys speaking aloud both in Korean and in English at home. She talks about every happening at school in Korean. When she plays by herself, she says to herself in English.

## 3. Reading

She enjoys reading aloud by herself without others' help. It means that she understand the content of the story without translating into Korean. She thinks that reading her home reading book is the first thing she must do after school at home. She sometimes helps Diana read her book and let her know the simple and basic English expressions. When I ask her interpret the story, she tries several pages reluctantly but doesn't like doing it, saying that you know the story and I know it. However, she enjoy reading in English and explaining her story book in Korean to her grandmother.

## 4. Writing

She often writes her diary in English. She remakes stories with a book she brought from school, especially when she brought an easy book with a line or two in a page. It seems that she writes her own story once a week, in average. Her spelling is often written as what is heard. She doesn't ask English words or the spelling. Instead, there are more spelling mistakes in her writing than before. She had asked how to spell English words she'd like to write before she tried to write for herself.

## 5. Communication with family members

- 1) Family talk: She uses English when she expresses basic everyday necessity such as her feelings, preference, and simple request to other family members.
- 2) Peer talk: She says that she can communicate with her friends without difficulty.

### **Observation Note**

#### 1. The use of English in daily conversation

Amy was more often recognized to use English so much even when she speaks to herself as well as to other family members. While she was playing at the swimming pool, she began to speak only in English: '*Mom, look at what I do!*'; '*I've done well?*'; '*I can do that.*'; '*Okay, I'll do what you said.*'; etc.

For the first part of swimming, children practised in their own way, but later they played together, making circles and dancing together or riding one of them by holding the other two children's hands in the water. At that time, they discuss how to play in Korean.

There are some books for children in the reception area of the swimming pool, which can be sold there. Before leaving the swimming pool, Children like sometimes reading or just looking through books. I told them to buy just one because I've already bought a new book for Amy at the Amy's school book fair today, and they agreed to buy Diana's choice of colouring book for a little delicate and various costumes and tools according to historical period and promised to work together. Instead, Amy chose a book about playing games and completed reading the book silently on the spot. (I have never seen Amy read books silently before. It's a sign that she knows the public rules of not making noises.) She said it was interesting. Susan's opinion of the books on the bookshelf there is that some are too difficult and the others are too easy for her to read. (observation note:19/03/03)

#### 2. Reading

Since March 2003 when she was upgraded to average group of her class activity, she has brought a book of 16 pages and more than 5 lines in each page as a Home reading book. The following is the summary of the interview with Amy:

Basically, Amy reads her home reading books aloud twice or three times by herself. She doesn't ask any questions about the content or any vocabulary of the books nowadays. She knows most of the words. She also enjoys telling the story to her Grandmother in Korean. [Diana overheard the story and she explained the content exactly.] When I asked why she read books aloud, she told me that she could recall it more vividly and addressed some part of the book she read a few days ago, *slug the monster*, as an example. She memorized the exact expressions of the book. It sounded that she enjoyed reading aloud, recognizing the effect. When she read the first time, if she didn't understand the content well, she read again from the first to the end page of the book and then she can understand it most of the time. If she read the book aloud at the third time, she can understand completely. Even when she found a few unknown words, she used pictures to understand the meaning, and then she even believed that the meaning she understood is exact right without any doubt. She said that she could know it for sure when she read the book to the end page. She never looks up dictionary. (observation note:19/03/03)

## Susan

- Susan's status of family: the first daughter of two girls
- Residence period in England: for five months (21/02/2003)

### 1. Listening

- 1) Family talk: She leads talking in English. She has no difficulty understanding family talk.
- 2) Peer talk: She understand what her classmates say.
- 3) Media talk: She enjoys watching TV cartoon, esp. *The Simpsons*. When I asked to take note of sentences she could remember what she heard while watching the cartoon, she showed more than 15 sentences (e.g. 'Fine.', 'Homer, did you polish your hair?', 'Hey, good shot!', 'I hope it's a girl.', 'Save you into 20%.' 'There go some now!', 'Is it good?', 'This was happy time in my life.', 'Congratulation! Mr. Homer.', 'You have a beautiful healthy girl.', 'Collect pencil scars now.', 'I hope you are real.', 'Oh! It's a miracle.', 'You are cute.' 'We been a long time together.', and 'Boy, that story has all!').
- 4) Listening to the tapes for literacy: She seldom listens to tapes. But she likes repeating after rhyming songs in the car.

### 2. Speaking

She tries to speak in English with her sister whenever they play together. She sometimes enjoys talking about her school activities in English at the dining table. Her pronunciation and intonation sound very natural like that of English people.

### 3. Reading

She enjoys reading both English and Korean books wherever she finds one. She loans English books, usually fictions for children, from school library. She often chooses fictions written by a certain writer who is said her favourite writer. She doesn't forget to read any books her sisters bring from school as home reading. She keeps making lists of the titles of the books she has already read.

#### 4. Writing

She just starts to keep her diary in English. It seems that she can describe what she did in her writing, even though she has some mistakes on the use of the articles and the tense of verbs, which are mainly caused by the difference between Korean and English. During the first two months in England, she had practised, by herself without any help, writing with *Writing Work book, stage 2* which her teacher loaned.

#### 5. Communication with family members

- 1) Family talk: She often uses English when playing with her sisters. She tries to teach her sisters how to play the violin in English.
- 2) Peer talk: I often watch her talk with English classmates. She uses natural English intonation and pronunciation.

### **Diana**

- Diana's status of family: the first and only daughter of two siblings
- Residence period in England: for one month (21/02/03)
- Relationship to the researcher: An aunt of Diana's father's side

#### 1. Listening

She has difficulty in understanding English daily conversations at home and often asks Amy what they mean.

#### 2. Speaking

She expresses Yes or No clearly when she understands others' English. She isn't shy in speaking English. She tries to take part in children's play in English at home. She enjoys playing a role of a story from home reading books, in English, even though she looks at the expressions on the book to speak the suitable words at the situation.

#### 3. Reading

She reads one home reading book aloud three times everyday. Her reading speed is slow and reads each word clearly with a little intonation. She often finds too difficult words to read and asks how to read. She understands the content, depending on the pictures. However, she doesn't ask to translate the

story for her. Instead, she asks how to read a few words in a story which are unknown to her and what they mean. I sometimes ask her to translate each sentence or to explain what the story is about. She says that she can't read Amy's recent home reading book alone, because it's too long for her and has difficult words.

#### 4. Writing

She copies her home reading book on whose page one or two sentences are written. She practises how to write alphabets in a cursive style. She tries to rewrite her own story with her imagination, parodying her home reading book, just as Amy often do that, even though she continues to ask how to express what she likes to tell and how to spell the words or phrases.

#### 5. Communication with family members

- 1) Family talk: She often asks me and Amy how to say 'what she'd like to express' in English. When they play school with her cousins, she isn't shy to express herself in English, regardless its grammatical or right words.
- 2) Peer talk: She says that if she has difficult thing to understand at classroom, she asks her classmates, 'what is it?' then they try to explain it. Then she can understand it more.

#### **Interview Note**

The following is the summary of what she said: 'Diana is happy with her school life. She can understand Math completely. She has a special difficulty understanding what her teacher says while she is explaining, using OHP films. On the other hand, she manages to understand her when she is talking with a marker on a whiteboard. When she doesn't understand the meaning of a word, she asks her classmates "What's the meaning?", then they answer "It is ...." Especially she added that her classmates are very kind, that's why she likes England.' (Interview with Diana on her learning attitude and school adaptability, 21/03/03)

## 2.3 Final evaluation in the annual school report: Pupil Report (2002/2003)\*

### Amy

Harim Amy Wang (Year 2)

Date of Birth: 04/05/1996

Published 07/07/2003

Key Stage 1 Assessment Results 2003

English

#### Teacher Assessment Results

Speaking & Listening: Level 2

Reading: Level 2B

Writing: Level 2B

#### Task & Test Results<sup>†</sup>

Reading Task: Level 2C

Reading Comprehension test: Level 2B

Writing Task: Level 2B

#### Teacher's Statement on Amy's English achievement:

Amy listens very carefully and now usually understands everything that is being said. It is hard to imagine how much she has learnt about the English language this year. She is a reluctant speaker in a group but will talk and read happily to individuals.

Her reading is becoming increasingly fluent and she is beginning to enjoy reading independently.

Her writing is well thought out and she is beginning to add detail and description to her stories. She has a good understanding of punctuation and her spelling of common words is usually accurate.

She has done very well this year.

#### Teacher's General Comments:

Amy has made excellent progress over the year and all the staff have been impressed by how well she has fitted in. She always works hard and her work

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\* I transcribed English related part of children's annual school report.

<sup>†</sup> Level 2 is divided into three grades – 2A, 2B, and 2C. Level 2B represents achievement at the nationally expected standard for most 7-year-olds.

shows that she has thought out her answers carefully. I am sure that she will continue to make good progress in the junior school.

**Targets:**

1. To continue to read on a daily basis at home and at school
2. To ask for help if she is struggling with a problem
3. To continue to speak out loud in front of adults or groups of children

**Susan**

Date of Birth: 23/03/1993

Class: 5/1

Date: July 2003

**English**

Reading Age<sup>†</sup> June 2003 : **9.6** (Susan's chronological Age: 10.3)

Q.C.A test Level<sup>§</sup> June 2003: **L5**

**Teacher's statement on Susan's English Achievement:**

I have been extremely impressed with the speed of Susan's learning and the improvement in her reading comprehension is outstanding. She still makes the occasional grammatical error in speech and writing typical of a foreign student, but these, and spelling mistakes, are becoming gradually more rare. Like many children, Susan's writing is slower in development than her reading and it is here that we now need to focus. Adding detail and description to her work, and varying sentence construction would bring rewards.

**Targets:**

To vary sentence opening and use commas in sentences

To answer questions clearly and in greater detail.

**Teachers' General Comment :**

Susan has made wonderful progress and should be congratulated on her fine effort. I am keen that this continues and that she adds confidence and

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<sup>†</sup> A reading Age can be compared to a child's chronological age.

<sup>§</sup> QCA Test levels are based on similar types of tests to Year 6 SAT's and give a level that can be used for indication progress from one year to the next.

Each level has three sub-levels (a, b and c) with 'a' being the highest. Broadly speaking it takes a child two years to move through one level and the aim is to achieve at least level 4 at the end of Year 6.

eloquence to her list of achievements. It would be a pity if she were presumed rude or unable to understand because she responds with such brevity. I can confirm that she has made good friendships and that her unwillingness to talk to me is not extended to them!

**Pupils' Comment:**

In year 5, I really enjoyed art especially when we made our own Touch & Feel Book. I also enjoyed when Alina Jenkins because we learnt about the weather. My favourite trip was to Junior Citizen, because I learnt about safety, and also it was very fun. I think I improved my reading and I think I have to improve my writing.

**Diana**

Name: Diana Lee  
Date of Birth: 27/01/1995  
Class: 3/1  
Date: July 2003

English

Reading Age June 2003 : 6.6 (Diana's chronological Age: 8.6) ,  
Q.C.A test Level June 2003: below 2

**Teacher's statement on Diana's English Achievement:**

Diana has made good progress with learning the English language. She has developed a good vocabulary, both oral and written. She is able to write sentences which start with capital letters, end with full stops and which make sense. Her reading age and understanding of the text have also improved. During the summer holiday she needs to continue to develop her reading fluency and understanding by visiting the library and reading regularly. Please ensure that during this time she has as much opportunity to speak English as possible, so that next term her good progress can continue.

**Teachers' General Comment:**

Diana has settled well to life in the junior school. She has learnt the English language very quickly and has shown that she is a very able pupil. Her work is always neat and well presented and she takes a pride in everything she does.

She relates well with her peers and has made a good group of friends. I would like to see the same confidence when she talks to adults. I am sure that next year she will continue to develop her command of the English language and will make even faster progress.

**Pupils' Comment:**

I like school because I like art and literacy. And I have got many good friends. So I like all the studying. I belong to art club, recorder and county dancing. I like making the hot air balloons. I am good at drawing and making things. I enjoy I.C.T, science and I think I good at reading.

## Appendix 3: Writing work by Amy

### 3.1 Amy's writing her own story: 'Amy Wang writes' (04/02/2004)

#### ***Amy Wang Writes***

Written by Amy Wang (4.2.04)

Hi, my name is Amy Wang.

I was born in 4<sup>th</sup> May 1996, in South Korea.

I'm in England now, because my mum works here.

I don't have a husband, I'm only 7 nealrey(nearly) 8.

I live with my mum and gran.

And I live with my sister Susan.

My coison's (cousins) here too, there (they're) called Diana and David.

If you see I don't live with my dad.

My dad's a Navy quite a specil(special) Navy he lives own his in South Korea.

I'm quite proud of him.

I'll tell you about my gran.

My gran is a quite a clever gran.

She tells me funny storeys(stories) in old times.

She is realley good at cooking.

If you tried some there(they're) marvelus(marvellous).

I like going round peple's (people's) house and going to the sleepovers.

But the best thing I like to do is writing storeys(stories).

My mum is a teacher but she works in university.

She likes me when I write storeys(stories).

My storeys(stories) help with her work.

I write lot of storeys but I never quite finnsh(finish) them.

The best storey is so far is The Wild Fish.

My mum never put one in the Pubilser(Publisher) but she keeping saying that she will.

Amy: Mum, when are you going to give it to the publisher(publisher)?

Mum: I will. I will but not now? (with illustration)

I like writing about animals(animals).

If I see an animal the gave me some ideas.

I illustrate(illustrate) my book but I never used special(special) Paint before.

Amy: I could write about elephants! (with illustration)

I get really excited(excited) when I got some ideas(ideas) I quickly(quickly) write them down.

It doesn't(doesn't) matter about my spellings.

Then my mum correct(correct) them.

I get realley(really) cross if I have to change them.

And I get really excited(excited) if I see a finnish(finish) book!

The one day my mum will put it in the publisher(publisher)!

[illustration: Mother and people at a publisher's]

Then it will be real.....

[illustration: Amy's books displayed with Roal Dhal's, J. Cowley's, and J. Willson's ]

Then It will go to the book shops!!

[illustration: People in front of a bookshop]

Autobiographic writing (Amy)/04.02.2004/

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\*Observation Note (04/02/2004):

This 10-page story was written by Amy Wang stimulated when she read a few days before Joy Cowley's story about her own writing. I was so impressed how she could remember Joy Cowley's writing styles exactly. Furthermore she extended her own ideas very systematically and emotionally.

\*Transcription Note:

Amy read her story aloud. I corrected the spelling and described her illustration in parentheses.

### 3. 2 Amy's first writing attempt of English story: 'What do you like? (08/12/2002)

What do you like?

I am **Amy**

I like many things

I like **horse**

I like **cat** too.

I like to play on the mat I like the **recorder**

I play the **recorder**

I like the **Barbies**

Big **doll** little **doll**

I have lots of **dolls**

I like **chocolate**

I like **cake** too

I like read I have lots and lots of **Books**

I like many things

What do you like?

Story writing (Amy) 08.12.2002 /1-15

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\* Observation Note (08/12/2002):

Amy almost copied the book except a few **bold** words, which Amy substituted for her own story. While she is writing this story, she asks how to spell the words she'd like to write as often as possible. That's why her spelling is almost perfect.

## Appendix 4: Table of audio-recorded spoken data working list

Tape No.	Side A	Content	Side B	Content
Audio Tape 1	A 30/11/02	S, A. text picture understanding	B	A. reading a story 02/12/2003,
Audio Tape 2	A 14/12/02	computer game with A's friend, Emma Start speaking, interaction with Mum	B	int.a.with Emma, her encouragement A.reading Korean books to Gr.
Audio Tape 3	A 21/12/02	Play with A's friend, Eve	B	English Play between S. & A.
Audio Tape 4	A 29/12/02	Play houses with sisters	B	A.reading, play with Sofia/ S'help A. 03/01/03, 07/01/03
Audio Tape 5	A 9/1/03, 12/1/03	A.telling the story of Einstein play with sisters, interview with S	B	A.explain the story to Gr /joke game 13/01/03, 04/02/03
Audio Tape 6	A 18/01/03	Linn & A.	B	A. folding paper work 22/01/2003, 23/01/03,
Audio Tape 7	A 30/01/03	Play with Luise	B	continued
Audio Tape 8	A 06/02/03	Playschool with Hazel	B	cont./A's talk on 'great fire of London' 06/02/03
Audio Tape 9	A 04/02/03	Saying joke game(5B)	B	/ A's telling great fire of London(8) 06/02/03
Audio Tape 10	A 6/ 2/03, 7/ 2/03	Daily conversation in Korean, Shared reading with Sophia	B	Sophia's artwork, A's reading(red gr) Peter learns lessons', 07/02/2003
Audio Tape 11		S. reading 'Matilda'(pp.123-233 end p.)	B	S. introduction of the story
Audio Tape 12	A 9/2/03, 11.2.03	cont.(11B), S' interview(learning stt.) (how to write poems)	B	cont.(A), Spelling dictation for S. intv.(how to memorize words)19/2/03
Audio Tape 13	A 12/02/03	Play with Kate(c1)	B	cont. A.h.r./rewriting st/A.math.study 12/2/03, 16/2/03
Audio Tape 14	A 14/02/03	Emma, S. A. play computer game and other play	B	cont./ A. math(13B), help writing diary (16/2/03)
Audio Tape 15	A 16/2/03, 19/2/03	A.h.r.activity(with mum)/intv.+Survey A' writing diary process explain Gr. A's diary: Eng.into Kor.	B	intv.why write diary in Eng. violin lesson for A., A.r./ Reading 19, 21, 24, 25/02/2003
Audio Tape 16	A Diana:25/02/03	D.+S+A reading together	B	S. teaches sisters reading 28/02/03
Audio Tape 17	A 28/02/03, 01/3/03	cont.(16B), S' interview(learning stt.) D's repeat S'recording/ 04/03/03	B	A' h.r. & D' learning, A' writing story A' explain classroom activity 04/03/03,
Audio Tape 18	A 24/2/03, 2/3/03	BBC story reading, BBC geography (A' BBC story reading 29/03/2003)	B	c./A' talk after reading(three little pigs) 13/04/04
Audio Tape 19	A 28/2/03, 01/3/03	S'reading(101 Dalmatian), A's reading	B	cont./ D' reading(Winnie the Pooh) 19/03/03
T/Audio Tape 20	A 2/2/03, 4/3/03	Diagnostic Test(picture ordering, diff.) test of Amy 21/03/2003	B	cont. Test(narrative of difference); 21/3/03 S-D-A,
Audio Tape 21	A 08/03/03	Play wizard (English game: S+D+A)	B	cont.S'intr. On writing process(Matilda) ( half BLANK)
Audio Tape 22	A 10/03/03	S' talk on School Assembly's story D'reading/ A'reading(The wobbly tooth)	B	Spelling memory practice(S+D+A) Role Play(Goo bye Lucy):S+D+A

		S' read & tell to sisters(Harry Potter)	D&A' reading comprehension, 11/03/03	
Audio Tape 23	A	cont.(22B), D&A' talk & its Role play 11/03/03 S' read & tell to sisters(Harry Potter)	B Mobile Phone Play 16/03/03	
Audio Tape 24	A	A' & D' reading(sleeping Beauty) 16/03/03	B A' reading, repeat by D' & listening test (incl. vedio recording) 17/03/2003	
Audio Tape 25	A	A' reading 19/3/03, 28/3/03 Play with Abigail	B Talk with Jasmine(D's) at dining table 01/04/2003(cont. to 28)	
T/	Audio Tape 26	A	Test cont. A'school activity, 21/03/03 D' reading & talk about school activity	B cont. S' reading comprehension(Harry Potter) read & translation
T/	Audio Tape 27	A	cont.(26B), 23/03/03	B S' intv.Of Writing process(Matilda)
Audio Tape 28	A	Jasmine.D.S' playing card game 01/04/03 A' play school: reading books to pupil	B A' reading to Gr, A'+D' reading 02/4/03, 03/4/03	
Audio Tape 29	A	A' writing story, TV cartoons watching 08/4/03, 13/4/03 (Big bear's house, Bonn and friends)	B A' revised song(Muffin Man), A'+D' play 14/4/03, 17/04/03	
Audio Tape 30	A	A' play alone, 18/4/03, 21/4/03 A'+D'+S' writing (Easter Story)	B cont. Easter Story Writing(Mum's help) A' making doll house & talking about it	
Audio Tape 31	A	cont.(A')/A'+S'play family/ A'+Mum's reading(Uncle Bumpo)/D'rd..	B cont. D'reading(Pinoccio) / Play shop 24/04/03	
Audio Tape 32	A	cont.(p.shop)/ play family(A'+S')-role play 24/04/03 / play shopping(A'+D')	B cont.(p.shopping)/ A' help D' reading(D' first, then A' read)	
Audio Tape 33	A	S' reading(literacy book) 25/4/03, 30/4/03 Play with Marie & Freya	B cont.(play with Marie & Freya)	
Audio Tape 34	A	Play school(S'+D'+A'):code switch-r.p. 05/05/03	B cont.(p.s.)/D'reading/Play nurse(S'D'A') 5/5/03, 6/5/03, 7/5/03(cont. to 36)	
Audio Tape 35	A	A' computer serching(r.BBC story, etc. 04/05/03	B send email to dad, inta.before sleeping 15/6/03: A' singing & coping bbc rhymes	
Audio Tape 36	A	cont.(S'D'A' play nurse) 07/05/03, 8/5/03 A' play school: teaching Eng. to Phoo	B conversation with korean children+A'+D' Use of Korean 09/05/2003	
Audio Tape 37	A	Play doggy(S'+D'+A'):play Vet., 16/5/03, 17/5/03 EK S' role of a teacher: book(D'+A':pupils) (A's question:Korean words, D' help)	B S' explain Victorian house/D'+A' reading Use of public library book 19/5/03	
Audio Tape 38	A	cont.(D' r.:Lily & Lady Birds)/ 19/5/03, 21/5/03 A' tell the story for Gr.	B BLANK***	
Audio Tape 39	A	Play school(S'+D'+A'):Role Play 26/05/03	B cont. (including singing practice from S' choir)	
Audio Tape 40	A	S' role of a receptionist for babysitters 28/05/03 A' play shopping:Monologue to Phoo	B Mum's explain 'Modiliani' (28/05/03) D' tell a story to Gr.(30/5/03) Reading contest(D' h.r. read & tell in Kor)	
Audio Tape 41	A	Play princess 31/05/03	02/06/03	
Audio Tape 42	A	cont.(41B)/D' to A' 02/06/03 Read & Play roles of 'Three Billy Gruff'	B cont.('Billy Gruff': S'+D'+A') Help & Talk on D' writing Diary+ intv. D'	
Audio Tape 43	A	A' tell her story of different characters (discuss the story & roles with S+D)/play 06/06/03 Talk with Punam(A' friend)	B talking about feeling/library game/ Amy's talk on her drawing & Diana's intention 16/6/03(S':librarian/ D'+A':Visitors, with public l.b.) cont.// Little Concert(S' sleepover	
Audio Tape 44	A	A' create a story(Special Water & otter) 17/6/03, 19/6/03 D' playing act	B event) 21/06/03	
Audio Tape 45	A	cont.(44B)/ 21/06/03	B Susan's sleepover & little concert 22/6/03(S' conversation with her friends)	
Audio Tape 46	A	cont.(Susan's interaction with friends)	B Chess game(S+A)/ A' tell a story to Gr.	

22/06/03	(incl. A' trying involvement & negotiation)		25/06/03
Audio Tape 47 A 27/6/03, 28/6/03	/A' tell story to Gr./ D'+A' play school with roles of parents	B Pretended role-play/ outdoor role play(D+A) /A read her own story to Mum, 28/06/03 (**D doesn't want to play of a role of a teacher)	
Audio Tape 48 A 29/06/03	Art work with blowing pens (Mum's question) (A:writing poems, S:writing letter to dad)	B A' reading poems/D+A:play school(reading)	01/07/03
Audio Tape 49 A 01/07/03	cont.(D+A play school)	D+A reading/Roleplay of playing at the Attic	02/7/03, 5/7/03
Audio Tape 50 A 05/07/03	cont.(Pretend to play at the attic)	B school report	On A' 07/07/03
Audio Tape 51 A 07/07/03	D' reading comprehension	B /S+A Paly making(?)-(r.p.of)S' help	13/07/03
Audio Tape 52 A 13/07/03	cont.(S+A:making ?)	B Play(pretend going to holiday)/ 15/7/03(A' reading: City of Fire)	
Audio Tape 53 A 16/07/03	A' role of news anchor S' reading(Spendig a penny:A' book)	B / S' help for D' & A' writing poems	17/07/03
Audio Tape 54 A 17/07/03	cont.(53B:scaffolding)/ D' reading and Questions	D' read her school report to her B dad(23/7) A' read her Dianry(30/07/03)	
Audio Tape 55 A 06/08/03	Play school	B Play princess	12/08/03
Audio Tape 56 A 17/09/03,25/8/03	D' read aloud h.r.book Play with Luise(A' friend)	B cont.(talk with Luise) & Play vet.(treat a blind dog)	25/08/03
T/ Audio Tape 57 A 30/7/03, 3/9/03	Final Assessment: Amy	B Diana	
Audio Tape 58 A 10/9/03, 28/9/03	A' imitation of class teacher(be thrifty) A' reading bbc story with D'+A computer play	B cont.(drawing treasure maps & talk on it)	
Audio Tape 59 A 30/7/03, 16/9/03	A' read her diary & talk(from 11/2/02 ) A+S talk on violin lesson	B BLANK***	
Audio Tape 60 24/9/03,25/9/03 29/09/03	A' read & summary(Feeling safe & f. happy) D' talk on a book she'd like to loan A' 1st Writing club with Abi	B cont.(Amy's writing club) & play with Abi (incl. Singing A' song she writes)	
Audio Tape 61 A	cont.(60B),	B	

**Abbreviation  
Conventions**

Gr.: Grandmother	h.r. :Home reading
S.: Susan	r.p.: role-play
A.: Amy	<b>EK:</b> Translation English into Korean
D: Diana	l.b.: library book
cont.; continued	T/: Test
stt.; strategies	
intv.; interview	
inta.: interaction	

## Appendix 5: Story text of Episode 1

Title: Nowhere and nothing (Heinemann Educational)

Reading Date: 10/12/2002

Reading Place: at home // School Classified No.: H.R. B.43

Source: 1987 Story by Joy Cowley, Illustration by Terry Burton. Oxford: Heinemann Educational.

<p><b>P1. Nowhere</b> And nothing</p> <p><b>P2. I lay on the bed,</b> looking at the ceiling.</p> <p><b>P4. Dad called,</b> “Where are you going?” “<b>Nowhere</b>” “What are you doing?” “<b>Nothing.</b>” “Why don’t you go and play with your friends? <b>“I haven’t got any friends.”</b></p> <p><b>P6. I sat in the chair,</b> Looking at T.V.</p> <p><b>P8. Mum called,</b> “Where are you going?” “<b>Nowhere</b>” “What are you doing?” “<b>Nothing.</b>” “Why don’t you go and play with your friends? “I haven’t got any friends.”</p>	<p><b>P10</b> I sat on the doorstep, watching people go down the street.</p> <p><b>P12</b> Some kids called out, “Where are you going?” “<b>Nowhere</b>” “What are you doing?” “<b>Nothing.</b>” “Why don’t you play with your friends? <b>“I haven’t got any friends.”</b></p> <p>“Hey! Come on!” yelled the kids. “We are your friends.”</p> <p><b>P14</b> Mum and Dad called “Where are you going?  <b>“To the park to play ball</b> <b>with all my friends.”</b></p> <p><b>P16</b> <b>“That’s where I’m going</b> <b>And that’s what I’m doing.</b></p>
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## Appendix 6: Transcript of Episode 9 (Turns 67-109 in Korean-English learners' free play)

67. HW: 언니, 그 다음 이쑤시개 가져올거야? Sister, (you)'ll bring a toothpick?

68. A: 응 right

69. SW: 언니, 이쑤시개 또 주라 아빠가 해야돼 Sister, give the toothpick to Daddy, who is supposed to use it..

70. A: 응? What?

71. SW: 아빠가 (my) Daddy will.

72. A: 아빠가? (your) Daddy?

73. SW: 응 yes

74. HW: 우리 집에 있잖아 (we) have them in my house.

75. A: 이쑤시개 있는 사람? 자기집에 Who has toothpicks? In your own house.

76. HW: Me!

77. A: 신원이 하고 혜원이 집에서 또 할 수 있겠다 Shinwon and Hyewon can do (this activity) again at your house. Do colouring on the top. [it's the black thing it. =

78. SW: 나 언니걸로 하고 싶어.I'd like to do with Sister's(Amy's) =

79. A: = 해 Do it!...and Colour the black on the top. It's a black. Colour the black on the top. All right?

80. HW: 오빠, 언니, 언니 그냥 white 도 보여도 돼 Brother, Sister, sister(Amy), is it all right for white to be visible? White.=

81. A: = 안돼 No.=

82. HW: = 언니는 그런데 보이게 했어. 여기도 여기도 많이 보이고 여기도 많이 보이네. Sister(you) had yours visible. Here and there are visible enough.

83. A: 아니, 어 'white'는 보이게 해도 돼. 이거는 ...언니는 혜원이가 이렇게 말하는 줄 알았어, 이 크레용 'white'를 색깔 하는 줄 알았어. ...No, ah it's all right for 'white' to be visible. This is...Sister(I) thought you said this, the crayon's colour 'white' ...

84. HW: (humming) la la la la...

85. A: 봐봐, 여기. 여기 이렇게 있지? 봐봐. 혜원아 잘 봐봐 Look look, Here. See here? Look look. Hyewon! Look closely. (demonstrate the work to Hyewon) ... °이렇게 된 다니까 this is the result° ...Is it Beautiful? ... (sound of scratching) ...

86. HW: 나는 그렇게 안 할거야 I won't do so....그림을 하트로 그릴 수도 있고 동그라미로 그릴 수도 있지? (we) can draw the picture as a heart or a circle, can't we?

87. A: 응 right.

88. HW: 그래도 되지 can we? ...사람 그릴 수 있지? 조그만 사람. 그렇지? (we) can draw a person, a little one, can't we?...비디오에서도 나와. 그치 신원아?(it can) be seen on the video. Do you think so, Shinwon?

89. SW: 어떤거 which one?

90. HW: 비디오에서 이거 만들기 나오잖아 On the video this, how to make is seen..

91. A: 언니도 그거 봤는데 Sister(I) has seen it.

92. SW: 나도 So did I.

93. A: 아저씨가 나와서 어떤 여자애랑 나와서 만들기 하지? A man shows how to make it with a girl, do they?

94. HW: 여자가 남자하고, 남자 두개. 어른들하고 애들? A woman (is) with a man. Two pieces of men. Adults and children?

95. A: 응. ...그리고 막 어떤 때는 butterfly 도 만들지? Right...and (they) show how to make a butterfly some time, do they?

96. HW: 응 right.

97. A: 언니도 그거 봤어 Sister(I) watched it....응? 파랑색으로 하면 안되고 이것  
검정색으로 해야돼. Eung?(you) should do not with blue, but with this black.

98. SW: 언니가 안 했- 안 됐- 안 주잖아 Sister(you) didn't do- wasn't- don't give (it to me)  
... 이건 더- this is more- =

99. A: = 아! 이게 더 예쁘다. 파랑색하면 바다같애 바다! 신원아 Ah! This is more  
beautiful. Blue colour looks like the sea, the SEA! Shinwon.

100. SW: 언니! 이거 누가 부숴뜨렸어.Sister! Someone broke it=

101. A: =○? What? =

102. SW: = 누가 부숴뜨렸어 Someone broke it=

103. A: = 괜찮아 All right.

104. HW: 이렇게 쓸 수 있으니까 (we) can use (it) like this

105. A: 응. 검정색도 끊어졌지만 언니 그냥 쓰잖아. 봐봐. 이렇게. 이만큼 이렇게  
잡고.yes. Black colour(crayon) is cut down but sister(I) use (it). Look look. Like this.  
hold this bit like this =

106. HW: =더럽잖아 손이 dirty is (your) hand =

107. A: = (laugh) 손 씻으면 돼 all right if (you) wash the hand.  
.... (continuous sound of colouring) ....

108. HW: (as if singing) °I'm gonna do this!°...우리, 우리, 교회에서도 이거 하자. 어? We,  
We, let's do it at the church, shall we?

109. A: 알겠어 I see...그런데 언니 by the way Sister(I), ...  
.....

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## 초 록

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교육학과

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### 가정에서의 영어학습 지원: 한국 어린이 영어 학습자의 민족지학적 사례연구

#### 이정님

이 연구의 목적은 매우 제한적인 영어 능력을 가지고 있던 한국 어린이 영어학습자의 제 2 언어 학습경험을 영국에 거주한지 2 개월째 부터 기술하는 것이다. 연구의 초점은 비고츠키식 사회문화적 시각에서 접근하여 한 어린이의 가정에서 독해 활동과 놀이를 통하여 영어 의사소통능력을 발달시키는데 있어서, 가족지원, 동기유발, 학습 기회, ESL 상용을 탐색하는데 두고 있다. 이 연구는 비공식적인 맥락에서 한국어린이의 발화를 밀도있게 기술하고 있다. 연구자료는 여섯가지 독해활동과 또 다른 여섯가지 놀이활동내용과 연구 참여자이며 동시에 연구자로서 엄마의 관찰일기, 어린이의 영어 쓰기 및 어린이의 학교생활 정착에 대한 교사면담을 포함하고 있다. 이 연구는 어린이 ESL 학습에 대한 가정 지원(family scaffolding) 실태를 기록하고 있다. 가정 독해활동을 통해서, 단일 언어 사용자인 할머니의 격려와 질문은 자아 규제를 통해 L1 과 L2 두언어에 대한 어휘 내재화에 기여하였고, 엄마의 교육적인 상호작용은 어린이의 근접발달지역(ZPD)를 활성화시켰으며, 자매들 사이에 자발적인 역할극을 유도하였다. 이는 상호지원을 통하여 어린이의 ESL 사용에 자신감을 갖도록 하는데 도움이 되었다. 가정에서 어린이들이 여러가지 유형의 놀이에 자발적으로 참여함으로써 영어사용의 상호지원을 촉진하게 되었고, 개인의 ZPD에서 학습기회를 증진할 수 있었다. 이는 자아를 규제하는 사적언어(private speech) 사용이나 모방에서 볼 수 있다. 또한 놀이 소품은 의사소통능력을 증진시키는데 도움이 되었다. 심화연구로서 어린이 ESL 학습자의 (영국의) 학교활동과 그들이 영어를 숙달하는데 있어서 사회화 과정에 대한 탐색을 제안한다.